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Graphology for Everyman

Graphology

FOR EVERYMAN

724

by

ERIC SINGER

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GERALD DUCKWORTH & CO. LTD
3 HENRIETTA ST., LONDON, W.C.2

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FOREWORD

I WANT to thank my friend Asher Lee, who with never tiring enthusiasm, skill, experience and patience, has given me all possible assistance, in collecting handwritings, brushing-up my text and reading the proofs.

I further have to thank Mrs. Gertrude Elias for contributing the masterly illustrations in Chapter V.

I have deliberately not included an index, because, as I explain in the first paragraph of Chapter III, I consider that the subject of graphology must be studied as a whole, and that this book is not really designed as a work of casual reference. Readers will, however, find the various qualities of character, and their graphological signs, conveniently classified in Chapter VIII.

E. SINGER.

29 Abercorn Place, London, N.W.8.
September, 1948.

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CHAPTER I

GENERAL INTRODUCTION

FOR many hundreds of years society has recognized the fact that the handwritten signature of a human being is something unmistakable, unique, personal and individual. It is asked for as an acknowledgment of the receipt of goods and money, and it is necessary to make some kinds of legal agreement valid. If you make an affidavit for a court of law, you confirm it with your signature. By writing your signature on a cheque you dispose of your own money. To forge another person's signature is a crime heavily punished by the criminal law of every country.

By giving the features of your handwriting such protection, society recognizes it as an identification of your individual character and personality. In normal social life too, it is a common experience for all of us, particularly those who have a fairly good visual memory, to recognize the individual handwriting of friends and relations and to distinguish one handwriting from another.

So it is not surprising that, from earliest times, many famous people have tried to deduce from the appearance of a man's handwriting an impression of the writer's personality. Suetonius, the Roman historian, always noted the particular characteristics of the handwriting of the emperor whose biography he was writing. Many great men, amongst them famous writers like Shakespeare, Byron, Walter Scott, Browning and the American Edgar Allan Poe, have tried, in an amateur and intuitive way, to discover the relationship between the handwriting and character of a person.

In spite of all this, in spite of the old natural popular belief that there must be some connection between handwriting and character, how does it happen that graphology, the art and science of studying a human being's character from his handwriting, is either

completely unknown, or
mistaken for something different, or
regarded with suspicion by so many.

For each of these three attitudes there are, of course, reasons. The lack of information about graphology is simply due to the fact that it is still a young science. It was not till 1875 that the French abbot and novel-writer, Hippolyte Michon, the acknowledged father of modern graphology, published his first book on the subject, and used the term graphology for the first time, a term which is now commonly accepted as denoting handwriting psychology. In spite of the many excellent books which have been written on the subject, graphology has not yet—at least in this country—found its way to schools, universities, lecture-halls and newspapers, as have the other branches of psychology. Consequently, the number of learned professional experts, research workers and teachers is still small, though larger in countries like France, Germany and Austria than in Holland and England. At the moment the outstanding research workers are in Switzerland, where already the common man takes considerable interest in the development of graphology.

As for the second attitude, it is a misconception to regard graphology as a kind of fortune-telling gypsy-practice, which can read into the future. The reason for this superstition is that some of the people who call themselves graphologists are, in fact, either charlatans or, sometimes, very gifted telepaths. Stimulated by the handwriting in a letter, they have genuine visions, sometimes very curious visions, of the writer's past,

present and future and of the actual circumstances under which the letter was written.

Scientific graphology cannot tell whether the writer of a letter was sitting in a tent in the desert, or whether he was wearing a green tie, or whether he is dead or alive, as some of the outstanding telepaths can certainly do. Scientific graphology cannot foretell the future of the writer like the telepathic visionary. If it does make statements about the future of a person, it is only expressing a potentiality which arises from the study of the writer's present disposition and character. A person's potentiality naturally depends on future circumstances in his life. These, graphology can in no way foretell.

Concerning doubts about the genuine possibilities of reading character from handwriting, one has always to contend with the same arguments. These arguments have been extensively and thoroughly dealt with in most of the systematic theoretical books on graphology. Amongst the books written in English, R. Saudek's *Handwriting and Character* and H. J. Jacoby's *Analysis of Handwriting* both contain a comprehensive enumeration and refutation of all these arguments.

For the purposes of this book it is enough to deal with the three most important of them.

ARGUMENT I.

"There is no real difference between handwritings, as they are all formed according to text-book patterns learnt in school."

Let us take a simple case and see how far this argument goes. Take, for instance, the different ways in which the small "t" is formed, connected and crossed by different writers. To the writer himself, it may seem insignificant; but a look at samples 1 to 26 inclusive will show what astonishing variety there can be.

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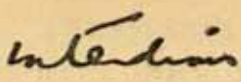
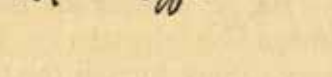
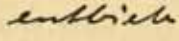
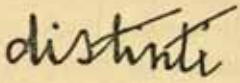
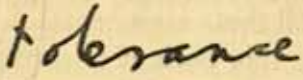
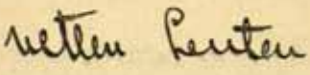
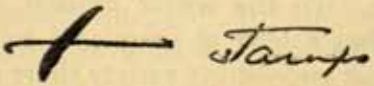
SAMPLE 1		Crossing of the T overhead
SAMPLE 2		Sometimes it just touches the top of the T
SAMPLE 3		T crossed at the normal "textbook" level
SAMPLE 4		T crossed below a normal level
SAMPLE 5		No crossing of the T at all
SAMPLE 6		Crossing of the T sloping upwards
SAMPLE 7		Crossing of the T sloping downwards
SAMPLE 8		Crossing of the T "sharpening" at the end
SAMPLE 9		Crossing of the T broadening at the end
SAMPLE 10		Crossing of the T with a "hook" or "hooks"

SAMPLE 11 — T with a knot

SAMPLE 12 — T with a loop in the middle of the downstroke

SAMPLE 13 — T with a loop at the top or the bottom of the downstroke

SAMPLE 14A — T with cross-stroke on the left

SAMPLE 14B — T with cross-stroke on the right

SAMPLE 15 — T with a triangle ending with a horizontal stroke

SAMPLE 16 — T crossed with a loop bending upwards and backwards to the left

SAMPLE 17 — T crossed with a loop bending downwards and backwards to the right

SAMPLE 18 — T crossed with a wavy line

SAMPLE 19 — T formed like a "printed character"

SAMPLE 20 — T with both a knot and cross

SAMPLE 21 — T crossed and the cross connected with the next letter or the dot of an "i"

SAMPLE 22 — T inverted

SAMPLE 23 — T with the cross going backwards and overhead

SAMPLE 24A — T crossed roofs the whole word

SAMPLE 24B — or even connects several words

SAMPLE 25 — T like musical key or notes

SAMPLE 26 — T cross stroke instead of whole letter

In a sample of handwriting you may come across several different types of T, but when a writer sticks to one particular form you can certainly draw conclusions from it. In any case, these T examples give the reader some idea of the differences which exist between individual handwritings. These differences occur not only in the case of T, but in all the other letters of the alphabet. But, as the reader will soon observe, more important than the differences between single letters, are the differences in the general tendencies of handwriting viz., direction, connection, size, spacing, etc.

ARGUMENT II. "*Everybody changes his handwriting even during a single day just according to his varying mood and disposition. How can his basic character be revealed by such a changing barometer?*"

In fact, the changing elements in handwriting only represent a small proportion of the whole. The basic features always remain the same, and change only when the character of the individual undergoes a real change. Interesting experiments in hypnosis have confirmed this statement. In the cases where the hypnotized person is asked to assume another character, the characteristics of his handwriting also change immediately. If he is asked to be an emperor, he will write with all the pomp and majesty, which he thinks is typical of the handwriting of a ruler. If asked to be a child, he will write with all the unskilled effort of an infant scribe.

What are the basic features of handwriting which I referred to earlier in this chapter? They can be grouped in the following way:

I SIZE

Large writing (see Sample 16, 29).
Normal size writing (see Sample 22).
Small writing (see Sample 27).

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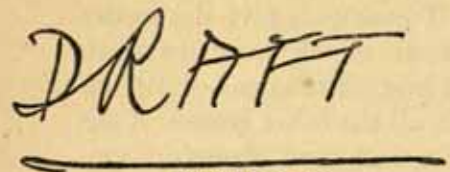
to do

SAMPLE 27

SAMPLE 28

SAMPLE 29



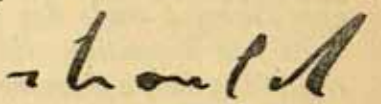
SAMPLE 30

SAMPLE 31

Karte gemacht hat

SAMPLE 32

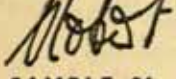
SAMPLE 33



SAMPLE 34

trotz gründlicher Bemühungen, nicht

SAMPLE 35



SAMPLE 36

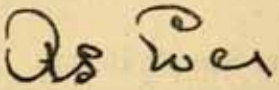
SAMPLE 37

SAMPLE 38

I am most annoyed to learn

SAMPLE 40

SAMPLE 39



SAMPLE 41

kindest

SAMPLE 42

Size of words increasing (see Sample 28).
Size of words decreasing (see Sample 29).
Proportionate lengths of small letters (e.g. *m*, *n*, etc.), Medium-size letters (e.g. *l*, *g*, *h*, etc.) and the tall letters (e.g. *f*), varying.

In the study of the proportionate length of letters, the graphologist has to think of three zones like the three equal spaces between the lines in a child's writing book. The small letters cover only the middle zone, the medium-size letters cover two zones, and the tall letters all three zones. The length of the strokes in each zone can be out of proportion, either too long or too short compared with the length of the strokes in the other zones (see Samples 3, 11, 34, 50, 99, 121).

II General Layout. That is to say, the arrangement of the writing on the page, the character of the margin (e.g. broad, narrow, constant or varying distance between the edge of the page and the writing).

III Direction of Lines
Sloping upwards (see Samples 30, 64).
Sloping downwards (see Sample 33).
Curved in the form of an arc (see Sample 32).
Curved in the form of an inverted arc (see Sample 35).

IV Degree of Connection
Connected writing (see Samples 8, 12, 16).
Unconnected writing (see Sample 34).

We call it connected writing when at least four or five letters in one word are connected. If a break is made by the writer merely to cross the *t* or dot the *i*, the lack of connection is not significant.

anything
excitement

SAMPLE 43

SAMPLE 44

letters

SAMPLE 45

Army Posts

SAMPLE 46

Love

SAMPLE 47

SAMPLE 48

pucked

SAMPLE 49

you

SAMPLE 50

London.

SAMPLE 51

Mr. Singer.

SAMPLE 52

By all means.

SAMPLE 53

Sierget

SAMPLE 54

Dam

SAMPLE 56

SAMPLE 55

SAMPLE 57

SAMPLE 58

SAMPLE 59

hier homunst

SAMPLE 60

V Form of Connection of Upstrokes and Downstrokes

According to the copybook (see Samples 6, 109).

In angular form (see Samples 38, 121).

Curved at the top only (*arcade* form) (see Samples 16, 66).

Curved at the bottom only (*garland* form) (see Samples 8, 40).

Curved at the top and bottom (wavy line) (see Samples 25, 34).

Degenerating into a thread-like stroke (see Samples 44, 55).

Each of the above forms of connection can be made by a so-called "covering stroke", that is the writer moves up again along the down stroke as far as the middle of the stroke before linking with the next stroke (see Sample 38).

VI Regularity

We call it regular writing (see Sample 45) when the size of small letters, the angle of writing and the distance between downstrokes are constant, irregular if not (see Sample 46).

VII Rhythm

We call it rhythmic writing when the tendency of the writing, whether regular or irregular, is maintained from the beginning to the end of the writing (see Sample 7). We call it a rhythmic if it changes in the course of the writing (see Sample 46). Some graphologists use the term "even" instead of "rhythmic" to describe this characteristic.

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Marjan

SAMPLE 61

Maple

SAMPLE 62

vielleicht wird das ganze wieder aufgeschoben. Es ist mir ganz gleich wie

SAMPLE 63

much

SAMPLE 65

SAMPLE 66

Lisch for

SAMPLE 64

Ditty & Eric

SAMPLE 67

slow

SAMPLE 68

I am sending you my bigger book; you won't read it, but you will feel you have got value for money. I am very glad to have yours, & I will see if I can write a notice somewhere, & will see it gets a mention in the Annual Bulletin

SAMPLE 69

Liebem!

SAMPLE 70

attached

SAMPLE 71

Songs.

SAMPLE 72

Verbindung

SAMPLE 73

Corrective

SAMPLE 74

answering

SAMPLE 76

summer

SAMPLE 75

for

SAMPLE 77

SAMPLE 78 Moan

VIII Degree of Broadness

Wide handwriting (see Sample 5).

Narrow handwriting (see Sample 31).

Handwriting is of normal width when the distance between two downstrokes is equal to the height of the writer's small letters (*e*, *m*, *n*, etc.).

IX Speed of Writing

Quick writing (see Sample 1).

Slow writing (see Sample 52).

The speed of handwriting can be ascertained by many characteristics about which Saudek has made very extensive studies. The principal signs of fast writing are when overstrokes (the dotting of the *i*, crossing of the *t*) begin to the right of the letter instead of over or through the letter, when the angle of the writing slopes to the right, and when the end strokes of the words are extended to the right. Other characteristics are garland connection and connected writing.

X Form of Letters

We use the term "simplified" when the form of the letter is reduced to the essential (see Sample 27). We call it "complicated", "enriched" or "amplified" when it is elaborated without spoiling the clarity of the form (see Sample 41). We call it "neglected" when the essentials are left out so that the whole writing becomes difficult to read (see Sample 44) and we call it "overloaded" or "flourishing" when the essentials of the letters are overshadowed by too many superfluous flourishes (see Sample 37).

Kenyon Hooker

SAMPLE 79

Returnable on demand four weeks

SAMPLE 80

Filed.

SAMPLE 81

mir n
alles a
Auch
I Hält
wieder
die L
sehr
tagsü

SAMPLE 82

hoping
hande
might
fuck
Sure

SAMPLE 83

SAMPLE 84

XI Covering of Space

Full writing (see Sample 41).

Lean writing (see Sample 28).

Full writing is writing which takes up a lot of space for the number of lines written. The fullness is due to the fact that the strokes of the writing are more curved and rounded.

XII Shading of Writing

Distinct shading (see Sample 16).

This means thin upstrokes and strong downstrokes,

Pasty writing (see Sample 31).

In this writing the strokes are not sharp, but shaded, giving the impression that the writer has been using a brush.

As to pressure itself, we must also watch the degree applied in writing, also whether it is applied in a way emphasizing the downstrokes, or in the case of the upstrokes or connecting strokes, where, according to copybook handwriting, pressure is not called for.

In watching the shading in handwriting we must first try to find out what kind of pen has been used. The modern fountain-pen has a tendency to shade all handwriting and make the writing of clear thin strokes difficult if not impossible.

XIII Angle of the Writing

Upright (see Samples 12, 27, 41, 43).

Slanting to the right (see Samples 14, 20, 33, 37).

Slanting to the left (see Samples 8, 32).

The angle of handwriting is formed by the downstrokes and an imaginary horizontal line at the base of the letters.

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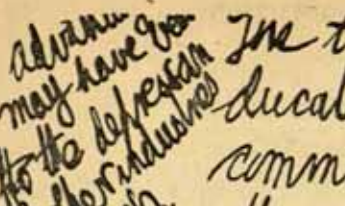
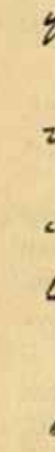
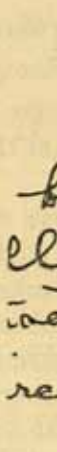


SAMPLE 85

SAMPLE 86



SAMPLE 87



SAMPLE 88

SAMPLE 89

SAMPLE 90

XIV Right and Left Tendencies

Left tendencies are shown not only by writing slanting to the left, but by end-strokes or upper strokes going back to the left (see Samples 16, 17).

XV Spacing

Between words.

Between lines.

Spacing can be distinct (Sample 40), exaggerated (Sample 27), or neglected (Sample 43). In neglected spacing, words in the same line are linked up and two lines of writing can either touch or even mingle.

XVI Degree of Attention

In this connection we must watch the beginning and end of words or lines, and the end of the page, also the writing of overstrokes, capital letters and concluding end-strokes. Under this heading special attention must be paid to the difference between writing an address, or a signature, and the rest of the writing.

Argument 3. "*Handwriting is produced by the movement of the hand only. Therefore differences in handwriting can only reveal skill, routine or deficiencies of the hand, but can tell nothing of the writer's character.*"

This is contradicted by the hypnosis experiments already mentioned. The changes in the handwriting of a person under hypnotic influence have their origin in a changed conception of the writer about his own personality; the change springs from his brain and imagination and not from his hand.

There are other experiments, too, which have proved that the general features of handwriting remain the same whether a person writes with his hand, with his

SAMPLE 91

SAMPLE 92

SAMPLE 93

SAMPLE 94

SAMPLE 95

SAMPLE 96

SAMPLE 97

SAMPLE 98

SAMPLE 99

SAMPLE 100

SAMPLE 101

SAMPLE 102

SAMPLE 103

SAMPLE 104

SAMPLE 105

foot, with his mouth, with the end of an umbrella or even with smoke in the sky. The writing is, of course, less skilled, less elaborate and less certain, but to the trained eye it is exactly the same and reveals the same unmistakable and characteristic details and tendencies (the kind of details that you have been reading about in the last few pages).

An interesting court case occurred in Germany about twenty years ago. A farmer was living on bad terms with his neighbour. To offend him he deliberately sowed seeds on his neighbour's field in the form of libellous words. The seeds grew to plants which were in the exact pattern of the offender's handwriting. The court accepted this as evidence and legal proof of the offender's identity, and he was convicted.

If handwriting is not merely the result of a movement of the hand, what is it then?

Among other things, it is certainly a movement of the hand (forearm and fingers) made with the writing instrument on the paper. It is put into motion by a motor activity of the left side of the brain. It has to overcome technical difficulties, such as the resistance of the paper and of the writing instrument and sometimes others, such as a wobbling table in a swaying train. The effect of the writing movement is controlled by the eyes.

The technical and physical pre-conditions of the actual writing will therefore be the first thing to be examined by the graphologist. The second will be the reconstruction of the movement itself and of the impression this movement conveys of the personality of the writer.

In so far as writing is a movement, the manuscript is its fixation on the paper. The fixing of this movement allows you to reconstruct in your mind the impressions which would be made on you by the habitual movements and gestures of the writer

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nice

SAMPLE 106

recd.

SAMPLE 107

SAMPLE 108

numbers.

SAMPLE 109

SAMPLE 112

long

SAMPLE 113

Count

Capt

SAMPLE 111

Little

Stonno

SAMPLE 110

Flat

SAMPLE 114

Jr

SAMPLE 115

SAMPLE 116

I hope

SAMPLE 119

Wh Trem

Nm w

Nens

Wil

SAMPLE 117

future,

SAMPLE 118

Dear Doctor

SAMPLE 120

I purchased

SAMPLE 121

Zürich

SAMPLE 122

But writing is not an aimless movement. The writer has to work out a definite manuscript, and to overcome all the psychological, physical and intellectual difficulties which hinder this accomplishment. From this point of view, handwriting is work and gives you, therefore, an account of how the writer works, plans, arranges and overcomes difficulties. It will also tell you something of his standard of intelligence, memory, education, skill, energy, vitality, abilities and discipline.

From the purely graphological point of view, the text itself can be left out of our analysis. It is, however, interesting in two respects. Firstly, when certain words, and the thoughts connected with them, consistently make the writer stop, hasten, slip or make mistakes, then we can draw conclusions about the effect certain thoughts have on the writer. Secondly when comparing different manuscript texts written by the same writer, we may get an impression of which topics are brought to paper quickly, keenly and with interest and which are not. We can also draw conclusions when the writer leaves out words or repeats them.

Writing means also the production of letters, i.e. certain agreed copybook forms, and the transformation of these forms by each writer to similar ones with certain alterations. These alterations consist of two kinds of mostly unconscious activity. The omission of parts of the letters which the writer considers unpleasant, difficult to produce or unessential, and the addition or emphasis of other parts, which the writer feels to be pleasant, easy to form or important.

From this point of view handwriting is an expression of the writer's unconscious likes and dislikes, his tastes and his preferences. In so far as he imitates in the personal forming of his letters certain models and standards of other writers, an indication is given of where he looks for his heroes.

This movement of the hand, transforming the letters can go so far that the writer, by making painting gestures when writing, produces suggestions of pictures, but reduced to the basic outlines. These pictures will be those dominating his mind and his imagination at the time. So handwriting can also become the expression of imagery, a gallery of pictures drawn from the unconscious mind of the writer.

Writing is also the solving of a problem of space. Max Pulver, the Swiss graphologist, has formulated this fact clearly, and I offer his presentation herewith. The writer is faced by the empty paper which he has to fill. He has to start somewhere on the left, to work up and down and to go on to the right. Now it is inherent in human nature, and confirmed by the psychology of the unconscious, that every problem of form and space becomes symbolic in the individual's mind of his own position in the different spheres of space and time, that is to say, his spiritual, social and material world. And so the point along a line of writing at which the moving pen of a writer arrives becomes a symbol of his own position in the world around him; to the left of this point lies the past, origin, mother and childhood, to the right lies the work to be done, the future, the writer's fellow men and the social world. Movement upwards above the extension of the short letters (*m*, *n*, *u*, etc.) symbolizes gravitation towards spiritual and intellectual spheres; movement below symbolizes a dive into the material, sub-human and sub-conscious world. Thus the manuscript becomes a symbol of the writer's attitude to the past and the future, to himself and to others, to the spiritual, social and material world, to airy dreams and to sub-conscious impulses.

Writing is also the fitting of parts (letters and words) into a whole. This can be done easily or the writer may have to overcome considerable inner resistance by con-

flicting tendencies. These conflicting handwriting tendencies reveal conflict in the writer. Apart from this real inner conflict, there may be a difference between the normal handwriting of the writer and certain manuscripts, or parts of manuscripts, of his which show that the writer has something he wants to disguise. We shall come back to some of these points in later chapters.

I am often asked whether you can learn graphology. The answer to this question is the same as in the case of all the sciences, which are in fact arts in practice, like psychology, medicine, etc. Yes, if you have a gift for it, if you are interested in it and ready to study hard. Like medicine and psychology, it cannot be learnt by books alone. Books are only useful when backed by basic instruction from an experienced graphologist, and by actual practice in graphology. Instruction, observation and experience are, in any case, necessary, in addition to the preliminary gifts of visual memory and observation, interest in handwriting, intuition, knowledge of human nature and both an analytical and synthetical mind. One of the main results of learning it from books alone is the judging of handwriting by a few signs picked up from the books. This always proves very misleading, as each writing tendency has many meanings and the character of the writer can only be judged by taking them all into account in a balanced way.

This book is, however, not a text-book of graphology. It does not presume to make a perfect handwriting psychologist of the reader. Its modest aim is to inform him, to awaken his interest and to give him the up-to-date facts, about what graphology means, its history, how it works, and where it can be applied.

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CHAPTER II

THE HISTORY OF GRAPHOLOGY

THE first specialized book dealing with the relationship between handwriting and the character of the writer was published in 1622 in Capri by Camillo Baldi (Baldo), an Italian, who was both Doctor of Medicine and Philosophy and Professor of Theoretical Medicine at the University of Bologna. Another Italian professor, this time of Anatomy, called Marcus Aurelius Severinus, wrote a book on the same subject about the same time; but he died from the plague in 1656 before it was published. From the mid-seventeenth century onwards, the number of articles and treatises on this topic continued to increase. The most important of them are the studies of the Swiss physiognomist Lavater in the eighteenth century and a book by the French writer Hocquart which appeared in 1812, at first anonymously.

The real origins of modern graphology are to be found in France. A study circle formed amongst the members of the higher French clergy systematically examined the relationship between human qualities and their graphic expression in handwriting. Cardinal Regnier, Archbishop of Cambrai, Bishop Boudinet of Amiens and the Abbé Flandrin belonged to this study group. Flandrin later became the teacher of the man who is the acknowledged founder of modern graphology as a science, Jean Hippolyte Michon (1806–81); Michon also established the name Graphology which is composed of the Greek words grapho, meaning I write, and logos, which means theory or doctrine. The Abbé Michon, like most of the great graphological research workers before and after him, was a man of wide knowledge with many spheres of interest. In the course

of his long life he published not only novels but also books on many topics; but the sphere in which he won the greatest success and everlasting fame was graphology, where he formulated almost all the signs and rules on which it is still based. Michon, who himself called graphology an art, worked only by experience and observation. In the course of years of study, he compared the handwriting of thousands of people whose character was familiar to him. With his intuitive genius and great faculties of observation, he found the graphic signs which writers with similar qualities and deficiencies have in common. With the help of his collaborators, Delestre and Debarolle, he collected the signs of almost every human quality and published them from 1872 onwards. By his life work Michon produced an invaluable catalogue, so far unsurpassed, of graphological signs and rules based on his own experience. He did not attempt, however, to explain the probable reasons for the production of these signs, or to connect the psychology of handwriting with other branches of physiology or psychology, or to form a theoretical system.

The French school which followed him, led by his eminent pupil, Jules Crépieu-Jamin, continued to emphasize experience and empirical comparison in their graphological research. However, Crépieu-Jamin abandoned Michon's doctrine of definite signs, which point to only one meaning, and elaborated a more subtle system of co-ordination of dominant signs. A society for the study of graphology was founded by Depoin, who also edited a periodical. Thus a centre of research and discussion was created, which attracted many illustrious Frenchmen including Dr. Binet, Director of the Sorbonne, Arsène Aruss and G. Tarde the sociologist. This tradition is upheld by the modern French school.

The theoretical system of graphology, based on physiology and psychology and its connection with the other branches of characterology, was the work of the German school. In Germany a contemporary of Michon, Adolf Hentze, worked as a graphological practitioner for a Leipzig periodical and by a series of correct handwriting analyses not only thrilled the readers of the paper but also drew attention to the subject. The books and articles, however, which this writer published did not help the development of research, the impetus for which came from Austria. Here E. Schwiedland, later a Professor of Economics, published articles and a book based on the discoveries of the French school. Later, Schwiedland's interest was fully absorbed by economics, but his pupils, for instance, the gifted Austrian woman Rudolphine Poppée and the German Wilhelm Langenbruch, worked on so that the new science should be recognized. Langenbruch, a very able expert, founded in 1895 a periodical entirely devoted to graphology. He introduced two medical doctors to assist his researches and these later became his chief collaborators. One of them, Dr. William Preyer, a University Professor of Medical Physiology, was born in England. He went as a child to Germany and became the founder of the new theory which took into account the physiology, psychology and pathology of handwriting and so connected graphology with the other achievements of modern science.

In 1897, a second graphological periodical was founded in Germany, also a society for graphological research. The founder of both was Hans Busse, a gifted practitioner and an able organizer who edited a critical German edition of Crépieu-Jamin's main works. The chief contributors to Busse's periodical were Dr. Georg Meyer and Busse's assistant editor, Dr. Ludwig Klages. Dr. Georg Meyer was psychiatrist to a German

mental home. He wrote a book in which he systematically analysed the scientific and theoretical basis of handwriting psychology, in particular the spontaneity of writing impulses. The great importance of Meyer was overshadowed only by the eminence of Dr. Ludwig Klages, the most important research worker and the acknowledged high-priest of the German theoretical school. His achievements and those of Michon together form the real basis of graphology.

Klages, who later moved to Switzerland, wrote many books on problems of philosophy and the psychology of expression. He was the first to create a complete and systematic theory of graphology. It was he who first saw in it the expression of human personality as a whole, and fitted it into its place with the other doctrines of human expression and characterology. He brought the basic elements of handwriting, which are discussed in Chapter 3, into a system clearly defining the various meanings of every single handwriting trend, according to a general law of polarity (that is, the same trend can denote one quality in one handwriting and the converse of the same quality in another). Klages based his researches on a conception of writing as a conflict between natural impulses and rhythms on the one hand, and mental discipline on the other. He worked out a new system of analysis determined by a general standard of handwriting. For him the standard of writing is high when the writer succeeds in reconciling his genuine personal rhythm with the requirements of disciplined writing; the standard is lower by the degree to which he fails to achieve this reconciliation. By analysing the changeable and unchangeable elements in handwriting, he found a way to reveal both intentional and unintentional disguise. But in spite of his great merits, Klages' system also had deficiences. In the first place, he overemphasized his personality conception; his somewhat

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rigid system of compressing human nature into standards of value based on his ideals of personality does not allow for the relativity of all tendencies in human character. He is opposed to the idea that potential faculties of the same human being can develop in opposite directions and that the positive and negative aspects of the same writing tendency can consist in the same person. This point will be elaborated in the chapter which deals with analysis.

Secondly, Klages' intellectualism, and his tendency to supercilious condescension in appreciating the achievements of the French empirical school, prevented graphology from developing discoveries by experience and practical achievement, and inclined it to a more sterile study of characterological theory. Thirdly, his slight knowledge of the peculiarities of national characters and handwritings confined his practical achievements to the zone of specifically German text-book writings and to a specific German conception of character. Fourthly, his somewhat Carlylean conception of personality resulted in his ignoring the Freudian and other schools of thought, and so he missed the connection between graphology and the modern psychology of the unconscious.

These last two points—the peculiarities of national handwriting and the connection between graphology and the psychology of the unconscious—were developed by two other men who, basing their ideas on those of Klages, filled the gap to a certain extent.

The first was Robert Saudek, who came from Czechoslovakia and finished his main works in England. He was a polyglot who wrote some of his books in English and some in German. He was especially concerned with the differences between national characters and national copy-book writing. He made a special study of English handwriting, in particular the

criterion of speed which is a most important factor. Thus he created a basis for the application of continental research to English handwriting.

The second was Max Pulver, the Swiss, one of the most ingenious of the present generation of graphologists. He partially abandoned Klages' abstract and idealistic conception of personality, and linked graphology with the discoveries of the psychology of the unconscious. As already mentioned in the first chapter, he emphasized the strong symbolic element in handwriting, and especially illuminated the problem of what the writing space symbolizes in the writer's mind.

Apart from these general fields of research, many specialized fields have been investigated by different authors. Let me mention just a few of them.

(1) The identification of handwriting in law-cases has been dealt with by Michon himself, by Dr. Meyer, Busse, the German Schneickert, Weingart and the Austrian Dr. Gross.

(2) The writing of criminals has been extensively studied by Crépieu-Jamin, Langenbruch, Pulver, the Italian psychiatrist, Professor Lombroso, the Austrian Dr. Wieser and many others.

(3) There are excellent studies of children's handwriting by the Frenchman Couilliaux, and a German lady Mina Becker. The German Bahnsen wrote a book to show how graphology can be used for educational purposes.

(4) The expression of the sexual character in handwriting has been investigated, and thrilling discoveries have been made by Georg and Anja Mendelssohn.

(5) Monographs have been written by the Swiss Keller and by the Frenchman Duparchy on the writing of addresses and signatures.

(6) The graphological characteristics of illnesses have been dealt with in many books. A general diagnosis of

all illnesses has been attempted, as for instance in the book by Duparchy, but these attempts have so far proved unsatisfactory. There are, however, many valuable studies of the writing of patients suffering from mental and nervous diseases also of degenerates, made by Lombroso, the German Koster, the Austrian psychiatrist Pick, the Frenchman Dr. Rogues de Fursac and many others.

(7) Handwriting and professional choice have been dealt with by the French collaborating under the direction of Pierre Foix.

Finally a few words on the development of graphology in England. As already mentioned, many great English writers and artists have been attracted by handwriting. A lot of clever remarks on the subject have been made by Scott, Poe, the Brownings, Byron, the painter Gainsborough, Disraeli and others. The first Englishman to deal extensively with the relation between character and handwriting was Stephen Collett, alias Thomas Beverley, who published his book in 1823.

Continental graphology was introduced to England and made popular by Shooling, who translated the main work of Crépieu-Jamin. An English lady Rosa Vaughan also wrote a very useful text-book. The work of the German theoretical school, was brought to England by Robert Saudek, the handwriting expert, novel-writer and polyglot from Prague. Saudek had many pupils of whom one, C. H. Brooks, wrote a text-book based on Saudek's system which was translated into German. In the last years before the 1939-45 war another fairly prominent continental graphologist, H. J. Jacoby, came to England and published some books here, in which he used photographic illustrations in a very clever way to explain the connection between features of handwriting and their pictorial parallels in nature and in human movements.

CHAPTER III

THE MEANING OF THE BASIC TENDENCIES OF HANDWRITING

Size and width of writing. Form and degree of connection. Regularity and speed. Fullness and pressure. The angle of writing. Right and left tendencies.

I CLOSED the first chapter of general introduction with a warning. When I now come to discuss the special meanings of writing trends, I have to repeat that warning. It should be printed three times at the beginning and end of each chapter in every book on graphology. *No general tendency in handwriting, and no single sign, is by itself adequate to judge a quality in a man's character.* Each tendency has many meanings, and so must be carefully checked with other tendencies and signs which point in the same direction, before a definite statement is made. Human character, and handwriting which is its mirror, are both like a game of cards. The cards are always the same, but the combination in the player's hand, after each shuffle and deal, is always different and unique, so that each game must be examined on its own merits.

Let us now take the list of handwriting terms which appear in Chapter I and analyse them.

SIZE AND WIDTH OF WRITING

Large size writing (see Sample 71) springs from the writer's tendency to need space for himself, small writing from the writer's habit of satisfying himself with the space available to him.

So the tendency of large writing may mean, sub-

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jectivity, ambition, self-confidence, claims to leadership and acknowledgment, pathos, enthusiasm, magnanimity and the general habit or desire to live a rich life on a large scale; it may also mean the need or habit of expansive movements, like actors on the stage or orators at big meetings. But it may also mean lack of objectivity, lack of consideration, of ability to be subordinate, lack of modesty and tact, carelessness, especially in spending, bossiness and even megalomania. It may also mean neglect of realities, lack of accuracy, absent-mindedness and distraction, also a tendency to be stagey and to be a poseur.

Small handwriting, on the other hand, can mean lack of self-confidence, inferiority complexes, resignation, obedience; but also realism, the faculty of observation, accuracy, reliability, clever husbanding of personal resources, intentional understatement and distaste for boasting of every kind. It may also mean physical or mental short-sightedness, sophistication, intolerance, hypochondria and melancholy.

The size of writing does not give the slightest indication of the height of the writer. There are giants who write very small and dwarfs who write very large. Sample 8 shows the writing of a giant, Sample 14b of a rather under-sized man. The absolute size of handwriting is one of the changeable elements. Therefore occasional small writing by a person who normally writes large can only be an adjustment to circumstances of a technical nature, e.g. lack of space.

So far, I have spoken of the *absolute* size, or more correctly of the absolute length of writing. There is also the *relative* length to observe which is, graphologically, also important. What is meant by it is the relation between the lengths of the short letters (*m*, *n* etc.), the so-called middlelengths, and between the upper and lower parts of the longer letters (*f*, *g*, *h*, etc.)

We call the upper part of the longer letters "upper-lengths", the lower part "underlengths". We speak of *relative* large size if the middlelength is above normal (see Sample 31), of *relative* small size if the middle-length is below normal (see Sample 34).

An absolute and relative large size writing (see Samples 41, 36, 118) reveals self-confidence, a high estimate of one's own person and dignity, sometimes condescension, haughtiness and pride.

An absolute large and relative small handwriting (see Sample 77) indicates an exaggerated ambition to be acknowledged which puts a strain on the writer and is difficult to satisfy; it often means a disproportion between the writer's aims and abilities or physical resources.

The middle lengths of letters, like the stem which is the visible part of the tree, symbolize the rational, social, conscious and sentimental part of the human mind; the underlengths, like the root, the unconscious, material, sexual and sub-human aspects; the upper-lengths, like the invisible crown, the spiritual and intellectual spheres. A writing which shows a proper balance between the three lengths indicates an equilibrium of interests between all these different spheres of the human mind. An exaggeration of one length shows the direction in which the writer's interest is exaggerated at the cost of the others.

Thus an exaggeration of the middlelengths at the expense of the upper and underlengths (see Sample 31) means that rational, social, conscious and sentimental life, with its special satisfaction and dignity, is the focus of the writer's interest. Social self-assurance is always indicated by the relative size of the middlelengths. An exaggeration of the middlelengths always shows that the writer satisfies himself by his position and achievements in the spheres of life just mentioned. If however the

extension into the upper and lower lengths is negligible, it is a sign of a phlegmatic and indifferent mind, which has little interest in anything outside its social and rational world (see Samples 47, 121).

You will find this type of handwriting much more often amongst peoples of the Western civilizations, where national ambitions have been fulfilled; whereas the handwriting of restless nations like the Germans shows, even in their copybook writing, an exaggeration of upper and underlengths.

Exaggerated upperlengths, as we have seen (see Sample 48), indicate a tendency towards the intellectual and spiritual spheres, personal culture, many-sided interests, ideals and illusions; but also muddle-headedness, dreaminess, lack of self-discipline, of a solid basis and of a sense of reality.

Exaggerated underlengths (see Samples 49, 50) symbolize realism, the tendency to put everything on a firm, material foundation, the qualities of an organizer; but also lack of illusions, soberness and materialism. The underlengths also reveal the writer's attitude to his unconscious impulses and sexual life. Sexual tendencies in handwriting are a study in themselves; the precision with which all the varieties of sexual inclination and perversities are sometimes mirrored in handwriting is really astonishing. To illustrate this the handwriting of two female homosexuals is given here (Samples 63, 64); you will find some typical modifications (the letter *e* in the word *Erich* and *z* in the German word *ganze*). So far Mendelssohn's book has provided the most comprehensive study of the subject.

Generally speaking, every disproportion in the three lengths, which in normal English handwriting should be the same, indicates a dislocation of the writer's interest and equilibrium. Special attention should be paid when the writer shows a marked disproportion in

the same lengths (see Samples 58, 109). This reveals a deficiency in his movements and calls for care, even medical attention.

Let us now study the specific points in a written manuscript where special exaggerations and shortness may occur. These are usually found in the capital letters at the beginning of words. We speak of "Accent on the Start" when these capital letters are above normal in length (see Samples 46, 64). It is a sign of showing off, a call for attention, an exaggeration of the writer's self and importance. An adjustment of capital letters to the size of the others, on the other hand (see Sample 31), shows a tendency to understatements often acquired by education. If the length of the letters gradually shortens (see Sample 29), it means pride or condescension. If capital letters, especially letters with three parts like the capital "M", mount in size, it is a sign of a mixture of outward showing-off with inner subordination to the opinion of others, and to public opinion in general (see Sample 78).

Increasing size at the end of words will generally be found in the handwriting of children. It is the tendency to look up to the world of adults, also the tendency to become more and more frank. If found in the handwriting of adults, it shows that they are still in an infantile, uncomplicated state of mind and merely blurt out what they think (see Sample 54). In cultured and intelligent handwritings, it indicates a tendency to frankness, bald statements and lack of diplomacy.

Diminishing size at the end of words shows maturity, the faculty of making oneself so unobtrusive that there is no opposition on the other person's part. In other words, this means diplomacy (see Sample 5). If the same letters within words are constantly larger than the others (see Sample 61) I have found this shows that the writer attaches some peculiar importance to generally

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unimportant facts. Such people are usually very touchy and always jealous.

As for the significance of the width of handwriting, broad writing (see Sample 43) originates from an unrestricted movement of the hand in a lateral direction; narrow writing, on the other hand, is a sign of restriction. The basic meaning of broad writing is consequently a lack of restriction in the social sphere. The broad writer wants room for his person; he likes large rooms, wants to travel, to spend lavishly on himself, his food, clothing and hobbies. He mostly thinks in cosmopolitan terms. He indulges in great detail in speaking about himself and often cares little whether his audience is interested or not. He can be self-assured, egotistic, indiscreet, vain and full of pride. He may lack concentration, discipline and real tact. On the other hand he is mostly broadminded, natural and tolerant. His attitude to others is normally one of routine frankness and friendliness. He likes to oblige and to extend invitations, but is also usually prepared to take advantage of others. He is certainly a poor candidate for a marriage which is not on a generous social scale, or for any condition in which people have to live and work closely together and consider each other's convenience.

The narrow writer (see Sample 31) is inhibited and full of restrictions. He shows discipline and concentration; he is economical, often even mean and distrustful. He may be narrow-minded and intolerant. If narrow writing is a feature of the capital letters at the beginning of words (see Sample 39), it indicates shyness. Broad and large capital letters on the other hand (see Sample 122) especially if there is a dividing stroke between the two parts of the letter, as sometimes in the capital H in Hitler's signature, for example, are indicative of a vulgar form of self-conceit and even arrogance and impertinence.

FORM AND DEGREE OF CONNECTION

The copy-book form of connection (see Sample 65) indicates, in a quick and personal writing, that the writer attaches value to keeping to conventions and has a talent for doing so. In slow and impersonal copy-book writing (see Sample 42) it means lack of genuineness and originality; sometimes, as for instance in the case of the handwriting of some criminals, it means disguise, in the form of a conventional mask.

Angular connection (see Sample 31) shows that the writer does not mind the effort imposed on him by this form of connection and that he prefers firmness to compromise. Angular writers have mostly a capacity for persistence, or at least passive resistance, and are in this or some other respect hard and uncompromising. This imposes restrictions on them, makes them often resentful and revengeful, even sulky and cruel. As workers they will undertake difficult tasks, as they do not mind overcoming difficulties. Generally they are more reliable than gracious.

Of the rounded forms of connection the *garland* (see Sample 35) is a sign of amiability, open friendliness, kindness, softness of nature, sometimes merely of routine thoughtlessness and weakness.

The *arcade* (see Sample 66) originating from a covering, protective gesture, symbolizes diplomatic courtesy, a polite screening of one's own thoughts, also impenetrability, a calm and calculating attitude, sometimes moral and friendly. It also may mean lying and hypocrisy.

Wavy lines (see Sample 56) resembling the movement of a snake or the surface of a sea, represent in intelligent and energetic handwriting the highest degree of diplomacy (see Sample 79) (Churchill is a wavy-line writer), the faculty of changing front. It can also in less

strongly individual handwritings indicate a tendency to avoid all decisions, and the lack of firm character (see Sample 56).

If the letters of a word and their connections degenerate into a single thread, especially inside words (see Sample 55) which makes the words partly illegible, it shows a caprice, lack of conviction and firm purpose, and is in the main a sign of hysteria. Both wavy line and thread connection indicate, on the other hand, a high degree of changeability and suggestibility.

The covering stroke (see Samples 38, 65) which is found in arcade, garland and angular connection, is a sign of the greatest restriction. The writer holds onto the railings as long as possible before he takes the next step. He is distrustful to the utmost degree, hides his plans and intentions and puts feelers out like a snail from its shell. He prefers to remain anonymously in the background until he feels safe to come out in the open. It is a sign of an exaggerated and chronic sense of personal security, the symbol of the tactician, the man with a mask, behind which lies physical disability or bitter experience or simply a fear of open fight.

The degree of connection is an important element and a very difficult thing to change. A connected handwriting (see Sample 38) shows that when putting the image of a word on paper the writer is not deflected by other ideas, that his thoughts are proceeding in logical and methodical sequence, and that he is able to adjust himself (which does not necessarily mean that he wants to). If connection is overdone, especially if a whole sentence is connected (see Sample 57), it shows an excessive desire to look for relationships which are remote, sophistication to an absurd degree. On the Continent such handwritings are regarded as typical of inventors of chess and bridge problems and psychoanalysts. In Great Britain, country of cross-word puzzles,

weekly competitions, quizzes and Brains Trusts, they are quite frequent too. The exaggeration of connection is sometimes also a sign of lack of power of distinction and sense of the *nuances* of life; such people want to force things which do not belong together into a system; with them it is a question of adjustment by force and logic to the point of lunacy.

Disconnected writing (see Sample 34) shows that the writer has many different ideas which influence him so much that he has to interrupt the course of his thoughts. You will find it in the writing of many people of unusual imagination and intuitive genius, but also in the writing of the illogical and the abrupt-minded, who lack concentration and method and who miss the main point through too much attention to details. If you find *both* frequent and large intervals inside words (see Samples 74, 76) this is a sign of serious overstrain of the mind, likely to result in sporadic black-outs and loss of memory. A man who writes like that has great difficulty in mastering all the quick changing and distracting ideas, and if he is not cared for in time it may lead to complete mental breakdown and loss of memory. A break of letters into parts (see Sample 81) is also a sign of unsoundness. There is no agreement up to now amongst graphologists as to the meaning of this, but all of them would say that it is the sign of a person who is very difficult to deal with. An abrupt change from very connected to very disconnected handwriting indicates a tendency to mental disease.

Certain breaks in vertical up and down strokes have organic roots and may come from an organic shock this is usually the case with people suffering from heart trouble.

The faculty of connecting the dot over the "i", accents and the "t" cross with following or preceding letters (see Samples 67, 70) shows an outstanding

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faculty for logical combination and usually an ability for scientific research.

REGULARITY

REGULAR writing (see Sample 45) is a sign of a regular mind. If regularity is simply of the copy-book style, it is an indication of lack of vitality, personality and imagination; otherwise it shows will-power, a balanced mind and sense of harmony. It also shows singularity of purpose, lack of excitability, lack of capacity to change and sometimes pedantry and monotony.

Irregular writing (see Sample 80) shows many-sided interests, multiple and changing purposes, excitability, capacity to change, but also nervousness, changing moods, lack of steadiness and tidiness.

If an irregular handwriting is rhythmic (see Sample 79) it indicates calmness and equilibrium, but sometimes also indifference. Unrhythmic handwriting is a sign of a high degree of emotionality, a passionate character, abrupt changes of temper and an instability of the sympathetic nervous system (see Sample 80).

SPEED

The SPEED of handwriting is interesting from many points of view. One has to keep in mind that writing is a routine which is learnt by memorizing visually the images of letters and letter groups (words) and then tracing them on paper. The speed at which this routine is exercised depends on the mastery of these preconditions. The child, the unintelligent and unskilled writer, the heavy manual worker (see Sample 54) the ill and the weak will all be handicapped in remembering the images of words or in working out the writing. Concentration on the mere process of tracing the letters will be one of the reasons for slow writing. Thus it may

indicate a low standard of learning, debility of memory or intelligence, or deficiencies of normal skill caused by ill-health or a heavy hand. Whether a writer who has mastered handwriting writes quickly or slowly depends in the first instance on whether he is primarily concerned with the contents of his writing only, or whether he is also bearing in mind how his writing will look. Quick writing (see Sample 1) is a sign of a person who is spontaneous, objective and pertinent. Slow writing (see Sample 46) is calculated writing. Quick writing indicates a quick grasp of things, intelligence and spontaneity of mind as well as of emotion, topical enthusiasm; also neglect of details and hastiness. Slow writing—in so far as it does not originate in a slow mind or a slow hand—is calculated, unspontaneous writing. The writer is "writing-conscious". It is not only the "what" but also the "how" that he is always aware of. He is concerned not only with the point he is making, but also the style in which he makes it. This will be the case with everybody who attaches value to personal style of an aesthetic nature (see Sample 26), who paints his writing for the sake of painting. Thus painters and artistic minds, indulging in the working out of aesthetic details and ornaments, will write slowly. So will the man who calculates to give by his writing the impression of a certain style of living, e.g. the poseur, the snobbish dandy and the adventurous swindler (see Sample 61).

Slow writing will also be the writing of a man who calculates the effect of every manifestation and expression of himself; for instance the thorough person who attends to every detail, also the pedant. Slowness is also a sign of emotional slowness i.e. phlegm, and of mental slowness, laziness.

Among the calculated writings, disguised writings have a special place. The man who by his handwriting wants to appear a different character to what he really

is, is always "writing conscious" and writes slowly. People who want to change their handwriting deliberately also have to write slowly; for instance, the anonymous letter writer or the criminal who does not want to be recognized by his handwriting. It is difficult for the most skilled writer, even if he is a graphologist and even by writing slowly, to change the basic elements in his writing, especially relative length, degree of connection, etc. In quick writing change of this nature is virtually impossible.

Finally, the forger who copies another person's handwriting has to do it slowly. Often the only sign by which the forgery can be detected is found in comparing the reproduction with the quickly written original. The speed of handwriting therefore becomes the decisive factor in ascertaining the genuineness and spontaneity of all the other signs of handwriting; it is the most important branch of study for the expert graphologist, who has to deal in court with disguised or forged handwriting. As spontaneity and a tendency to be calculating are both present in most human minds you will find signs both of speed and of slowness in most handwritings.

FULLNESS, LEANNESS AND DEGREE OF PRESSURE

Full writing (see Sample 41) is achieved neither by the length nor width of the letters, but by their forms, by arcs, slopes and circles, covering more space than lean writing of the same length and width; just as the man with imagination ranges over larger fields of life than a man of the same intellectual standard without imagination. Full writing means imagination, vision and a creative mind. But it can also indicate a tendency to wander from the point, to indulge in fancy.

Lean writing, on the other hand (see Sample 28), may

disclose a faculty for abstract thinking, for sticking to essentials, but also lack of imagination and soberness.

PRESSURE, which played an important part in early graphological research, has lost some of its significance owing to the change from the quill pen to the fountain pen which makes the production of lines varying widely in thickness more difficult for the writer. In spite of that, even with the fountain-pen the application of strong and weak pressure is still possible. Why does one man use stronger pressure in writing than another? It may simply originate from a strong vitality and driving force which delights in expressing itself. It may come from a heavy hand. It can also spring from a feeling that pressure and force are necessary to overcome outer or inner resistance, "from a heavy hand or a heavy mind" as Klages puts it.

Thus strong pressure (see Sample 9) can mean energy and vitality enjoying its own vigour. It can also mean that the writer is not used to writing and needs the application of force in order to do it. It may mean, alternatively, that the writer's hand is heavy because of his calling, e.g. a blacksmith, or because of some recreation such as that of a sportsman used to applying strong muscular pressure. Finally, it can indicate that a person is so full of repressions, fears, pessimism or melancholy, that he needs to make a heavy effort to overcome it, or that he is so brutal that he believes only in force. In judging pressure, it will be necessary in any case to examine the kind of pen with which the manuscript was written and whether there were any special technical difficulties present which made the use of heavy pressure necessary in that particular instance.

Slight pressure (see Sample 35) shows that the writer is either clever and skilled enough to write with the minimum of energy, or that he dislikes applying any unnecessary energy or force, or that he is too weak to

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do so. Thus soft pressure writing is either the writing of the skilled person who economizes his own powers or of the soft-hearted individual who hates force and brutality, or of the weakling.

Pasty writing (see Samples 31, 38, 40), gives the observer the impression of intense shading and colourfulness. It has a sensual rather than a spiritual effect and it does symbolize sensuality, a liking for the sensual pleasures of life, for colours and brightness, for nature and art, for food and drink, for kissing and love-making. All sensual types of human personalities, from the artist to the *gourmand*, from the master of the art of living to the man who is driven to excesses by his impulses, will be found amongst the pasty writers.

The opposite of pasty handwriting is thin handwriting (see Sample 76). Such writers are not sensitive to the refinements of life, the *nuances*, the happy little banalities, but are brainy, critical, dependent on principles and morals, even ascetic, but also uncreative, pedantic, vindictive, malicious, boring, unable to enjoy life.

It has been said before that the question of pressure and shading depends more than any other on technicalities, i.e. the kind of pen, paper and ink which is used. But here it should be added that the choice of these materials, in so far as there is a choice, is largely a matter of personal taste. This is particularly true of the kind of ink used. Only a banal and unimaginative person will constantly use a watery, washy-looking blue ink. Only a pedant or a know-all, or a member of one of the pedantic or "know-all" professions, a schoolmaster, accountant or a lawyer, will constantly enjoy the use of red ink. Dark violet ink, especially when used on coloured writing paper, indicates a keenness to be fashionable. A preference for green ink shows a liking to be apart and distinguished. The alternative

use of different coloured inks, especially in order to underline words, is a reliable indication that the writer is a fool of some kind.

THE ANGLES OF WRITING : RIGHT AND LEFT TENDENCIES

If a man stands upright, he gives the impression of being an independent individual. If he leans forward he seems to be longing for other people and to depend on them. If he leans backwards, one has the feeling that he is afraid of other people and wants to be separate from them, but that like the man who leans forward, and unlike the man who stands upright, he is very conscious of the existence of others. These three positions will serve to represent the angles of writing.

Upright writing (see Sample 12) means independence. Writing slanting to the right (see Sample 11) means extraversion. Writing slanting backwards (see Sample 58) means introversion and isolation.

The human being who writes upright will be the less dependent on outside influences which he will meet in a cool, calm even phlegmatic manner. The writer who slants to the right will be social and socially excitable and the more pronounced the slant to the right is, the more passionately he will long for the regard of others, for success or recognition in the social sphere. Such writers will be capable of strong sentiments of love and hate, strong passions, and also of self-sacrifice. Sentimentality, enthusiasm, social activity, altruism, but also restlessness, excitable temperament, lack of discipline and common sense, and obtrusiveness are the main characteristics of writers who slant to the right.

A writer who slants backwards to the left lives in an inner state of isolation; but he is aware of living in a world which compels him to take note of it. Writing which slants backwards is always a sign of an artificial

approach to others, of a kind of routine which hides the writer's introverted mind. People of this kind are always a little forced, affected and elusive. One can never really get hold of them. As the left side of the page means mother, past, childhood and the parents' house, people whose writing slants to the left will mostly look backwards and will not be able to get rid of memories of childhood and of the early years of life. The backward slanting writer is a person who hides his secret paradise from the eyes of his fellow men. All the different types of split personality, egocentric, narcissists and men with a Freudian Oedipus complex are indicated by the backward slant.

The backward slant is not learnt in any copy-book form. The teaching of upright writing or writing sloping to the right varies according to the country and to the period. These variations are also always strongly indicative of the general spirit and mood of a nation and the temper and spirit of the times (*Zeitgeist*). In the rationalistic period of early Humanism, people wrote upright. In the sentimental and enthusiastic era of Werther and Byron slanted writing became the fashion and remained in fashion until fifty years ago. Since then with the appearance of the ideal of common sense and cool reason, of the calm and independent gentleman, upright writing became once again the copy-book form in Great Britain, whereas the passionate and restless Germans still went on slanting to the right.

In judging handwriting, therefore, it is always necessary to ascertain the age and nationality of the writer in order to find out what copy-book form he has learnt at school. The variation from this copy-book style is from the point of view of graphology very significant.

It remains for us to consider an individual writing in which slanting to the right alternates with slanting backwards and upright writing (see Samples 92, 95, 99).

This is indicative of an inner conflict between heart and brain, sentimental and reasonable tendencies, altruistic, actual and egotistical motives.

Quite apart from the actual slanting of writing to the left or to the right, there are other discernible tendencies in handwriting to the left and to the right. The extension of starting strokes, crossing strokes or end strokes, or the exaggeration of slopes to the right or to the left (see Sample 62) are the most frequent ones. The exaggeration to the right is always a sign of giving, also of running to others, the tendency to the left, (see Samples 46, 48, 61, 16, 17) of retiring, of collecting and of bringing home. The altruist as well as the busybody, the magnanimous donor as well as the restless and the impressionable person will show tendencies to the right. The man of common sense, the collector and the contemplative person as well as the greedy, the envious, the egotistical, will be amongst the left tendency writers. The profit motive too is always indicated by a tendency to the left.

An exaggerated tendency to the left can also be shown by writing addresses and signatures on the left hand side of the page. As the signature is in the writer's mind the most pronounced symbol of his own personality, the placing of a signature on the extreme left indicates a high degree of inner isolation, of retreat from the human world to the very origin, of desire to re-enter the mother's body—to leave the world altogether. If it is combined with backward slanting writing, small writing and weak pressure, you can, with a high degree of certainty, assume strong suicide tendencies. Another sign of suicide tendencies is the crossing through of the writer's own name, the so-called "stroke through the ego" in the signature.

This finishes, for the limited purposes of this book, the chapter about the basic tendencies of handwriting.

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In the presentation of it I have closely followed the Central European school which culminated in the systems of Pulver and Klages, to which Jacobi and Saudek also belong. This school, contrary to the French school led by Crépieu-Jamin, tries to cover the main features by a few general terms and by giving the different possibilities and meanings of the same feature, to keep to as few headings as possible. Crépieu-Jamin does the opposite by developing a rich nomenclature of 165 graphological trends. His follower de Rougemont, while asserting the necessity of keeping to essentials and not embarrassing the student with too many terms, still retains 110 of them, grouped into forty-one groups.

While appreciating the immense amount of empirical discovery which is revealed in this wealth of annotation, and the necessity of dealing with it all in any more advanced study, I feel that in an introduction like this an economic use of terminology is more practical and less embarrassing for the reader and student, especially the beginner.

It is, however, interesting that the lost trends in French graphology, as shown in the books of Madame Saint-Morand, restrict this huge terminology and tend to reduce the general layout and elaboration of handwriting to four degrees of simplification and complication and the basic elements to eight groups (arrangement, extension, pressure, form of connection, speed, degree of connection, angle of writing, direction).

CHAPTER IV

GENERAL LAYOUT AND ELABORATION OF HANDWRITING

Arrangement, Margins, Spacing, Lines, Simplification and Complication, Degree of Attention.

WHEN a trained gardener surveys the ground on which he is to lay out a garden, he will formulate a plan quickly in his mind—where to plant the trees and flowers, where to leave the ground unplanted and how to arrange and organize the whole. Another man may start haphazardly and continue to plant, without a plan, and his garden will look badly arranged and unorganized.

When a man has to fill an empty sheet of paper with his handwriting he is in a similar position. If he has a good idea how to dispose of the space economically, a sense for organization, proportion and clever distribution, he will place his writing on the paper, so as to give the impression that in the moment of starting to write he has an immediate conception of how to do it (see Sample 69). The writing of another person may give just the opposite effect (see Samples 85, 105). Thus a well arranged general layout will indicate to you intelligent disposition of time and space, a good faculty of conception and distribution and organizing insight. In addition, if the writing is quick it is a sign of quick grasp of situations and the faculty of making decisions in time. On the other hand, it may indicate a tendency to put brain and organization before natural instincts and spontaneous impulses, and if it is overdone it may mean intellectual pride and snobbery.

A badly arranged general layout may indicate the contrary: lack of appreciation of time and space, lack of economy in both, lack of the faculty of arrangement and organization, a poor sense of time-table, constant muddle, lack of the ability to make decisions in time. On the other hand, it may mean genuineness, a fertile and spontaneous mind which does not work by plan and preparation but starts from scratch.

As to the margins on the left and right hand side of the line, a constant distance at the beginning of the line from the left hand edge of the sheet (see Sample 82) indicates a constancy in behaviour which is a sign of good manners and at least external tact. It is also a sign of consistency in work. If this distance from the left hand edge becomes larger as the page of writing progresses (see Sample 117), it means a tendency to fatigue as work progresses and to let oneself go after a certain time. The opposite development is indicated if the distance becomes smaller (see Sample 110).

If the beginning of the line is very close to the margin (see Sample 83) it shows a tendency to, or a necessity for, economy of time and money, and in extreme cases, stinginess. If the distance becomes greater later on in the page it shows an intention to economize, an intention which is later partly dropped in practice.

Large distances between the left edge and the start of the lines (see Sample 82) show that the writer is used to living on a lavish scale, or wants to do so, and does not care for saving or economizing. If the distances get smaller (see Sample 110) it indicates that his lavishness was rather in the nature of mere showing off and that he is really keen on saving his pennies.

The behaviour of the writer at the end of the line is also of some relevence. If he can always end the line with a normal complete word, without having to split a word onto the next line or compress the writing of the

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last word, it shows that the writer has a quick and clear comprehension, power of surveying and the faculty of decision (see Sample 63). If he leaves too much space at the end of the line (see Sample 87) it shows carelessness, neglect and a spendthrift nature. If he has a tendency to leave no space (see Sample 90) either by extending endstrokes right to the end of the line, or even by inserting strokes to fill the empty space, it shows extreme distrustfulness and unconscious fear that the empty space may be filled by somebody else.

The behaviour at the end of pages and the end of letters is also very interesting. A man who likes to postpone decisions always hesitates to turn over the page until it is really unavoidable. Thus if a person who has not compressed words and lines till the end of the page then starts narrow writing and fills up the page to the very end, he is certainly a person who dislikes decisions and does not make them until he has no other choice.

If at the end of letters a man starts writing across in the margin and empty spaces until there is no more room, it may, in a lesser degree, indicate the same tendencies, lack of decision or over-economy. But the most important meaning is that the writer does not know when to finish and make a clean break. He is one of those persons who go on talking over things when the matter is already closed, stays loitering behind in the doorway when the other guests have departed and in this wastes his and other people's time.

In judging the general outlay, it is always useful to have more than one manuscript of the writer, as he may have had to compress and fit his writing into too narrow a space like a small card owing to paper shortage, etc., and therefore to adjust his writing in a special case to unusual technical circumstances.

As to spacing, the distance between letters inside words has already been discussed. What we are con-

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cerned with here is the distance between words and lines. Clear spacing between words (see Sample 27) means clearmindedness, intellectual culture and skill, braininess, discerning and critical faculties. It is also a sign of a sense of distance and a scale of values and categories. In extreme cases (see Sample 93) it means intellectual pride and snobbery, isolation which may lead to the melancholy of the isolated mind. In cases where people, who hitherto have not done so, suddenly start to put large intervals between words, it shows, according to Klages, a desperate effort to maintain clear and distinct thought, which is often followed by a mental breakdown. Narrow spacing between words (see Sample 85) means lack of sense of distance, and distinction, lack of tact, obtrusiveness, lack of clearmindedness, but on the other hand warmth and spontaneity.

The connection of many words and whole sentences (see Sample 57) without spacing, as already mentioned, is a sign of an uncritical sense of logic and adjustment which seeks to put things together which should be kept separate and even to force a link.

Irregular spacing (see Sample 102), shows varying degrees of clearmindedness and sense of distance.

Writing in which the lines are kept clear and do not run into each other, especially in the case of large handwriting, is a sign of a clever mind and intellectual skill. The interweaving of lines and the mixing up of the underlengths of the upper line with upperlengths, or even middlelengths of the following line (see Sample 43) is a sign of muddleheadedness and lack of the power to survey, lack of critical sense and intellectual skill and clear expression in favour of spontaneity and sometimes of ingenuity. In cases of handwriting which is highly individualistic, it is, as Saudek has shown in the case of the writings of Kant and Beethoven, a sign of great men

so much occupied with their own ideas that they care little whether others can follow them or not.

Mounting lines (see Sample 30) are a sign of optimism, enthusiasm, fighting spirit and ambition. In extreme cases they may indicate a kind of frenzy or mania.

Descending lines (see Sample 33) indicate pessimism, depression, criticism, also ill-health, tiredness and weakness, lack of muscular and nervous energy, either in the hand or in the whole organism. Combined with dirty, pasty and neglected writing, it indicates a bad digestion.

A mounting signature is a sign of professional ambition (see Sample 37).

A line which first goes up and then descends like an arc (see Sample 60) is characteristic of people who are quickly enthusiastic but who lack persistence. These are the people who are always starting something new but get tired of the project before it is finished and bears fruit. They do not like to stick to any one job and are always getting interested in something different and looking for a change.

In contrast to this is the line of writing which descends first but then rises again like an inverted arc (see Sample 35). This is the writing of a person who through hard circumstances or physical weakness gets tired but has the mental energy to stick it out, to regain strength and to work up and use the faculties to the fullest in the end.

Those whose lines of writing first rise and then descend are brilliant starters, those whose lines first descend and then rise are reliable finishers.

If the line falls first and then rises more than once in a line (see Sample 40) we are dealing with a person who has to fight on against continuous discouragement but who wins through in the end by continuous mental effort. The handwriting of the famous writer Thomas Mann provides a good example of this.

The general evolution of a man's handwriting away from the copy-book form can move either in the direction of complication, amplification and floridity, or in the direction of simplification, even to the neglecting of whole parts of letters.

The choice between these two directions of general elaboration is in the first instance a matter of personal taste.

The writer who complicates and makes additions to the copy-book form of letters, or at any rate enlarges parts of letters (see Samples 48, 61, 73), dislikes the simple matter-of-fact approach to what is useful and essential; he needs the more ornamental and baroque style for his personal satisfaction. Simplification moves in the direction of the essential and the topical complication in the direction of the impressive and the decorative.

Thus a tastefully amplified handwriting (Sample 41) discloses a taste for decorative forms and presentation, for effects and arrangement—a creative æstheticism, but also a certain fussiness. An overdose of florid complication which sometimes overshadows the basic feature of the letters and makes them hardly readable can be either a sign of bad and vulgar taste, vanity, boastfulness, posing, or a tendency to be a busybody, fussiness, affection, pomposity, cumbersome lack of realism, and complexes of different kinds always with a view to impressing somebody. (Samples 37, 122.)

The clever and tasteful, simplified and yet readable handwriting (see Samples 67, 79) means intellectual discipline, keeping to essentials, abhorrence of loud effects, sublimation, realism, but also soberness, lack of sense of beauty and of appreciation of anything which does not serve a purpose. It means also the attaching of little or no importance to presentation.

Neglected handwriting (see Sample 44) indicates

untidiness in dress, in the home and in personal habits. If it is so neglected that it is difficult to read it indicates a tendency to be ambiguous, to cover up, to be obscure.

The degree of attention paid to various phases of the writing is also an important aspect of the general layout. If a writer starts in a regular and rhythmic way and in the course of the script becomes irregular and non-rhythmic, if at the beginning his handwriting is clear and legible and later becomes neglected and illegible, it is a sign that he lacks staying power. If he starts slowly and becomes quicker, or vice-versa, it also gives an indication of his method of working. If his lines are at first straight and then descend, one sees that the writer has become tired in the course of doing the work.

Again, if one of the basic elements, such as big and small writing, the angle of writing etc., changes towards the end, when the writing becomes quicker, you can be sure that the latter is the real tendency of the writer and that his behaviour at the start was only calculated to hide his true character (see Sample 46).

There are other points calling for special attention. These are the beginnings and ends of words. Inside a word, the writer has less freedom to form the letters according to his personal liking, but at the start and at the end the pen makes a break, and the writer can form and extend his strokes more freely. We have already dealt with the size and width of capital letters, about words missing or descending or even degenerating at the end, about end-strokes extending to the right or to the left. There remains a few more things to add.

If the writer uses a starting stroke (see Sample 36), it shows that he needs some inner preparation to start. If these strokes are extended far beyond the normal line (see Samples 89, 103) the person has a busy nature, always on the move, and does many superfluous things before coming to the real issue. These traits are in the

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main connected with a fighting spirit which often even gets quarrelsome and litigious, combative and obstinate.

The writer who starts immediately and even leaves out the beginning stroke of the copybook (see Samples 27, 38) shows quick comprehension and the faculty of grasping immediately the heart of a matter. It is often a sign of a tendency to do nothing more than what is barely necessary, neglecting extras, even pleasant extras, and it can be the sign of a trend to the melancholy.

The writer who starts with an arc (see Samples, 112, 113) likes to hear the sound of his own voice and has a tendency to emphasize. If the arc starts to the right of the letter and goes back to the left (see Sample 115) it indicates the actor, either professional or in private life.

The writer who starts with a point on which his pen rests in delight for a while (see Samples 96, 104, 116) shows satisfaction in material achievements and possessions.

An end-stroke going back to the left and ending in a point (see Samples 86, 114) indicates purposeful flattery.

If the end-stroke forms a garland and then rises up as though to heaven (see Sample 105) it is the sign of a religious nature.

If the writer breaks up his words with the downstroke and omits the extending stroke to the right which copybook form prescribes (see Sample 51) it means a tendency to abrupt breaking off of social relations, friendships and contacts and in specific cases also a tendency to save money.

Constant amendments especially of the upper parts of letters (see Samples 59, 100) are a sign of a neurotic type of excessive sensitivity and of hypochondria.

Big curved starting strokes (see Samples 61, 111) are a sign of greed.

An endstroke which is curved like a coxcomb (see Samples 91 95) means hot temper.

In this presentation of layout and elaboration I again followed the system and terminology of the German School and Klages; but the next chapter is based on the splendid achievements of the French school of Michon, Crépieu-Jamin and the empiricists in France and other countries, in particular Rudolfine Poppée.

CHAPTER V

T CROSSING, DOTS ON THE I AND PUNCTUATION

YOU will remember the different crossings of the T shown in Chapter I. When the T is crossed, the writer interrupts his writing. The T cross normally has no connection either with the preceding or the following letter. So the writer has complete liberty to move his pen in whatever direction he wishes. This emancipates him completely from the T cross of the copybook form and allows him to make it according to his personal taste. Thus, when the writer consistently forms his T cross in the same manner, it is an independent graphological sign of great importance. Some types of Ts are self-explanatory.

If someone writes Ts like notes and musical keys (see Samples 25, 60), he is certainly musical.

If a person omits the whole letter and only makes the cross (see Sample 26) it can have no other meaning than that he attaches great importance to things which are only of secondary importance to other people and omits, overlooks or pretends to ignore what to others seems to be the principal thing.

If the T cross is full of hooks (see Sample 10) it can be readily assumed that the writer is difficult, obstinate and pig-headed.

If the writer is capable of writing the T upside down (see Sample 22), it can be taken that he will not object to treating facts in the same way.

If the cross turns backward and over head (see Sample 23) like a forearm bent protectively over a person's head, you will yourself have imagined that the

writer is the kind of person who protects his independence in a fanatical and pugnacious fashion, sometimes when it is not in any way threatened.

That a neat connection of the T cross with the following letter (see Sample 21) is the sign of a clever mind that grasps things quickly, full of ability for scientific combination and research, will also be easily understood.

The explanation of other types of T cross is not so obvious. The little series of sketches which follows associate the particular of the T cross with a symbol, a gesture or an image which lies behind it. This will make the meaning clearer to you. It will also give you a more substantial impression of the pictorial, the ideographic and the symbolic element in writing about which you will learn more in the next chapter.

Now let us look at the various T crosses one by one. Mrs. Elias's amusing sketches on the next few pages help to make their meanings clear at a glance.

There are yet other meanings of the T crosses. Short ones (see Sample 19) mean concentration; long thin ones (see Sample 6) impulsiveness but lack of stamina; regular ones (see Sample 3) even application of energy; irregular ones (see Sample 40) a changing degree of application of it.

As with the T cross, the dot over the *i* has no connection with the preceding or following letter, and so if always written in the same manner is a definite and important graphological sign. So is the forming of punctuation, and in some foreign languages the accents and marks over vocal sounds, which however need not be considered here.

Correct placing of the dot over the *i* (see Sample 52) is a sign of accuracy. For some professions such as surgeons, dentists and fine mechanics, accurate work is so essential that the dotting of the *i* is an important

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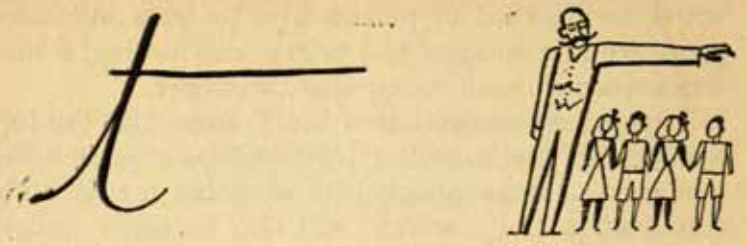
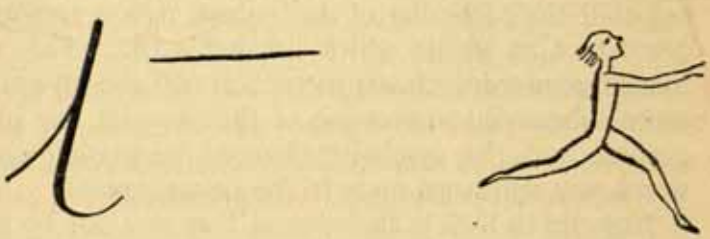
1



Desire to protect, authority, a fatherly spirit.

2

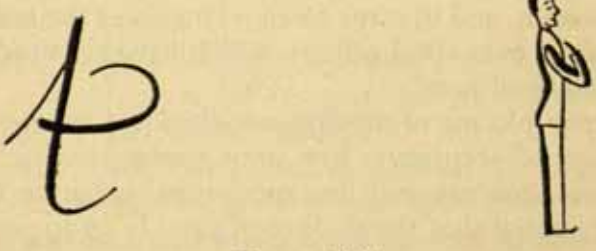


Quick thinking, enterprise, thoughts running ahead of action, haste.

3

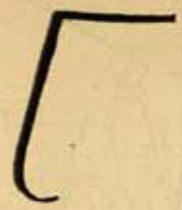
Obedience, a tendency to be subservient.

4



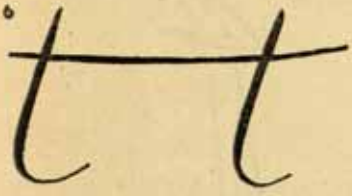
Ego-centricity.

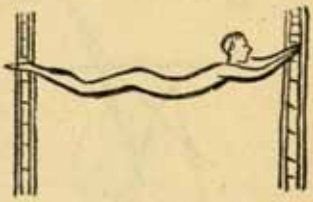
5



A longing to be at the top, bossiness, ambition.

6





Mental gymnastics. The man who solves cross-word puzzles or chess problems in his lunch hour frequently writes like that.

7

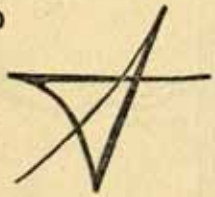
Vanity, also sometimes prejudice. In addition it can mean automatic and superficial friendliness.

Grabbing, pocketing, greed for money and material goods, the profit-motive and egotism.

9

Pugnacity, an ambitious but quarrelsome and litigious tendency.

10



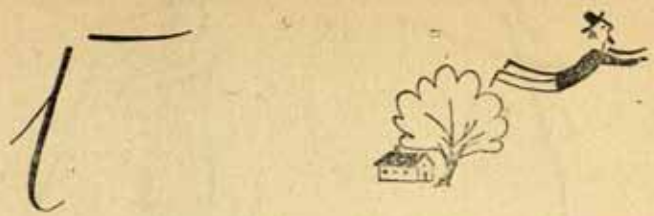
Coercion, despotism, blackmail, lack of tolerance, or at any rate fanatical objection to any interference in the writer's affairs.

Demonstrative happiness, unconcealed satisfaction about the achievements of oneself and one's family.

12

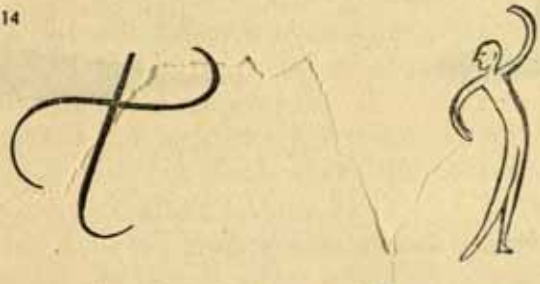
(No cross at all and rounded at the bottom.) Physical weakness and sometimes in consequence laziness and indifference.

13



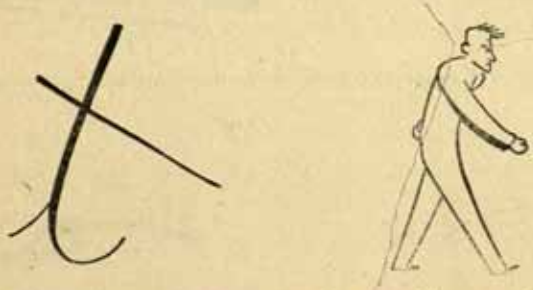
The man in the sky, high flying ideas and dreams, also preoccupation with matters aerial. Einstein writes like that; and see Sample 1, which is taken from the writing of a former British Air Minister.

14



A sense of fun.

15



Discouragement of activity in others, sulkiness, spiteful and envious criticism, non-co-operation.

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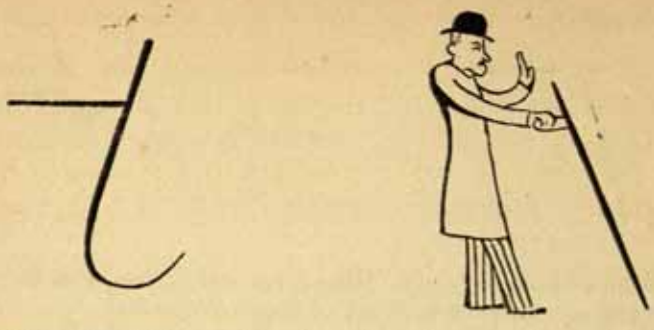
16

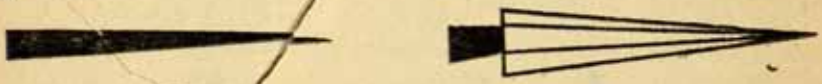


The hand on the brake. It is a sign of caution, restraint, meditation, delaying tactics. Earl Baldwin wrote like that.

17

Physical violence and brutality.

18



Mental cruelty and aggressiveness, wounding criticism and malice.

19

The knot, a sign of toughness and thoroughness.

indication whether a man qualifies for one of these vocations. It is also a criterion of a sense for detailed work.

If the dot of the *i* is close to the top of the letter (see Samples 104, 107) it indicates subservience; if it is in addition heavy (see Sample 74) it is a sign of a deeply depressed mind.

High-flying dots over the *i* (see Sample 48) point to high flying ideals as well as to lack of accuracy.

In cube form (see Samples 1, 74) they indicate vitality, even brutality.

Dots to the right of the *i* (see Sample 2) indicate enterprise and quick running thoughts, to the left (see Sample 96) they are a sign of hesitating caution.

If connected with the next letter or with the T cross (see Sample 70) they disclose good ability for combination and scientific research.

If the dot is in the form of a small open arc (see Sample 107) it is a sign of sincerity, kindness and sometimes of religious feeling.

An inverted rolling arc or a horizontal stroke (see Sample 106) symbolizes covering up, diplomacy and also lying.

If it has the shape of a little triangle or an open arc facing the right (see Samples 52, 59, 84) the so-called "watching eye", it is one of the most important indications of very highly developed faculty of observation.

If in comma form, sharpening at the bottom (see Sample 63) it indicates a critical intellect.

As for punctuation, the same principles appropriately adjusted apply to the shapes of full-stops and commas. The omission of all punctuation indicates carelessness and negligence and lack of consideration, as the excessive use of punctuation, of hyphens, full-stops and underlinings indicates insistence, a rather snobbish, vain, affected and foolish emphasis on the writer's own point of view.

Commas that are too long (see Sample 85) mean an over-emphasis of principles.

The putting of a full stop, or even a stop and a hyphen after the signature of a person is a sign of pedantry, caution, distrust, also of marked conventionality.

If the writing is often interrupted by little sketches replacing words by drawings of hearts, animals, etc., it springs usually from the mind of an imbecile or a lunatic.

A vertical crossing of letters on the inside slopes or strokes prescribed by the copybook is always found to be a sign of low cunning, deceit and petty snobbery. If this stroke does not replace another one but is merely inserted as an ornamental addition it has not only the same meaning as before but discloses in addition a vulgar taste and a high degree of impudence. This sign used in both ways is very frequently found in Hitler's handwriting.

CHAPTER VI

SIGNS, MOVEMENTS, GESTURES, SYMBOLS

HAVING examined the significance of general lay-out, basic elements, and various other signs like the T cross, and having partly explained some of the reasons why special meanings are attached to the particular elements, we are still faced—as we were in Chapter One—with the theoretical question whether it is possible to offer a general explanation of the causal link between the individual character and the individual handwriting.

In the early days of graphology there was little enquiry into reasons. The signs were discovered by experience and simply accepted. Even to-day many signs exist which in practice prove reliable, though no explanation of them can be found as for other handwriting signs. It is more or less generally accepted that the forming of the small letter *r* with the first part much higher than the second means curiosity; but none of the usual explanations, as found for other elements, will explain this fact. We have simply to refute or accept it by our own experience. There may, however, be a possible explanation for that. An *r* formed in this way divides the letter into two watching eyes open to the right, which are a sign of observation. The curious man is always a keen observer.

Other signs can be explained in a simple way by the biological and physical reasons for the movement. That a person of high vitality and a heavy hand uses greater pressure than a person of low vitality is self-explanatory on a physical basis. That quick movement produces

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quicker writing than slow movement, that disciplined and inhibited movements, produce a more disciplined and inhibited writing than free movements can also be readily understood. Other tendencies and signs also spring obviously to mind from the corresponding mental qualities, habits and gifts of the writer. That a man who is clean and neat writes more cleanly and neatly than a man who is untidy is obvious.

But the mainspring behind the various indications and the different expressions of likes and dislikes in the formation of individual handwritings is less easy to understand. It is more pictorial and symbolic in nature. To make this sufficiently clear we have to go into the nature of symbols, which is sometimes disclosed by the language itself, sometimes by the ideographic systems of writing, sometimes by the modern psychological science of expression, analysis of dreams, folklore and symbols, psycho-analysis, the study of physiognomy and the psychology of the body and gestures.

As to ideographic writing, the alphabet which we use is not the common property of all nations. Not only primitive races like the Red Indians, but also highly developed civilizations like the Chinese, use a system of writing in which words are not formed by alphabetic letters corresponding to certain sounds but by pictures representing a word. These pictures are sometimes a simple or primitive sketch of the object—a house in Chinese writing is a sketch of a house, a man a drawing of a man. Sometimes the sketch gives only the important part or main attribute of the whole—a man with a stick in Chinese writing means father. Sometimes it is the drawing of a thing which is known for a particular quality and the picture represents this quality. Thus sun means bright, mother means love.

Sometimes the picture of a certain situation stands

for the event which usually arises out of this situation. Two men in a house means council, two women in a house means a quarrel.

Our languages, as well as our cults, rites, dreams and our unconscious life, are full of such symbols, in which pictures either stand for themselves or another thing of which they are a part or an attribute, or are connected with the situation which relates to the thing for which they stand. We say "things are looking up" and we mean things are getting better, and so on. You will recall that a line of writing which rises is also a symbol of optimism.

Our gestures, in so far as they are not merely the outcome simply of physical movements, are also of a symbolic nature and paint, so to speak, our inner thoughts and ideas in the air. When we say somebody takes something, the accompanying gesture, if we make one, depicts the taking and may go as far as making the movement as if to put the object in our own pocket. As we have seen in the sketches illustrating the T stroke, the symbolic nature of handwriting works in the same way.

In exceptional cases, pictures are drawn to represent the actual object the writer has in mind. Sample 98 shows the capital letter N of a signature. When I saw this letter it struck me that it was very similar to the sign which the Chinese use for the word house. As the signature of a man is, in his own mind, the expression of his personality, I felt that this man's whole dreams and imagination about himself must be closely connected with a house. It was confirmed by the writer who a few days before was asked by his wife what he considered to be the most important of all his plans and hopes. He answered "To build a house for myself and my family. But it must be a house made exactly as I want it".

In some cases the object stands for the attribute, the quality. The dot on the *i* formed like a watching eye indicates the faculty of observation.

In another signature (see Sample 97) I found the capital S of the signature formed almost exactly like a walking stick, the symbol of the pilgrim. It belongs to a man who, unlike the one above who wants to settle down in his own house, says of himself that he lives as it were in the waiting room of a railway station, his trunks packed and ready to go.

Pulver reproduced the signature of Marat, the blood-stained hangman of the French Revolution, which clearly shows a rope and dagger. The signature of Talleyrand looks like a moving snake.

But symbols of such an obvious character are very rare. It would be dangerous and prejudicial to serious graphological research to lay too much emphasis on this or to seek it out where it does not exist. In the same way many half-educated followers of psycho-analysis pretend to find sexual symbols everywhere.

Symbols connected with professional experience or inclination are more frequent. They tell you that the writer either has a liking or an inclination for the profession or activity in question, or that he is actually taking part in it. But Jacobi, who did much research work in this line, found that only about a fifth of the handwritings of professional men show these symbols—and these were all men who enjoyed their profession. Thus you find notes and musical keys in the writing of musical persons, paragraph signs in the writing of members of the legal profession, shorthand signs in the writing of shorthand writers, printed characters in the writing of printers, publishers and commercial artists, pictures of scissors and threads in the writing of tailors, figures in the writing of accountants, economists and so on. Jacobi goes further and develops these symbols in

the direction of numerology, mythology and astrology; but I do not follow him as far as that.

The symbolism of sexual imagination as well as the disguise of its symbols behind ceremonials and dreams has become commonplace following Freud's discoveries. Chinese writing uses sexual symbols, as for instance the sketch of a female organ as the sign of the word woman. The researching graphologist will find these symbols also in handwriting, from the whips and daggers in the handwriting of masochists to the more drastic symbols in the handwriting of prostitutes, homosexuals and others.

But all these extreme pictorial symbols are very occasional and, as it cannot be pointed out too often, are not found in all cases. They form a distinct link between graphology and the psychology of the unconscious and of expression. I have already pointed out that the lunatic often produces a picturesque writing style of his own, a one-man alphabet, unintelligible to others who have no access to his thoughts.

The symbolic in the basic signs of graphology, direction, extension, layout and elaboration, springs from two sources: individual experience of space and extension, and individual behaviour in occupying this space.

Whether you stay put, run or fly, whether you restrict and discipline your movements or move freely, whether you look forward or backward, whether up or down, whether your gestures are round and open, or stiff and angular or merely conventional, your experience and perspective of the world and of your position in it will always find its symbolical expression in your writing. So will your personal theory and experience of the easiest and most desirable system of mastering the problems of work and life.

To sum up: graphological research will start by the

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comparison of handwritings of persons with known characters and by finding what characteristics they have in common as an empirical basis for new discoveries. Then, by studying technological, physical and biological pre-conditions of the movements and gestures fixed by the writing, it will be able to reconstruct these movements and gestures. Thirdly, by studying the features obviously related to intellectual and educational spheres and social habits, the graphologist will be able to grasp the intellectual and social background to the individual handwriting. And finally, graphology will be able to rely on the symbolical and ideographical interpretation of the writing as explained in the previous chapters.

This finishes the first part of the book dealing with the theory of graphology. The second part will be concerned with graphological practice, its different applications and the way in which analyses are worked out. This will be, of course, within the confines of the limited purposes of this book.

However, I do not wish to close this first part without mentioning that in order to restrict myself to essentials I have been compelled to leave out many important and interesting sidelines; among these are criminal, sexual and medical graphology, children's handwriting, the means of detecting forged handwriting, the differences between natural and artificially acquired handwritings and also a more elaborated working out of the different meanings of the same basic elements in handwriting and of the individual shaping of letters.

CHAPTER VII

THE WORKING OUT OF AN ANALYSIS

IN the early days of graphology, analysis consisted merely of summing up the writer's qualities indicated by definite signs, signs which had only one meaning. It remained to a large extent thus in the French school. Upright writing according to Rougemont means reasonableness. So, if someone writes upright he must be reasonable.

It was here that Klages, and others who based themselves on his teachings, broke away. As, according to Klages, the basic elements of handwriting all show a double meaning, the analysing graphologist has to make up his mind which of the two meanings applies to the specific handwriting. Klages' solution of the problem was the introduction of the criterion of the "form standard" of the particular writing. According to his teaching the two qualities indicated by the same element of writing were simply the two sides, the good side and the bad side, of the same tendency, linked together like the two sides of a medal.

Large writing means a tendency to greatness and magnanimity. It also means a tendency to lack of realism, boasting, lack of consideration. Which quality is then prevalent in the writer? Klages' answer is: it depends on the general standard, on the "form degree" of the handwriting of the particular writer. If this standard is high, if the writing shows that the writer on the one hand is full of vitality, talents and spontaneity and on the other hand has the power and skill to harmonize all these latent qualities and to create an individual and rhythmic style of writing, then his form-

standard is high and in the majority of cases every element has to be taken as a good sign, the higher quality of the tendency. Thus, if the writer writes large and the "form degree" is high it means that he is a personality of greatness and magnanimity. On the other hand if the form standard is low, either because the writing shows no signs of spontaneity or originality or because it shows that the writer lacks the discipline, vigour and skill to master his divergent and conflicting motives and to harmonize them, then each writing tendency has to be explained within the meaning of the lower quality. So, if such a writer writes large, you have to assume that he overestimates and dramatizes himself, boasts, bullies and lacks consideration and a sense of realities.

Klages introduced five degrees of formstandard. He gave, however, no fixed rules for classifying handwriting into these five degrees. General experience, practice, comparison and intuition have to serve as the basis of judgment and classification. Vitality, originality and harmony are the main indications of a high degree of handwriting. Banality, weakness and lack of co-ordination are the chief signs of a low degree of "formstandard".

Just to give you some samples: Sample 118 would be formstandard 1, the highest. Sample 119 would be formstandard 2. Sample 120 would be formstandard 3. Sample 46 would be formstandard 4. Sample 122 would be formstandard 5, the lowest.

Among Klages' followers, Saudek, who consistently tried to replace pure intuition by fixed technical rules, accepted the form degree. He used seven degrees as a basis of analysis, but based them on three elements as main characteristics:

(i) Quickness, as an indication of spontaneity.

(ii) Spacing, as an indication of intelligence.

(iii) Originality in forming letters, as an indication of originality.

As Saudek considered spontaneity and its graphological sign of quickness the most important element in judging handwriting, especially British handwriting, he composed an elaborate table with all the characteristics of quick and slow writing, including neutral signs which can be found in both. His pupils, especially Brooks, elaborated and popularized his teaching. Brooks declared that there are no definite signs in writing at all, neglecting all the remarkable discoveries of the French school in this direction, and endeavoured, by elaborating a few basic elements, especially the element of quickness, to cover 80 per cent. of all handwritings. This is of course another extreme as one-sided as the reliance on definite signs only.

Pulver has not so far written a book about the process of analysis itself, considering this premature until he has published everything on the basic elements, which have to be considered when analysing; but the way he approaches the problem makes his technique of analysing very clear. He accepts Klages' statement that each basic element has more than one meaning, but he enlarges it roughly, as follows. It is not true that each element has two meanings only, which correspond to the good and bad side of the same tendency. The graphological elements have many more meanings, each meaning relating to a particular sphere of the human world. The form degree does not definitely decide whether the good or bad side of a certain tendency applies to the writer's personal qualities. All the sides of a tendency, the good as well as the bad ones, may co-exist in the same personality. Every personality can harbour both good and bad tendencies, and still more the good and bad potential developments of the same tendency. Which qualities and tendencies are dominant

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cannot be exclusively judged by the general standard of the writing, but only by carefully checking up each graphological element and sign with corresponding elements and signs in the same writing. Not even that is enough. Every element has to be considered anew in a different sphere of human nature, spiritual, biological, social, material, sexual, and has to be checked with other corresponding elements and signs in the same sphere.

Here we come to the main point, in which analysis up till now has been found wanting—in my opinion, the main reason why graphology has not yet achieved the public support it deserves, especially in this country.

The analysis techniques given in popular text-books up to now, whether of this school or that, have been of a rather haphazard, journalistic or historic nature, not conforming to the many sides of human personality. This kind of analysis merely satisfies curiosity and gives a superficial description of a human being, as a quick look into a mirror reveals some *prima facie* striking feature. But this is not enough. If you say of a man than he is cultured, but excitable, very sensual and unbalanced, you say a lot, but you do not say enough. You give no indication of the kind of work he is able to do, whether he is truthful or a liar, whether he wants to travel or to settle down, whether his sensuality makes him an artist, whether it works out in the normal sexual way or in some perverted form.

We are seen differently by different people; by our doctor who knows our stomach, by our club fellows who know our manners, our business friends who know our reliability, our banker who knows what we spend, our teachers and office colleagues who know our capacity and technique of working, our wives who know something of our temper and our private lives.

If graphology is to achieve its place, it should not

merely give a brief picture of what the graphologist sees at first sight or what is interesting to him, but must try to satisfy and answer the questions of all these people with their different view points as well as of the writer himself, who is concerned with both his objective and subjective position in the world.

In order to facilitate the more systematic working out of the characterological side of analysis, I have put together groups of qualities in different spheres of life, which the graphologist has to look for one by one, when working out an analysis:

NATURAL BASIS OF PERSONALITY: Vitality, Health, Energy, Willpower, Originality, Special Gifts or Deficiencies.

INTELLIGENCE: Clear-mindedness, Quickgrasp, Logic, Co-ordination, Intuition, Imagination, Memory, Faculty of Combining Thoughts.

GENERAL INCLINATION: Spiritual, Idealistic, Social, Realistic, Material, Balanced.

ARTIFICIAL BASIS OF PERSONALITY: Social Background, Education, Manners.

BASIC OBJECTIVE QUALITIES: Genuineness, Sincerity, Honesty, Sympathy, Indifference, Resentfulness, Brutality, Self-confidence, Lack of Self-confidence.

BASIC SUBJECTIVE QUALITIES: Harmony, Conflict, Split Personality.

INDIVIDUAL PERSPECTIVE: Looking forward, Looking Backward, Living in the Present.

SOCIAL TENDENCIES: Introvert, Extravert, Independent, Altruistic, Egotistic, Trustfulness, Distrustfulness, Anti-social and Criminal.

DEGREE OF DEPENDENCY ON OTHERS.

SOCIAL BEHAVIOUR: Kindness, Friendliness, Modesty, Degree of Reserve, Diplomacy, Critical Tenden-

cies, Aggressiveness, Quarrelsome Nature, Boastfulness, Arrogance, Self-Display, Bossiness, Despotism, Lying, Deceit, Jealousy, Frankness, Rudeness, Confidence, Communicativeness, Talkativeness, Obtrusiveness, Obstinacy.

APPROACH TO MONEY: Economical, Mean, Magnanimous, Spendthrift.

TEMPER: Calm, Hot-tempered, Changing Moods, Optimist, Pessimist, Phlegmatic.

PERSONAL STANDARD OF HAPPINESS: Happy, Balanced, Harmonic, Conflicting Tendencies, Depressed, Hypochondriac, Melancholic, Cheerful nature, Inspired, Maniac.

SPECIAL PROFESSIONAL ABILITIES, INCLINATIONS AND TALENTS: Musical talent, Manual Skill, etc.

WORKING QUALITIES: Faculty of leadership, Ability to organize one's time, General qualities of Organization, Disposition and Co-ordination, Intellectual Grasp, Faculty of Observation, Enterprise, Memory, Diligence, Good Starter, Good Finisher, Steady Worker, Faculty of Arranging, of Display, and of Persuasion, Accuracy, Tidiness, Application and Concentration, Technical Skill, Weakness, Slowness, Laziness, Attention to Detail, Planning, Power of Subordination and Faculty of Working with Others.

MORAL QUALITIES: Discipline, Kindness, Sincerity, Honesty, Self-Sacrifice, Reliability.

SPECIAL TASTES: Food, Drink, Dress, Fancy, the Arts, Settler, Traveller, Spender.

SEXUAL PECULIARITIES: Degree of sensuality and sexuality. Repressions, Complexes and Perversions, Impotence.

ABNORMAL STATE OF MIND: Fool, Megalomaniac, Idiot, Melancholic, Hypochondriac, Hysterical, Paranoiac.

If you analyse in this way, the same graphic elements may disclose good qualities in one direction and bad ones in another. A man who writes large may be inconsiderate and boastful in his behaviour, but he may have qualities of leadership in his profession. A man who writes upright may be independent in his thinking and in his professional capacity, he may be even-tempered, but also be indifferent socially and lazy as a worker. But how can one say whether he is lazy and indifferent? This must be carefully checked with other handwriting elements such as slowness, degeneration of upper and underlengths, weakness of pressure, neglected writing. Here and everywhere in doubtful cases the general formstandard also comes in.

The next chapter takes the form of a table, compiled in order to show what you have to look for, if, after a general analysis, you are still in doubt about certain qualities of the writer.

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CHAPTER VIII

WHAT TO LOOK FOR

GENERAL

VITALITY: Fluid, quick writing, normal or strong pressure, no breaks and amendments, large writing, rhythmic writing.

GOOD HEALTH: Look for the same things as for vitality.

BAD HEALTH or

LACK OF VITALITY: Weak writing, small writing, slow writing, weak pressure, or very heavy pressure combined with low general standard, breaks and "trembling" features, amendments, descending lines, abnormalities.

ENERGY AND WILLPOWER: Signs of vitality combined with regular writing, simplified writing, large writing.

ORIGINALITY: Original forming of letters, either by simplification or additions, full writing, pasty writing of high general standard.

SPECIAL GIFTS

ARTISTIC MIND: Pasty writing, full writing.

MUSICAL MIND: Writing of notes and musical keys.

IMAGINATION: Full writing.

INTUITION: Disconnected writing of high standard. Pasty writing, full writing.

SPECIAL DEFICIENCIES

PHYSICAL WEAKNESS Weak pressure. No crossing of the "*t*" in the case of round writing. Descending lines.

LACK OF MEMORY AND

MENTAL BLACK-OUTS: Large breaks inside words, leaving out of letters and words.

BAD NERVES: Trembling features, irregular and non-rhythmic writing.

EXCITABILITY: Writing with a heavy slope to the right, irregular size of letters *t* stroke sloping upwards, first letters of words with a long rising stroke.

HYPOCHONDRIA: Amendments, small writing.

DEPRESSED CHARACTER: Small writing, weak or too heavy pressure, descending lines, disconnected writing, large spacing, no starting strokes.

SUICIDE TENDENCIES: The signs of depression, combined with a stroke through the ego (crossing out of own signature) signature placed to the extreme left.

MENTAL DEFICIENCIES

HYSTERIA: Thread connection inside words.

MEGALOMANIA: Over-large writing.

PARANOIAC CHARACTER: Unusual and unintelligible forms of letters, pictures instead of words, repetition of words or leaving out of words or parts of words, connection of whole sentences without spacing, mounting lines, using different coloured inks in the same manuscript.

INTELLECTUAL QUALITIES

INTELLIGENCE: Good lay out, clear spacing, simplification, letters becoming smaller at the end of words, connection of *t* cross and dot over the *i* with the previous or following letter, quick writing.

CLEARMINDEDNESS: Good spacing.

QUICK-WITTEDNESS: No starting strokes or other adjustments at the beginning of words. Quick writing.

LOGIC: Connected writing.

SCIENTIFIC MIND and

FACULTY OF COMBINING THOUGHTS: Simplification. Connecting of dots over the *i* or the cross over the *t* with the preceding or following letters.

FACULTY OF OBSERVATION: Dots over the *i* like "watching eyes", disconnected writing.

FACULTY OF JUDGMENT: Upright writing.

FACULTY OF CO-ORDINATION: Good layout and spacing, regular writing, large underlengths.

GENERAL INCLINATION

SPIRITUAL AND IDEALISTIC: Large writing, dominance of upperlengths.

SOCIAL: Dominance of middlelengths, writing sloping to the right, extension of end strokes.

MATERIAL: Dominance of underlengths, left tendencies.

BALANCE: Regular, rhythmic writing.

REALISM: Small writing, dominance of underlengths, disconnected writing.

ARTIFICIAL INFLUENCES ON PERSONALITY

SOCIAL BACKGROUND: Margins and spacing. Ample means large social background, narrow means small.

EDUCATION: Simplification, speed, skilled forming of letters, ends of words decreasing, printed characters.

MANNERS: Constancy of margins, clear spacing.

BASIC INDIVIDUAL QUALITIES

GENUINENESS AND SPONTANEITY: Speed, simplification.

SINCERITY: Garland connection, increasing size of letters in words, broad writing.

KINDNESS: Garland connection.

DISCIPLINE: Regular writing.

HONESTY: Lack of left tendencies in combination with signs of sincerity, genuineness and discipline.

SYMPATHY: Sloping to the right.

RESENTFULNESS: Angular writing, small writing, sharp writing, lean writing.

SELF-CONFIDENCE: Large writing, broad writing, quick writing.

LACK OF SELF-CONFIDENCE: Small writing, weak pressure, descending lines, slow writing, degeneration of middlelengths, low crossing of the *t* and dotting of the *i*.

SOCIAL TENDENCIES

EXTRAVERT: Sloping to the right.

INTROVERT: Sloping to the left.

INDEPENDENCE: Upright writing, arcade connections, crossing of the *t* going back and overhead.

ALTRUISTIC: Right tendencies, extending the end strokes, *t* cross covering the whole word.

EGOTISTIC: Left tendencies. Writing sloping to the left. Very large, very broad or very narrow writing. Covering strokes and the various signs of despotism and coercion.

ASOCIAL AND CRIMINAL: Strong characteristics of egotism combined with the writing characteristics of mental or physical weakness, lack of discipline, brutality, resentfulness or sexual perversity.

DEGREE OF MENTAL DEPENDENCE ON OTHERS

INDEPENDENCE: Upright writing.

PRIDE: Capital letters getting smaller.

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SOCIAL BEHAVIOUR

FRIENDLINESS: Garland connection.

CALMNESS: Upright writing.

SHYNESS: Narrow capital letters.

MODESTY: Small writing, small capital letters.

OBTRUSIVENESS: Small spacing between words, intermingling of lines, small margins, no paragraphs.

OBSTINACY: Hooks, angular writing.

QUARRELSOMENESS: Starting stroke beginning below the level of the letter and rising, mounting *t* crosses.

AGGRESSIVENESS: Sharpening *t* cross, sharpening of loops.

BRUTALITY: Heavy pressure, *t* cross getting thicker at the end.

MALICIOUSNESS: Sharp small writing.

FRANKNESS: Ends of words mounting.

RESERVE: Large distance between words: upright writing or writing sloping to the left.

DIPLOMACY: Arcade connection.

PRIMITIVENESS: Unskilled forming of letters, intermingling of lines, mounting words.

BOASTFULNESS: Large capital letters.

ARROGANCE: Capital "M" with strokes decreasing in size.

BLUFFING: Vertical crossing of the letters capital H and small *x*.

IMPUDENCE: Same characteristics in low standard handwriting.

DESIRE TO IMPRESS, CUMBERSOMENESS, THE BUSYBODY: Elaboration of capital letters and the first letters of words, superfluous strokes.

BOSSINESS: Large broad *t* crosses on the top of the letter, loop of the letter *g* in the form of a triangle. The latter is a special sign of domestic tyranny.

LYING: Arcade connections combined with left tendencies and slow writing.

GREED: Ends of words and *t* crosses ending like a claw.

CHEATING: Combined characteristics of lying and greed.

JEALOUSY: Exaggeration of some small letters inside words, mostly the letter *a*.

TOUCHINESS: The same as for jealousy, also upstroke of loop in the letter *g* or *h* broken with loop leaning to the right.

REVENGE: Loops pointed at the top and bottom.

FLATTERY: Strokes at the ends of words going to the left and ending with a stop.

TALKATIVENESS: Broad writing.

DISTRUST: Narrow writing, covering strokes.

MOODINESS: Irregular writing, lines going up and down.

HABIT OF BREAKING OFF RELATIONS ABRUPTLY: Words ending without end strokes to the right.

WORKING QUALITIES

FACULTY OF LEADERSHIP: Large writing, regularity, strong pressure.

ORGANIZATION: Good general outlay and long underlengths.

POWERS OF DISPOSITION AND CO-ORDINATION: Good spacing, good general outlay.

QUICK INTELLECTUAL GRASP: Simplification, words beginning without starting strokes.

FACULTY OF OBSERVATION: Break after capital letters, "watching eyes."

ENTERPRISE: Large, broad, quick writing.

IMAGINATION: Full writing.

MEMORY: Connected writing.

DILIGENCE: Large starting strokes, writing slanting to the right.

GOOD STARTER: No starting strokes, good outlay.

STEADY WORKER: Regularity.

GOOD FINISHER: End of sample of handwriting more regular than the beginning.

BUSINESS MIND: "Money grip" that is the claw (see greediness) combined with the characteristics of organization.

FACULTY OF DISPLAY: Enriched writing.

TOUGHNESS: Knots in the letters *f* and *t*.

ACCURACY: Exact dotting of the *i*, writing commas exactly.

TIDINESS: Clean, tidy writing.

ABILITY TO CONCENTRATE: Simplified writing, no loops in the underlengths.

WEAKNESS AND TIREDNESS: Low pressure, small writing, no crossing of the *t*, descending lines.

LAZINESS: Slow, upright writing, neglected writing.

FACULTY FOR DETAILED WORK: The same as for accuracy.

SUBORDINATION: Small writing, low crossing of the *t*.

FACULTY OF WORKING WITH OTHERS: Absence of graphological signs of intolerance, quarrelsomeness, obstinacy and malice.

MORAL QUALITIES

DISCIPLINE: Regular handwriting.

KINDNESS: Garland connections.

SINCERITY: Garland connections, lack of left tendencies.

HONESTY: Lack of left tendencies and high standard handwriting.

SELF-SACRIFICE: Writing sloping to the right.

RELIABILITY: Regularity combined with the graphological signs of sincerity and accuracy

SPECIAL TASTES

FOOD: Pasty writing.

DRINK: Pasty writing with trembling downstrokes.
DRESS: Neat and enriched writing.
READING: Printed letters.
SETTLER: Square writing.
TRAVELLER: Broad writing.
SPENDER: Wasting of space.
SEX: Exaggeration of underlengths.

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CHAPTER IX

GRAPHOLOGICAL QUIZ

WHILE it would be premature at this stage for the reader of this book to attempt a complete analysis, he might be interested to see if he has understood the practical application of the ideas which have been expounded so far. He may also be inclined to try to find out how far his gift for the observation of handwriting is developed and whether it is worth while for him to continue his observations.

To satisfy this natural and legitimate desire, I have assembled in the form of a Quiz, thirty quite easy questions, based on the samples of handwriting given in Chapter 1, which the keen student may care to try to answer. The answers will be found at the end of the chapter.

Question 1: Is Sample 1 quick or slow writing?
Question 2: Is Sample 5 narrow or broad writing?
Question 3: Does Sample 35 indicate strong or weak pressure?
Question 4: Does Sample 27 indicate simple or enriched writing?
Question 5: Which lengths dominate in Sample 43?
Question 6: What kind of connection does Sample 38 illustrate?
Question 7: What kind of writing does Sample 40 indicate, sharp or pasty writing?
Question 8: What kind of connection is illustrated in Sample 42?
Question 9: State the degree of connection in Sample 34, i.e. connected or disconnected.

Question 10: State the degree of connection in Sample 43.

Question 11: Do you think the writer of Sample 42 is an accurate worker?

Question 12: Do you think this writer has a very original personality?

Question 13: Do you think that the writer of Sample 30 tends to understatements?

Question 14: Do you think that the writer of Sample 37 is easy to see through?

Question 15: Has the writer of Sample 41 imagination?

Question 16: If you had contradictory statements from the writers of Samples 42 and 35, whom would you be inclined to believe?

Question 17: If you had to choose between the writers of Samples 27 and 37 for an intellectual job, which would you choose?

Question 18: Who is more fitted for making money, the writer of Sample 28 or the writer of Sample 39?

Question 19: Which is the better worker, the writer of Sample 36 or the writer of Sample 33?

Question 20: What working quality would you attribute to the writer of Sample 36?

Question 21: Do you think that the writer of Sample 38 is full of trust and goodwill towards his fellow men?

Question 22: Who is more versatile, the writer of Sample 3 or the writer of Sample 5?

Question 23: Take Samples 17 and the second of the two samples in Sample 21. To which writer would you attribute a business career and to which one a scientific profession?

Question 24: Which is more vain, the writer of Sample 13 or of 20?

Question 25: Which has more energy, the writer of Sample 4 or Sample 11?

Question 26: What is there in the writing of Sample 8 which indicates that the writer is easy to deal with socially, and what contrary indications are there?

Question 27: Who has more feeling for the aesthetic and cultural values of life, the writer of Sample 26 or Sample 4?

Question 28: Do you think that the writer of Sample 29 approves of mass movements or believes in the individual?

Question 29: Is the writer of Sample 43 an intellectual or a sensual type of person?

Question 30: Is the writer of Sample 7 a cheerful, satisfied and happy person?

ANSWERS TO THE QUIZ

No. 1: Rather quick: see the progressive dotting of the *i* and crossing of the *t*, the high degree of connection, the form of connection.

No. 2: Broad: compare the length of the connecting strokes with the downstrokes.

No. 3: Light pressure.

No. 4: Simplified.

No. 5: The underlengths.

No. 6: Garland connection.

No. 7: Pasty writing.

No. 8: Arcade.

No. 9: Disconnected.

No. 10: Highly connected.

No. 11: Yes, he is. Note the accurate formation of the letters, the dotting of the *i* and the crossing of the *t*.

No. 12: Certainly not, as the formation of his letters

shows little, which differs from the copybook handwriting.

No. 13: Certainly not. Note for instance the largeness and width of the writing, the underlining and the mounting lines.

No. 14: Certainly not; you can hardly discern the basic features of the letters because of the many curls and ornaments.

No. 15: Yes. Note the full writing and the extension in the upper zone.

No. 16: Sample 35, because the writer uses garland connections while Sample 42 has arcade connections and extends the *s* to the left.

No. 17: Certainly Sample 27, as the writer writes, and therefore thinks, more distinctly and clearly.

No. 18: Sample 39 as the writer shows the money "claw".

No. 19: Sample 33. The writing shows all the characteristics of diligence, quickness and intelligence, also of simplifying of problems, while the writing of No. 36 is slow and complicated.

No. 20: He is tough; note the knots.

No. 21: I do not think so. The writing is rather narrow, angular, with covering strokes.

No. 22: Sample 5, as he writes quickly, the letters are broad, while the writing of number three is slow with heavy pressure.

No. 23: Sample 17 is the business type, shows the money "claw". No. 2 of 21 is the scientific type who links the dot over the *i* with the next letter and whose writing is very connected.

No. 24: Sample 13 with its many loops and curls.

No. 25: Sample 11. The writing shows knots, heavier pressure and more regularity.

No. 26: The garland connection indicates a generally friendly and obliging attitude, but the leaning to

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the left shows an inner determination to avoid social ties. The abrupt ends of words indicate abrupt changes in social relations. The sharpening *t* crosses denote a tendency to hurt, and the loops on the top of the *t* a tendency to prejudice.

No. 27: Sample 29 with his full and rather ornamental writing.

No. 28: The writer certainly believes in the individual. The declining size of the handwriting is a clear indication of contempt for the masses.

No. 29: The latter. The domination of underlengths over upperlengths and the intermingling of the lines is a clear indication.

No. 30: No! The sloping down of the lines as well as the *t* crosses shows a tendency to depression and critical resentment.

CHAPTER X

A SAMPLE ANALYSIS

THE technical preconditions of writing have been extensively dealt with by Saudek. For the purposes of this book it is sufficient to mention that in order to make an analysis, the sample to be examined should have been written in normal conditions, i.e. not in a train, or not in an unusual state of excitement or depression. There should be at least a full page of writing so that one can see if the characteristics have changed at the end of the page compared with the beginning. At all costs the sample page of handwriting should *not* be written specially for the occasion, as in these circumstances the writer is much more writing-conscious. Copying from books, especially poetry, and writing on lined paper should never be used. Nor should writing be accepted on narrow slips of paper or cards which compel the writer to alter the normal size of his writing.

A genuine letter, written in normal writing circumstances and not for the special purpose of examination, is the most desirable material for analysis.

Three things must be made known to the analysing graphologist before the examination of the writing is begun:

(i) Approximate age (e.g. between forty and fifty).
(ii) Sex.
(iii) The country in which the writer learnt to write.

It may seem strange that, although the most subtle characteristics can be discerned from handwriting,

leading graphologists make errors of up to 60 per cent. in ascertaining sex and age. The reason is that psychologically, age and sex are relative. There are male and female mental qualities in each human being, there are boys of fifty and old men of twenty. One does not grow up strictly according to the calendar.

If you know sex and age, it tells you a lot if a boy has the writing of an old man, or if a woman's handwriting looks very masculine to you. But it is absolutely indispensable that these two facts be known before you begin the analysis.

To know where the writer has learnt to write is useful because, as has already been stated, the copybook form of handwriting is different in different countries. If you want to assess the variations from the copybook form, you must be aware of the standard pattern. It also helps to judge correctly slowness and mistakes, if you know whether the writer is writing in his native language or not.

The analysis of the writing of very old people who are already in a state of decay or of very young children whose character is still in the stage of being built up, or of handwriting written in an unusual state of mind should be refused at any rate by the student graphologist. The beginner should also refuse any handwriting to which he feels no personal approach.

Now let us demonstrate how a real analysis is done. For a sample we are taking the letter reproduced on page 96 (Sample 123). This, we are told, is written by an Englishman about fifty years old. Let us first form a general impression.

1. There is great regularity in the distance between the margin and the beginning of the lines.

2. There is also a clearly marked distance between words and also between the lines.

3. There is a distinct tendency to avoid sharp

angles, shown by an almost constant garland connection.

It should be noted that these three features seem to be the most striking points in the writing. Therefore the reasons for them must represent the most important features of the writer's character.

Let us also get a general impression of the standard of the writing. It is certainly a high one. The writing looks genuine and natural as well as original and personal.

Now let us read the letter. We will note that in one sentence ("drink together on the strength it") the word "of" is left out.

After this preliminary glance, let us now make a systematic graphological analysis:

SIZE OF THE LETTERS: Rather small with preponderance of the middle lengths. See the word "young", second line from bottom.

WIDTHS: Rather broad. See the word "view" second line.

ANGLE OF WRITING: Upright.
GENERAL OUTLAY: Good and clear.
DISTANCES: Extremely marked.
FORM OF CONNECTION: Garland.
} Consistent throughout the whole text.

TEMPO OF THE WRITING: Elements of quickness (garlands, dotting of the *i*, crossing of the *t*, endstrokes simplification) preponderant but also some elements of slowness (upright writing, breaks).

DEGREE OF CONNECTION: Changing with some large and sudden breaks inside words. See the word "temperature" second line from top.

FORMING OF LETTERS: Simplified throughout the whole text.

PRESSURE: Just normal, traces of pastiness. See the *e* in temperature.

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beside me and 4 whiskeys inside me.
The view is gorgeous; the temperature just
right; I'm going home in ten days
and everybody loves me including you
apparently. So to graphologise on
this evidence might be misleading.

I feel generous though I'm normally

---

few drinks together on the strength
of it!

I see you are in the same flat.
One day soon, I will call to discover
how old and young are progressing

Thanks for your kind letter and

DIRECTION OF LINES: Regular.
REGULARITY: Rather regular and decidedly rhythmic.
COVERING OF SPACE: Rather full.
} Throughout the whole text.

RIGHT AND LEFT TENDENCIES: Almost no left tendencies.

SPECIAL FEATURES: Formation of the small *e* in two arcs open to the right. See the words "beside" and "me", first line.

On this graphological evidence let us now build up a picture of the writer's character group into:

(i) Social Attitude.
(ii) Gifts and Inclinations.
(iii) Personal Likes and Dislikes.

(i) SOCIAL ATTITUDE

The constant distance between the left margin and the beginning of the lines and the regularity of the writing indicates a constancy in behaviour, discipline and excellent manners. The lavish spacing between words and between lines shows that the writer is not handicapped by strong monetary restrictions. The upright angle of the writing indicates independence and a calm, phlegmatic, well-tempered attitude. The garland connections show friendliness and kindness. The simplification of the writing shows a tendency to lack of pomposity. The exaggerated spacing between words shows a strong feeling of intellectual and perhaps social discrimination. This last sign taken with a few superfluous slopes (see the first *t* in the word *letter* in the last line) indicates slight vanity and prejudice, a degree of snobbery, which sometimes leaves the writer himself with a feeling of loneliness and inner isolation. The broadness of the letters and the space he needs are also indicative of a man who, in spite of being nice and

friendly, even obliging to others, does not like to be bound to them by stringent obligations. The fullness of the writing together with the elegant curves and slopes indicate imagination and a nice sense of humour. The width of the letters shows that in spite of his sense of discrimination and a certain professional taciturnity, which is indicated by the closing and "knotting" of the letter *o*, he can be very communicative and talk freely in private life. He also likes occasional discussions (see upstroke at the start of words). The forming of the middle part of the letter *g* and the extension of the end-strokes shows experience of social routine. The proportion between capital letters and small letters shows lack of any sign of bossiness; nor are there any other signs in his writing indicative of this.

Gifts and Inclinations

The clear layout, spacing and distribution shows great clarity of mind, and a faculty for disposition, distribution and planning. These signs taken in conjunction with the simplification of letters show intellectual culture and good education. Some printed capital letters are a sign of the reader. But the outstanding gift of this gentleman is an excellent faculty of observation. It is indicated by the transforming of some of the dots over the *i* into little triangles and arcs opening to the right, which look like a watching eye, but also by a tendency to transform other letters like the downstrokes of the *g*, the *l*, and especially the small *e* into these "watching eyes". The intervals which occur between the capital letter and the rest of the word also point in the same direction. So does the relatively small writing, which indicates realism.

The third outstanding gift is the writer's ability to concentrate on essentials, indicated by simplification as well as by the downstrokes of the *g* which go straight

down without strokes or curves. That this faculty of concentration and observation is combined with imagination is shown by the writing being full in spite of simplification.

The absence of any left tendency and any other sign of insincerity shows the writer's honesty.

Working Capacity

His outstanding gifts enable the writer to undertake work of the highest standard. In executing it he has, however, to cope with certain limitations. The regularity of his writing shows energy and discipline, but the upright nature of the writing and the fact that the pressure is not too strong, the smallness of the writing, the interruptions and even occasional breaks are signs that his vitality is not without limitations. The writer overcomes this limitation by very wise economy and full utilisation of his strength, which leaves no room for any superfluous work or ambition. While he is a quick thinker, he works more slowly and with discipline. He cannot afford himself to go into every detail (irregular dotting of the *i*). He always tries to improve (note that he amends some letters). This effort to improve has something of hypochondria in it. His memory, under the strain of his effort, also shows occasional deficiencies (split words, omission of words). He is courageous (width of letters) and does not mind dangers, adventure or the effort of travelling (same sign).

Personal Tastes

Some of his likings have already been indicated. His handwriting shows no sign of greed or of commercial tendencies. While not a spender (small size of writing), he always lives up to his social position, has money to enable himself to dress well (slopes) and to travel (widths), which he loves passionately. He does not

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mind a drink or two (pasty writing) but is a moderate eater (lean, evenly forked downstrokes on lower parts of letters). He likes music (note writing) is a keen reader (printing), with a sense of colour and a feeling for art (pastiness, fullness) and likes epic, descriptive books (widths).

In spite of being a little sensual, sex and women do not play an overriding part in his life (short and simplified downstrokes).

In order to make the above analysis simpler to follow, the outstanding points are repeated herewith in the form of a table.

SIGN	MEANING
Small size of writing.	Limited vitality. No bossiness.
Broad writing.	Likes discussions, travelling and descriptive books. Courage.
Upright writing.	Independence. Good tempered. Phlegmatic.
Good layout.	Clearmindedness. Faculty of disposition and planning. Good manners.
Marked distances.	Intellectual and social discrimination. A certain loneliness.
Garland connection.	Friendliness.
Quickness preponderant, but elements of slowness too.	Quick grasp, but planner
Varying degree of connection and breaks.	Very strained memory. Faculty of observation.

Simplification.	Lack of pomposity. Clarity of mind. Concentration.
Normal pressure, traces of pastiness.	No outstanding physical reserves. Does not mind a drink or two.
Regular direction of lines.	Discipline. Constancy of behaviour.
Rather regular and rhythmic writing.	Discipline. Routine. Genuineness.
Rather full covering of space	Imagination. Sense of humour.
No left tendencies.	Honesty. No greed or commercial inclinations.
Special formation of small *e*.	Faculty of observation.

CHAPTER XI

SOME REMARKS ON ANOTHER LETTER

WHILE the last letter provided a good opportunity for an all round analysis, let us now try to show how a letter written on a special occasion can be analysed in a special direction. The sample which has been chosen is the farewell letter of Dr. Clements, who poisoned himself after having been suspected, and later found guilty, of murdering his wife by poisoning. Here is a photograph of his farewell letter to friends as published in the *Daily Telegraph*. (Sample 124).

This facsimile of Dr. Clements' farewell letter is interesting in two ways. Firstly from the point of view of the state of mind in which it is written: the trembling and broken features, the descending lines and words show the depression and destruction in the man's soul. Perhaps the poison is already working. The shifting of the signature to the left from the usual right hand side indicates a suicidal tendency. But even in this state of unbalance, the very correct dotting of the *i* shows the habitual professional accuracy of the doctor. Even more interesting is the way in which this depressed, descending writing ascends in one place only when Dr. Clements writes down the names of the friends to whom his last thought goes and whom he thanks for their kindness.

As to the character and motives of the man, the facsimile of his handwriting shows three most striking features. The most characteristic tendency is the struggle between the overwhelming tendency to the left and the necessary extension to the right. The

SAMPLE 124

My Dear Ernie & George.
I cannot stand this
diabolical Insult to
me. Thanks to Mr. &
Mrs Pickering for
so much the kindness
Please Ernie & George
carry on. God bless
you.

always.

Bertie.

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writing thus shows the man, torn apart by two tendencies pulling in opposite directions. There is the indication of his double life, of his elusive split personality, of a Jekyll and Hyde.

The second main feature is the strong sensuality of the writing. Its pastiness gives the impression that it is written rather with blood than with ink. At the same time it lacks any sign of brutality, which is characteristic of the ordinary killer and is nearly always missing in the writing of a poison-murderer.

The third feature which completes the general picture is the lower part of some of the y's and capital "G's" which hang down like loose strings into the depths far beyond the normal level. They glide down, as it were, into the abyss of the writer's demonic personality. It is the French *nostalgie de la boue*. But not only sensual curiosity and demonic personality are illustrated in the murderer's handwriting. There is also ordinary material greed in such left tendencies as the *f* in "for" (fifth line) which looks like a clasping claw.

Finally certain features moving backwards at the end of words as in "insult" in the third line and in the signature "Bertie" are a sign of the man who uses flattering words when he wants to win people over.

CATALOGUED

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