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# HOW TO READ CHARACTER IN HANDWRITING

APR 22 1958  
A Guide for the Beginner and  
Student of Graphology

BY

MARY H. BOOTH

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Illustrated

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## OUR WRITINGS.

*“Each day in life is like a spotless page  
That comes to us for writings, vain or sage,  
Upon its face that what we say or do  
Is written down, the false, the good, the true.”*

*“And at the last a book the record stands  
The history of Self by our own hands,  
By self alone made, bound and fully writ  
No word, or thought, or deed escaping it.”*

JOHN KENDRICK BANGS.





## INTRODUCTION.

Philosophers, poets, teachers and students of human nature have scanned the features, listened to the voice and observed the manners and gestures in order to gain glimpses of the character.

The early philosophers, Goethe and Lavater, established very interesting principles of character deduction from the handwriting, whereby a few pen strokes would afford glimpses of the personality and a few written lines material for fuller analysis and deduction.

Editors of standard journals have recently directed the attention of the public to this science and awakened an interest in it.

In presenting this work to the progressive thinkers of the twentieth century the author has given only established principles that have been personally tested during years of extensive comparison and commends them to the thoughtful individual.

There are characters that charm like some

musical compositions in their exquisite variations and blending of quality and tone, where the thoughts, sympathies and emotions find harmonious and natural expression.

However elusive the sum and substance of the qualities that make up our individuality it is possible by intuitive perception or by a process of logical deduction to determine the elements that constitute the personality in various ways.

✕ Teachers have recognized the fact that the variations of form, size, style and movement developed after a few years graduation from the copy-book are due to temperamental qualities and the nature of the environment.

✕ Similar temperaments find a similar pen expression affected by the age, moods and circumstances of the writer, as recognized by some banks who require the signatures of depositors at various intervals for comparison.

The student will find these principles helpful in forming impressions in social and commercial circles.

The business man will find the rules of analysis

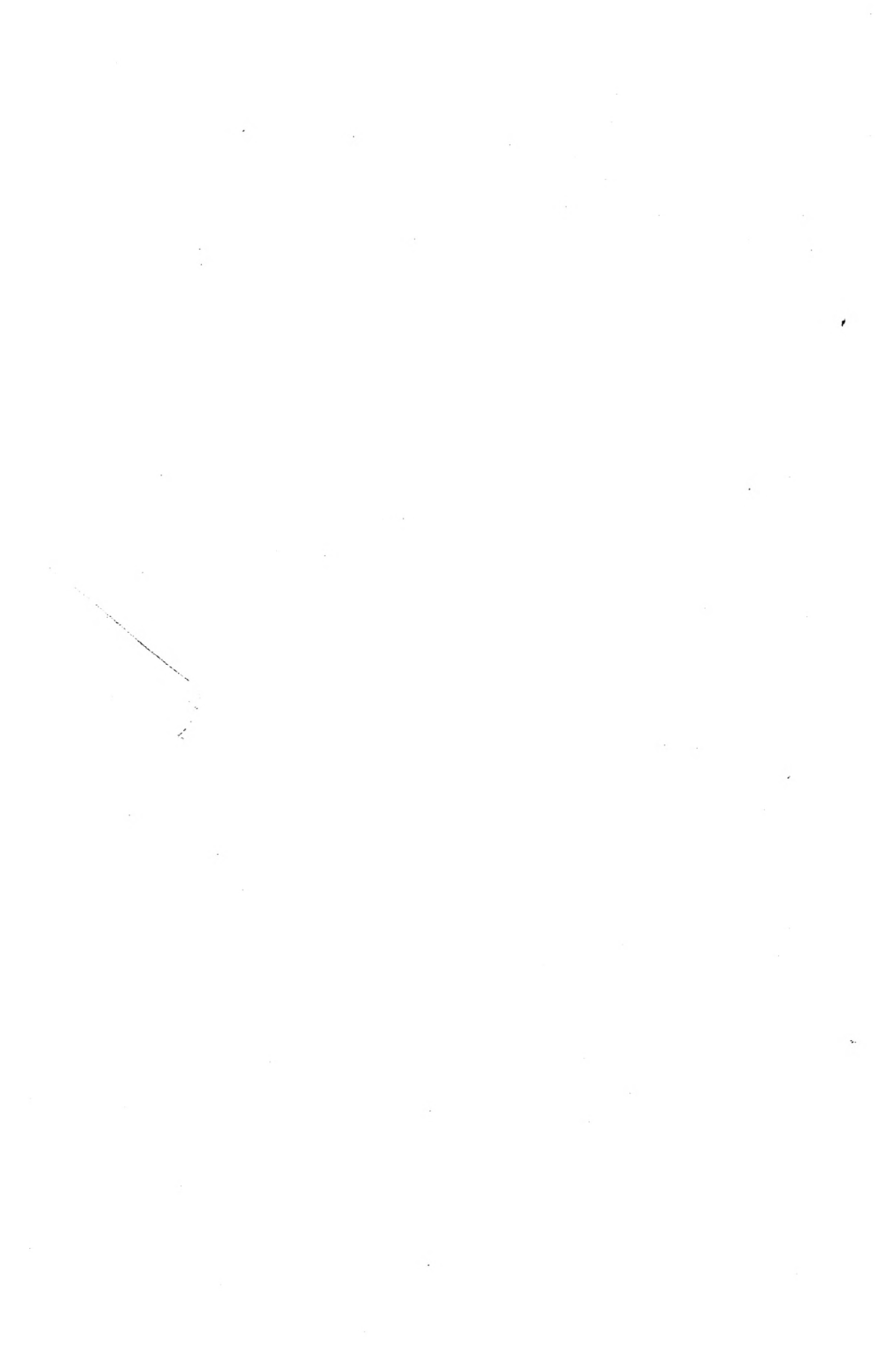
and deduction a valuable means for reference in the selection of employees.

The banker may learn the principles of analysis, which train the eye to quickly discern the irregular or forged signature.

The lawyer will find a knowledge of these principles helpful in forming opinions of disputed or anonymous writings.

The entertainer who understands the principles of graphology will prove an interesting host or hostess as the character sketch is given from the written favorite quotations, or autographs of the guests.

Autographs of authors and friends will have an added charm and interest when compared with the principles herein given.



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## I.

### PRINCIPLES OF ANALYSIS AND DEDUC- TION.

Handwriting is usually divided into two classes, sloping or vertical, but the graphologist finds that the general outline may be sloping or vertical, angular or rounded, with legible or illegible, regular or irregular, simple or pretentious form.

Letters may be large or small, extended or compressed, connected or separated.

Lines may be ascending or descending.

Tracing of letters may be firm or weak, heavy or light, rapid or slow.

Alignment, spacing, margins and punctuation may be regular or irregular.

Flourishes have their characteristic expression according to the angular or rounded, simple or pretentious forms.

After analyzing the handwriting according to the foregoing principles it will be found that each

writing will have a varied combination of qualities from which the delineation or sketch is made as on page 61 to 66.

As the extensive vocabulary of our language is formed on a basis of twenty-six letters and the varied musical compositions on a simple scale of seven notes or fifteen semi-tones, we find the principles of graphological deduction are based upon the foregoing simple principles.

After the student becomes familiar with these principles the technical form is lost sight of.

**Specimens** for graphological analysis must be written in ink, on unruled paper in the natural hand.

A mechanical or acquired style of handwriting does not portray the character of the writer.

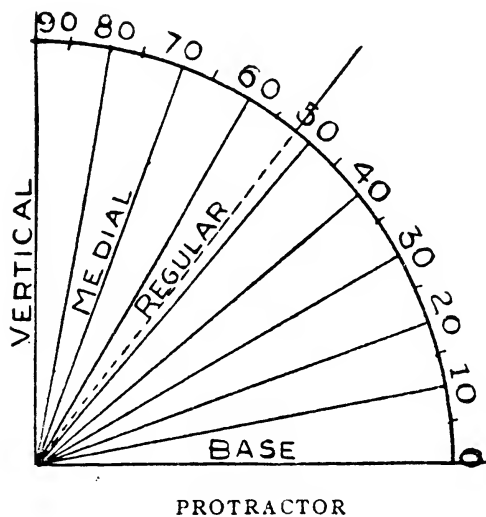
If more than one style of handwriting is used specimens of each should be submitted.

A magnifying glass and protractor will aid the student in determining the exact height of letters and degree of the slant, upon which the accuracy of the deduction will largely depend.

**Sloping Letters** are expressive of sentiment and



of sympathetic natures and most pronounced in the writing of emotional characters.



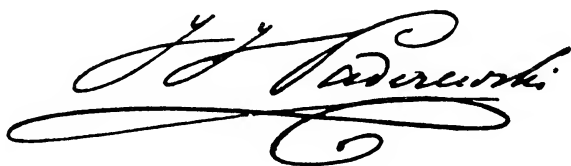
The sloping hand indicates a natural aptitude for music, poetry or art and domestic traits with devotion to friends or occupation.

It also affords most rapid and spontaneous pen expression, varying from the nearly vertical to the excessive slant, the degree of the slope being governed by the temperamental impulse.

The signatures of artists, musicians and novelists are generally found in this class combined with

active and pronounced pen movement as in the autographs of Paderewski and Patti.

The significance of the sloping hand is intensified by angular formation and modified by the rounded forms, as in the signature of the famous musician


 A handwritten signature in cursive script, reading "J. Paderewski". The letters are slanted to the right, and the signature ends with a large, sweeping flourish that loops back under the main text.

illustrating the pronounced slope with rapid angular forms and exaggerated pen movement, reflective of the imagination and enthusiasm of the renowned artist and musician who produces such exquisite harmonies of sound, expressing by his marvellous technique and sympathetic touch the varying emotions.


 A handwritten signature in cursive script, reading "Adelina Patti". The letters are slanted to the right, and the signature ends with a long, horizontal flourish that tapers to a point.

The signature of Patti, whose matchless voice long stirred the world, has the same characteristic angular slope, separated letters and exaggerated flourish.

The autograph of this novelist, whose written pictures have made him "the most distinguished

*Nathaniel Hawthorne.*

of romancers," possesses the angular and sloping qualities with separated letters and the elaborate form of the final letter E partakes of the pronounced movement in a lesser degree.

The alternating ascending and descending letters graphologically reflect the contrasting qualities of optimistic and melancholy thoughts of which his life and writings were characteristic.

Hawthorne was interested in the philosophy of handwriting and an interesting chapter on Autographs is found in his Tales, Sketches and other Papers, in which he states "there are said to be temperaments endowed with sympathies so exquisite that by merely handling an autograph they can detect the writer's character with unerring accuracy."

*"From all rash censure be the mind kept free ;  
He only judges right who weighs, compares."*

*Wm Woodworth*

The sloping angular hand of Wordsworth is lightly traced with kindly rounded curves expressive of sentiment and lack of aggressive qualities, an ideal signature, in keeping with the foregoing lines.

*This name, whoever chance to call  
Perhaps your smile may win.  
Nay, do not smile! mine eyelids fall  
Over mine eyes, and feel withal  
The sudden tears within.*

*Elizabeth Barrett Browning*

The facsimile lines from the pen of the author of *Aurora Leigh* in their gentle tracing, pronounced slope and separated form (indicating the strong intuitive faculty) graphologically reflect the warm emotional nature and rare genius of the writer.

**Vertical letters** when natural and not acquired indicate the unemotional, practical, independent natures, influenced more by the reason and judgment than by impulse or imagination.

The upright or vertical hand prevails in the handwriting of scientists, mathematicians and

In answer to your enquiry would say

that I experimented on rapid

handwriting when a Telegraph Operator

and found I could make better

speed by not using flourishes

or joining letters

Yours

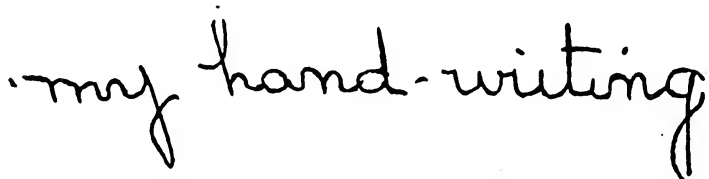
Thomas A Edison

those whose tastes and abilities incline more to the practical than artistic or sentimental.

These writers are usually successful in vocations

requiring concentrated effort and equable temperamental qualities especially when angular forms are combined with the upright formation.

The *upright* and unique formation of the letters, exact uniformity and alignment reflect the scientific and original mind and the separation of letters, the intuitive faculty, a characteristic pen expression of the famous inventor.



The image shows a single line of handwritten text: "my hand-writing". The letters are tall and narrow, with a vertical orientation. The 'y' has a long descender that loops back to the left. The 'h' is also tall and narrow. The 'd' has a vertical stem and a small loop at the top. The 'w' is composed of two 'u'-like shapes. The 'i' and 'g' are also tall and narrow. The overall style is described in the text as an "acquired vertical hand" that lacks spontaneity and characteristic expression.

The above specimen is an illustration of the *acquired vertical* hand, lacking in spontaneity and characteristic expression, fortunately doomed (to the delight of the progressive business man and graphologist) by its lack of spontaneity and speed for twentieth century commercial use and the old-fashioned sloping hand again prevails as the accepted type of the business men of the present age as well as the standard type of earlier centuries.

**Energy** seeks an angular pen expression. Letters, finals and flourishes are distinctly of the angular type.

**Angular letters** reflect activity and the aggressive qualities.

Angles are conspicuous in the handwriting of those achieving marked success by their industry, resolute purpose and enduring qualities.

It must be remembered that "some are born great, some achieve greatness, and some have greatness thrust upon them." The angular hand is the natural expression of those who achieve by their own personal efforts.

Unless modified by the slope the nature will be stern and exacting in proportion to the angular and upright forms.

When combined with the decided slope sentiment influences the judgment.

"And earthly power doth then show-likest-God's  
When mercy seasons Justice."

The signature of



illustrates the *angular* type and unostentatious form with slope, characteristic of the qualities of

which his life and work were a true expression.

The angular hand prevails among all classes of society, with its varied relative deviations, and is the calligraphic expression of the successful business man or woman who has an object in life and the energy wherewith to promote it.

There is something royal in the angular hand and its interpretation is success.

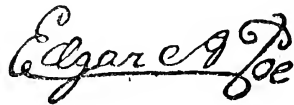
The stepping stones to success, however, are more frequently formed of rough angles that "cut" rather than rounded forms upon which the feet easily tread, and the angular forms (unless modified by intense slope) generally reflect a harsh exterior and exacting aggressive nature.

**Rounded letters** indicate amiable natures, who philosophically accept conditions, possess an even temperament and calm exterior, avoiding rather than encountering difficulties—being acquiescent rather than contentious—the aggressive element almost or entirely absent.

Sometimes angles are combined with rounded forms modifying the above qualities and partaking somewhat of the angular types.



The graceful *rounded*, separated and connected letters and lightning flourish in the signature of


 A handwritten signature in cursive script that reads "Edgar Poe". The letters are rounded and connected, with a prominent lightning-bolt flourish extending from the end of the word "Poe".

affords an interesting graphological study, illustrating in its varied characteristics the qualities of this brilliant but unfortunate poet of whom it is said: "At times he blazed brightly, again went under a cloud, and at every stage of his progress and achievements awakened surprise, and after burning in fitful splendor sank into the darkness of an early grave."

The delicate and graceful tracing of the letters blends with the harmony and grace of his poetry, remarkable for its exquisite but sombre pathos and despondent or melancholy tone as in "The Bells," beginning with the lively tinkling to the merry tune of the sledges and jingling bells, thence changing to the alarm and tolling knells, ending in the groaning of the bells.

His favorite poem, "The Raven," is most reflective and reminds one of the minor strains of some

pathetic composition that attracts rather than repels by its plaintive melody—

Truly it was said

“Two mighty spirits dwelt in him,  
One a wild demon, weird and dim,  
One a fair angel in the skies,  
Of whose serene unshadowed eyes  
Were seen the lights of Paradise.”

When the rounded hand is not combined with angular forms and firm tracing of letters the nature often fails to cope successfully with disaster and misfortune as illustrated by the lives and handwriting of brilliant poets and writers, including Burns, Byron, Poe and Goldsmith whose remarkable genius was over-shadowed by their temperamental weakness.

Too many curves and rounded forms, if wholly devoid of angles, suggest a passive, acquiescent nature who drifts with the tide, floating around rocks or obstacles and thereby losing in the race with more aggressive and active natures, but as many ships go down in stormy waters the far distant goal (or ambition) may be safely reached

by calmer seas and more circuitous ways, if *principle* and *integrity* are the chosen routes.

**Legible Letters**, clearly traced, evenly formed and natural and spontaneous, represent frank, open, sincere natures who despise equivocal measures and means—intensified by the firm angular sloping hand and modified by rounded forms and weak tracing.

Kismet

A glance, — word — and joy or pain  
 Befalls, what was no more shall be.  
 How slight the links are in the chain  
 That leads us to our destiny!

"Thomas Dale, Utah."

The writer of the above lines, whose clear concise chirography won general admiration humorously rebuked Professor E. S. Morse's scrawl thus: "My dear Morse—It was very pleasant to me to get your recent letter. Perhaps I should have been

*more pleased* had I been able to decipher the same, I have not been able to master any of it beyond the date, which I knew, and the signature, which I guessed at. Other letters are read and thrown away but—yours are kept forever—unread—”

“To be a well-favoured man is the gift of fortune

You ought  
to be able to write  
in a day of 100,000  
words—Mr. J.  
cannot you get  
up such a paper?

Thackeray

but to read and write comes by nature.” Much Ado about Nothing.

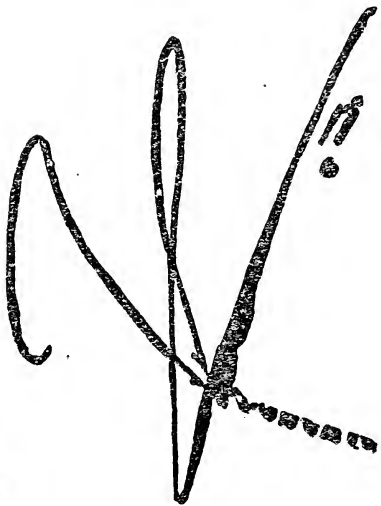
Legible clear outlines may be cultivated and a mechanical style adopted to correct irregular outlines due to temperamental impulse or nervous disorder, making it adaptive to limitations of space or commercial requirements.

**Illegible Letters** like the above may be the

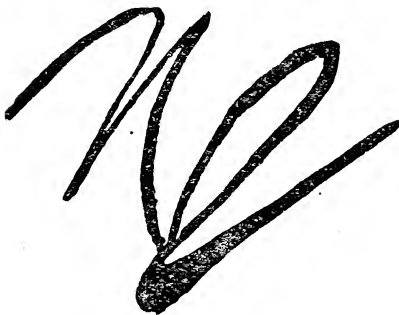
product of hurried brains where thoughts are in advance of the pen, the characteristic pen expres-



1804. When he first became Emperor he signed himself Napoleon.



1813. His most extraordinary signature. Given at Erfurt.



1807. From the Imperial camp at Tilsit. He signed simply his initial.



1814. From the Isle of Elba, September 9th.



1808. His signature signed in Madrid.



1815 From a note to the Prince Regent of England.

sion of impulsive and impetuous natures, or the illegible hand of the diplomat whose thought is to conceal.

Extended comparisons and observations are necessary to properly discriminate, studying carefully the various qualities in their resultant sense.

The impulsive writer will form letters clearly but irregularly, the diplomat will begin his letters clearly but frequently ends the word with mere pen stroke leaving the reader to determine the ending letters according to his ability in this expert art—as in the Autograph of Napoleon, year 1814 illustrating *illegible*, irregular and angular types, alternating upright and sloping forms with exaggerated *angular* flourish.

1804. Signature of the Emperor of whom it was said that “the muddle over orders at Waterloo was attributed to his execrable handwriting.

“His officers could never make out what he meant and Grouchy declared that he could not make out whether Napoleon wrote ‘bataille gagnée’ or ‘bataille engagée,’ and conjecturally read ‘battle gained’ and that his letters to the Empress Jose-

phine were at first thought to be rough maps of the seat of war." Andrew Lang in London Post.

1807-1808-1813. The large assertive initials of the Emperor are bombastic in their expression when compared with the finer tracing and form of Lincoln's modest signature and that of Captain Marryat's microscopic autograph on page 36.

1814-1815. The descending and diminished form of Napoleon's signature after his defeat contrasts vividly with his former more assertive autographs and portrays most vividly the effect of changing conditions, being firm, angular and ascending under successful achievements and conquests and falling and unsustained under reversed conditions.

The diplomatic instinct is most pronounced in the illegible and irregular formation of the Autograph in 1804 and 1814.

It is to be regretted that the handwriting of literary workers and even learned professors and physicians is so often illegible and provokes adverse criticism. The typewriter is a boon to such

writers, and ought to be adopted for the safety of the public and press, but it cannot supersede the pen, which is purely individual and the most natural exponent of the writer. Individuality in writing is the strongest plea in its favor, and for its continuance. The typewritten letter may be pleasing to the eye in its regular, mechanical and legible outlines, but is valueless without the pen and ink autograph, the indorsement of the writer, which alone commands its recognition and appreciation.

The millions of letters reaching the dead letter office annually with their undelivered messages through illegibility or carelessness are often responsible for the pathetic loss of friends and fortunes.

An illegible quotation or omission of words may mean financial loss, as in a recent telegraph message the omission of one word caused damages of several hundred dollars, which were sustained by the Court.

• Poor writers often adopt, very properly, a mechanical hand for the sake of legibility and the



convenience of the recipient, which cannot be too highly commended, as we are all painfully familiar with the illegible signature, perhaps our own, that is duplicated by the printer's art to insure its recognition.

The illegible and careless hand of Byron is an interesting graphological study showing the domination of the weak temperamental qualities which caused the unfortunate failure of this particularly brilliant poet.

*London August 29. 1812*

*Sir*  
*Please to pay Mr. Fletcher or bearer*  
*the sum of thirty pounds for me*  
*most obedt. servt.*  
*Byron*

*J. Hanson Esqr. 6. Chancery Lane*

**Regular letters.** Regularity of form and legibility stand for an equable temperament, calm reason and judgment, as well as for open and sincere methods. Such a writer loves peace and harmony and avoids contention (if rounded forms or curves are present), but if angular type exists,

aggressive qualities will be steadily exercised under opposing conditions.

The facsimile lines from the pen of our beloved

*Beneath the moonlight and the sword  
Lies dead my latest year;  
The winter winds are wailing loud  
Its dirges in my ear  
I grieve not with the mourning winds  
As if a loss befell  
Before me, even as behind  
God is, and all is well*

*John G. Whittier*

Quaker poet most beautifully illustrate the regular and legible hand, combining uniformity and legibility with graceful rounded curves and tender slope, reflecting calmness, serenity and amiable qualities, quite in keeping with his sunny, equable and sympathetic nature as revealed in his tender household lyrics, spiritually uplifting poems and patient life of invalidism. The connected form of the letters indicates the logical mind with clear thought and sequence of ideas.

**Irregular letters** when rapidly and firmly traced with slope represent the impulsive, enthusiastic, emotional and nervous temperaments according to the degree; and with firm angular movement—vivacity.

If weakly traced or with curves, a weak vacillating nature is indicated.

The graphological expression of the emotional temperament is alluded to by Mrs. Browning in the lines

“I have written day by day with *somewhat even* writing.

“Did I think that such a passionate rain would intercept and dash this last page?”



Pen signature of a brilliant writer, an angular sloping, ascending *irregular* hand with pronounced movement and firm tracing reflecting an aggressive and impulsive nature with rare genius.

The lightning stroke of the R is also found in the pen-strokes of many distinguished people typical of rare genius.

**Simple forms** of writing, if small and compressed, reflect modest unassuming natures.

If letters are large and expansive, they reflect more pride and self esteem but without ostentatious expression.

**Pretentious forms** partake of the opposite qualities and express vanity, self admiration, and boastfulness (if lacking in grace or beauty of outline).

These forms must not be confounded with the pronounced rapid but graceful movement of the musician or artist produced by the emotional, enthusiastic and imaginative temperament.



**Large letters** indicate various forms of pride, courage, lofty ideals, love of grandeur and if the

letters are extended or expansive, lavish tastes and expenditures and social ambitions.

If letters are narrow and compressed as in the foregoing signature they reflect ambition with concentrated qualities and economic instincts, conventional tastes and a reserved nature.

Pride finds its unmistakable expressions in various characteristic ways, and will unconsciously cause the handwriting to enlarge and capitals to soar in proportion to the strength of this quality.

Superficial pride may be distinguished from the nobler qualities of proper self esteem and lofty aspirations by the elaborate and inordinate movement. True nobility of character finds a large bold assertive signature but is devoid of exaggerated and extreme superficial flourish.

Small letters denote the studious thoughtful mind and concentrated abilities, when combined with connected letters.

It is a remarkable fact that the small hand with light delicate tracing is often the characteristic pen expression of large people whose strength of character is more in "being than seeming."

Humility finds a simple pen expression, and the small letters and unassuming capitals are quite in keeping with the general unpretentious manners of such writers.

The small finely traced letters in the signature of



whose "writing was so microscopic that when he was interrupted in his labors he was obliged to mark the place where he left off by sticking a pin in the paper" reflect fine intellectual and idealistic qualities with extreme sensitiveness.

**Extended letters**, few words on a line, few lines on a page reflect the sociable, generous and broad-minded nature, and when combined with the slope is beneficent, loves to extend charitable aid and relieve suffering.

Generous natures are expansive. The face broadens, features relax, and the writing expands in perfect harmony, fewer letters on a line, fewer lines on a page in proportion to the strength of the quality. ~~The extended hand is illustrated in the~~

signature of Whittier on page 32 reminding one of Mrs. Browning's lines in *Aurora Leigh*—"the liberal sweep of the G."

**Compressed letters** without symmetry, varying in degree are reflective of the economic and thrifty instinct to the avaricious or miserly habits, in proportion to the compressed form.

Economic instincts contract and withhold, the writing of those with an aptitude for making "both ends meet," becomes cramped and exceedingly compressed as in illustration on page 34.

A reserved and diffident character also usually writes in smaller compressed form.

Timidity also finds a small and compressed form with weaker tracing of letters.

**Connected letters** indicate a studious reflective mind, logical thought, sequence of ideas, intensified by connected words, which also indicate argumentative ability and fondness for debate, sound judgment based on reason and facts, as the signature of



W. A. Howells

**Separated letters** indicate the intuitive faculty. Such writers arrive at conclusions rapidly, compose and express thoughts fluently, have fine quick discrimination and are frequently noted for brilliancy, and oratorical qualities—as in the signatures of Thomas Bailey Aldrich and Alice Rex, on pages 25 and 33.

**Ascending letters and lines** if firm and angular, bespeak the ambitious aspiring nature with the energy and purpose to achieve, ~~as illustrated in the signature of~~



The image shows two handwritten signatures. The first signature, on the left, is 'Thomas Bailey Aldrich' written in a cursive style with prominent, tall, angular ascending letters. The second signature, on the right, is 'Alice Rex' also in cursive, with similar tall, angular ascending letters. Both signatures are examples of the 'ascending letters and lines' mentioned in the text.

Ambition that inspires the nature to seek heights above the average impels the pen to *ascending* lines, letters rising far above the base line in proportion to the strength of this quality.

**Descending letters and lines** reflect depressing conditions and despondency and if lacking in



angularity or firm tracing, the energy to successfully combat opposing conditions is not strong—as seen in the handwriting of the despondent, sick or oppressed—illustrated in the signature of Napoleon after his defeat on page 27, and in the last letter of Horace Greeley.

The last letter of Horace Greeley, philanthropist and writer, written shortly after his wife's death and his political defeat, has very strong reflective force, and will prove an excellent graphological study to the thoughtful student.

#### *Analysis*

Ascendant and descendant lines, pronounced slope, extended, irregular hand, small capitals, downward crossing of t's, connected and disconnected letters.

#### *Deduction.*

In the alternating ascending and descending hand we find the graphological expression of ambition and depression. Note the falling of the lines, indicating the latter quality as dominating, and expressive of the state in which he writes "I am a man of many sorrows."

New York ~~Times~~ Tribune.

private:  
New York, Dec. 10, 1872

My Dear Friend:

You are a man of  
many-saitors, and  
doubtless have desired  
them, but I beg to say  
that I do not expect  
too violent though less  
less stringy journal  
in my behalf. You are  
well. Yours,

Harold Greely

Col. A. K. McClure,  
144 So. Fifth  
Avenue.

The small capitals indicate the simplicity and unpretentious, modest nature; the pronounced slope his kindly nature and love of humanity, intensified by the extended hand, significant of a generous disposition.

The irregular form denotes impulse, the downward crossing of the t's, opinionatedness, and this quality was a very strong characteristic of the writer. It is said that "he was rarely brought to admit that he was in the wrong."

Depression from any cause weakens the vitality, contracts the muscles of the face and dims the eye; the voice falls into a minor key, the steps falter and the pen hesitates to express the discouraged thought of the writer, as if in sympathy with its owner.

**Firm tracing** of letters reflects normal health, courage and resolute purpose.

A handwritten signature in cursive script, reading "Ralph Linton." The signature is written in black ink on a white background. The letters are connected and fluid, with a prominent initial 'R' that loops back under the first letter of the first name. The overall style is elegant and characteristic of the late 19th or early 20th century.

The signature of the well-known author illustrates these qualities.

**Weak tracing** of letters modifies the expression of the various types and indicates unsustained energy and purpose, timidity, failing health, weak mentality or the infirmities of age, according to the degree and analysis in its resultant sense.

**Heavy tracing** of letters suggests a tendency to the material. Heavy writers love to dine and are fond of the good things of life. Napoleon's signature is a good illustration of this type.

**Light tracing** of letters indicates an aesthetic ethical nature, responsive to spiritual truths and teachings, illustrated in the signature of Captain Marryat on page 36

**Rapid tracing of letters.** The rapid hand is associated with impulse and mental activity generally combined with the sloping angular hand, as in the signature of Alice Rex on page 33.

**Enthusiasm** is reflective in all its manifestations and its exuberant qualities promote an active pen expression particularly observed in the upward finals and enlarged capitals.

**Anger** lends a swiftness to the pen as well as the voice and other varied manifestations and finds its

most natural expression in the long impatient crossing of the t's and very sharp angles in the general outline.

The various expressions of temper have their correspondingly rapid pen strokes which may be heavy or light, reflecting a will stubborn or effervescent; temper cruel, vindictive or forgiving, according to the qualities considered in their resultant sense.

Emotional natures also find active and agitated pen expression varying with the mood of the writer ascending with elation and descending with depression.

**Slow tracing of letters** and deliberate formation belong to the stoical and conservative reserved natures as in the following fac-simile line.

*on Tuesday afternoon next.*

**Alignment** is rarely regular, ascending with prospering conditions and bright optimistic thought and descending under depressing influences, as in the signatures of Alice Rex, Poe, Hawthorne and Greeley.

**Punctuation Marks** when carefully placed indicate order and attention to details. If omitted or misplaced the opposite qualities are indicated and with erratic formation of letters—mental disorder.

**Flourishes** indicate various forms of self confidence and assertion varying from the plain firm

straight assertive stroke to the pronounced curl of the egoist, and the deduction may be formed upon the degree of the angular or curved form of the stroke.

The artistic flourishes after the signatures of Paderewski and Patti on page 16 are due more to the emotional and ardent temperament than affected expression and the characteristic lightning flourish found in the autographs of many brilliant geniuses is seen in the signature of Poe and in the elongated

form of the capital R in Alice Rex's unique signature.

Napoleon's flourish on page 27 is angular, heavy and severe, contrasting with the kindly curves found in the gentle Quaker City poet's signature on page 32 which are suggestive of kindly humor.

## II

### FORMING IMPRESSIONS FROM THE HANDWRITING.

*Benjamin Decasseres says: "All character is unique. There are no two men or faces alike in the world. All men are variations from a common root."*

Individual styles of handwriting are as many and varied as the temperaments reflected.

It is a remarkable fact that whilst a prevailing style is characteristic of a nation or a particular class of people, no two handwritings conform to the same test of analysis.

The same thought and character that molds our face, controls our voice, establishes our manners and gestures and guides our feet, impels our pen to characteristic expression, varying with our changing moods, age, health and circumstances. Some persons never write twice alike and are variable in moods and temper as their writing indicates.



Others write in always the same characteristic style, no change of hand or variability in any way which may be considered as equally reflective of the calm, unvariable state of mind and temperament—such persons we find “always the same.”

Our morning mail has an added interest as we catch a glimpse of the temperamental impulse—so unconsciously revealed in the writing.

The hurried hand, the impatient stroke, the tender slope and kindly curve, as well as the prominent angles, reflect our correspondent's temperament.

Before we break the seal of the letter addressed in the unusual faltering hand with descending lines, we sense some news of misfortune or disaster.

The normal characteristic handwriting on another envelope bespeaks fair contents.

Style exists in handwriting (which may be copied and mechanical or natural and characteristic), and is equally as reflective as dress.

Beautiful, clear and graceful outlines do not

necessarily imply beautiful temperamental qualities or a pleasing nature.

The outlines of a letter may be pleasing to the eye, abounding in graceful curves and yet insipid by the lack of angles (reflecting energy and aggressive qualities), or by its monotony of form and expression, as in a musical composition that lacks breadth of scale or variation of time and tone.

Many writings are composed of a series of abrupt angles and up and down movement, void of style or symmetry of form or studied thought, yet representing strong individuality.

The hurried often illegible scrawl of the man of genius, impulse or imagination must not be confused with the poor writing of the illiterate, aged or infirm.

The regular hand of the even and calm temperament contrasts with the irregular form of the impulsive or emotional writer. See illustrations on pages 32 and 33.

Changing moods find their calligraphical expression and the effect of the emotions on the hand-

writing may be recognized and divided into three classes:

First—the tonic or active—those which animate; recognized in the quick movement and ascending lines. See illustration on page 33.

Second—the devitalizing—those which depress, reflected in the slower tracing and descending lines. See illustration on page 40.

Third—the violent—as expressed in anger, passion or fury; finding emphatic pen expression.

If the temper is erratic or possesses effervescent qualities, we may look for an uncertain and “fly-away” atmosphere, the long flying bars to the “t’s” and general angular forms will reveal possible atmospherical conditions under provocation.

If the disposition is cheery and helpful, the writing will abound in kindly curves, gentle slope, without abrupt features of style or outline.

Unemotional natures dominated by reason and judgment and clear perceptive faculties usually adopt a more regular outline.

Under normal circumstances the hand will not vary greatly, but when the mind or heart is elated

or depressed the lines ascend or descend with reflective outline.

Compare the handwriting of successful men or women whose circumstances and environment are agreeable and devoid of care or worry with the writing of the sick or depressed, who are struggling with adverse circumstances, perhaps defeat or failure, and the contrast is pathetic.

The firm ascending lines of the former bespeak success and the weaker tracing and falling lines of the latter indicate unfortunate conditions.



Augusta Holmes

Success imparts vitality, animates the face, gives sparkle to the eye, a joyous tone to the voice, a quick step, and an active pen movement, the letters and lines ascending in proportion to the effect on the temperament, as in the signature of Augusta Holmes, author of "The Triumphal Ode."

Some temperaments, however, are rarely moved

by impulse or emotion, and the writing finds very little variation under any circumstances.

Others capable of emotion, with strong will power and self control, will find firm angular pen expression as in the following letter (page 53).

Biographies of authors may be studied in connection with their autographs or facsimile verses.

Examine the letters that have been laid carefully and perhaps tenderly away, treasured because of some sentiment or special interest.

How the written thought and familiar outline traced by the pen seem to harmonize with the characteristics of the writer!

How the rapidly traced and upward lines of the one bringing a message of cheer or happiness contrast with the falling and faltering lines conveying tidings of sadness or misfortune, and who will say that the pen strokes are not the expression of the one who writes, revealing sometimes more than the written words, in its unconscious and sympathetic movement?

### III

#### THE AUTOGRAPH FAD.

“My autograph! 'Tis pleasant to reflect,  
Although the thought may cost a single sigh,  
That what a banker would with scorn reject  
Should find a value in a scholar's eye!”

JOHN G. SAXE.

Our autographs, become individual and characteristic in proportion to the strength of our personality and may possess charms (if not a financial value) as the graphological expression of our individual traits.

A glance at a signature suffices to portray some of the characteristic features of the writer.

Fabulous sums have been paid by ardent collectors for the autographs of illustrious men and women the facsimiles of many being found in these pages. Autograph letters are considered and valued not as mere specimens of writing but as distinct exponents of the writers' mind and char-

June 6. '88

Dear Canon Farrar

What can I have done to deserve such an account of my endeavours is this? which, after all, humbles rather than elates me; if I know myself. Your generosity is more the up that my deserving falls short of what you wish it should be, taking the wile for the deed.

Ever gratefully and affectionately:

= truly yours

Robert Browning.

acter. In each he puts something of himself of his thoughts and intentions, and gives it a distinct personality.

A collection of autograph letters and documents of William Penn, including his will, written by himself in 1705, were sold at auction for 355 guineas. The collection was purchased by a London dealer, after an agent for American libraries had bid 350 guineas. The documents were the property of Lady Sudely.



His autograph is remarkable in its large compressed and angular form with connected letters indicative of a dignified conservative nature with logical mind consistent with his words, "Be humble and gentle in your conversation, of few words, I charge you, but always pertinent when you speak, hearing out before you attempt to answer and then speaking as if you would persuade not impose."

Many author's have subscribed their autograph's for "Sweet Charity's Sake".



Kipling's autograph was much sought and an interesting incident is connected with the demand for his signature.

He opened a small account at a local bank in order to pay small household bills with a cheque and to his surprise each month found his bank balance larger than the counter foils of his cheque book, which was explained later when he found an enthusiastic autograph collector was purchasing the cheques from the storekeepers at a little more than their face value and selling the autograph for a larger sum.

Many charities subsequently benefited by the sale of his autograph which he sold for charitable purposes at two dollars each.

Other prominent men have subscribed their autograph's for "sweet charity" including ex-Presidents McKinley and Cleveland—Thomas Bailey Aldrich (shown on page 25) Winston Churchill and others.

A humorous story is told in connection with a request for Poe's autograph (see illustration on page 23).

After having been poorly accommodated at a

country inn, upon leaving he was asked to inscribe his autograph, instead of which he inscribed the words "Quoth the Raven,——."

As the fame of the author and his masterpiece was unknown to the illiterate innkeeper she was unable to understand the incomplete quotation and gravely showed it to her subsequent guests who

This signature that's writ below  
 Is worthless, and no more.  
 So I can only beg that you  
 Will buy it out of charity—  
 Wm. W. Churchill

October 2<sup>d</sup> 1899.

politely concealed their appreciation of the humorous significance of the unfinished line.

The collection of autographs, manuscripts and

rare books affords a delightful, instructive and educational hobby.

Our hobbies, if rightly chosen, will have an object beyond the mere pastime and fascination of the hour, bridging many monotonous hours and even providing for a "rainy day."

At a recent sale of rare books the extraordinary price of \$3,800 was paid by a well known New York financier for a pamphlet of thirty two pages by Edgar Allen Poe printed in Philadelphia and first sold by his widow for 25 cents.

This amount is said to be the highest price ever paid for a book in America and it is to be regretted that the author could not have realized something of this munificent sum at the time when it is said of Poe

"And here the poet's life grew darker still,  
As dream by dream vanished into air,  
Here day by day grew weaker yet his will,  
As golden hopes were rusted in despair.  
"But here were born those strains that cannot die,  
Romances that shall rule the human heart;  
Here Fame, whose summer hears no autumn sigh,  
Shall rear immortal marbles to his art."

Signatures of famous men and women have an added interest and reflective charm when compared with graphological principles and the daily letters that reach the author's desk have their distinctive and individual—legible or illegible—pleasing or exasperating characteristic form, winning a prompt response or postponed examination and acknowledgement.

Editors sometimes say that the first glance at the new contributor's manuscript tells the practiced eye whether there is any promise of originality in his work—which reminds one that Poe won his first success by the fact that his beautiful writing drew the attention of the judges to his "Manuscript Found in a Bottle." Poe's own study of "autography" led to some curious results of this kind, as when he detected Emerson's mysticism in his signature, and in the "graceful yet picturesque quaintness" of Holmes' handwriting "an analogy with the vivid drollery of his style."

Whilst an autograph letter is of value because it is expressive of the sentiment and thought of the writer, it has an added charm to the eye of

the graphologist, who finds the reflection of disposition therein.

Let us trace our autograph with pride as the

*Is not birth, beauty, good shape, dis-  
course, manhood, learning, gentleness,  
virtue, youth, liberality, and such-  
like, the spice and salt that season a man?*

*Ry. Emerson*

individual expression of our characteristic traits to be read perhaps graphologically by future generations, treasured as carefully as a portrait and engraved on our tombstone, seeking to possess the qualities that will unconsciously inspire confidence now and a tender respected memory hereafter.

## IV

### ENTERTAINING BY GRAPHOLOGY.

Favorite Quotation Parties are attracting the interest of alumnæ, clubs and other social gatherings, the members contributing written quotations or original sayings from which character sketches are made.

Quotations are written in ink, on unruled paper of uniform size and in the natural hand.

These are submitted to the host or hostess in advance and written delineations are read on the evening of the entertainment and presented to the respective guests.

Nom de plumes are given for recognition when the autograph is desired to be withheld.

Sketches will vary in their reflective force and interest according to the liberal specimens given for analysis and the skill of the reader.

The following brief sketches are made from the autographs shown in accompanying cut.

*E. E. M.*

*Henry D. Kemmerbach*

*Bessie C. Boyle*

*Jean Knox Magee*

*Jennie Hamilton*

*H. Meyer*

*L. G.*

*F. P. B.*

**E. E. M.** The swift movement of the pen and economy of space reflect great mental activity, and the connected form implies logical thought. A vivid imagination, originality of thought, hurried execution of plans and versatile abilities are also indicated in the general handwriting of this writer.

**H. W. H.** A slant of 50 degrees implies a nature

rich in sentiment, possessing the finest sensibilities, easily enthused or depressed, inspired to achievements of a refined nature, living most naturally and happily in the spiritual realm, and responsive to the higher thought and purpose.

**B. L. C.** The large extended hand and rounded forms suggest a social lavish and extravagant nature with frank unreserved expression.

Social life and an ambition to excel, will stimulate the energy and inspire the efforts to great achievements.

The economic instinct should be cultivated to balance a natural tendency to extravagance or this factor may invite disaster to otherwise successful projects.

**J. K. M.** All curves and no angles bespeak an amiable nature with few aggressive qualities.

The spontaneity of the writing suggests enthusiastic effort assuring successful achievements and an atmosphere of optimistic thought and zealous purpose.

**J. H.** The small, neat, unassuming hand with



gently rounded curves reflects a placid equable nature.

An atmosphere of serenity and repose is suggested with sincere and devoted purpose winning success and friends by quiet forceful but unobtrusive methods, delighting in ministering to others and averse to self-elevating conditions.

**H. J. M.** This firm, angular, connected, clear signature embodies the qualities of a clear logical mind with excellent reasoning powers and judgment.

Fine executive ability is indicated. Sincere motives, sound principles and a well balanced nature are the equipments with which this writer is naturally endowed.

If these endowments are appreciated and developed to their highest realization great possibilities are assured.

**J. S. L.** This exclusive characteristic signature reflects culture, aristocratic taste and fine intellectual abilities.

The compressed form reflects reserve and a nature inclined to conform to conventional customs.

Diplomatic power will be exercised and the

extreme height of the capitals suggests a proud nature with lofty aspirations.

Unique and original methods will be evolved by a process of logical thought and deduction (as indicated by the unique and connected letters).

**F. P. B.** A firm, clear, bold and positive signature, reflecting similar qualities. Such a writer is active and aggressive, adopting frank methods and exacting in requirements generally; generous and kind under ordinary circumstances; severe but fair under adverse conditions.

**A. M. S.** The short clubs to the t's suggest a very positive nature and inflexible purpose. Aggressive rather than conciliatory methods will characterize this writer who is also hasty and severe in judgment, expressing frank and independent views.

**H. C. G.** Letters are too weakly traced to indicate normal health or condition. A nervous temperament and a sensitive, impressionable nature is reflected—one easily enthused or depressed. Occupations of a versatile nature will appeal more than those requiring steady application or mechanical routine.

W. P. M. S. Letters are neatly, clearly, legibly and firmly traced, suggesting stability, a well-balanced mind and equable temperament.

*interested in your article*  
A.M.S.

*is most interesting to*  
H.C.G.

*you would not care*  
W.P.M.S.

*Franklin*  
F.M.S.

*W.P.*

*this triangular chirography.*  
T.F.K.

*the source of*  
M.R.M.

F. M. S. Signature is remarkable in its strong characteristics and resultant force. Originality of style and graceful formation suggest an original

and artistic nature. Concentration of mind is strongly indicated by the small connected letters. The quick tracing and "fork lightning" flourish reflect exceptional abilities.

**P. E. C.** The rounded, graceful curves and pronounced movement suggest good humor and high spirits, an accessible and unconstrained nature is also indicated and ease of adaptation to circumstances or environment.

**W. P.** Angles rather than rounded curves are prominent, suggesting the sterner qualities dominate.

**T. F. K.** An aptitude for the mechanical rather than fine arts is indicated by this unique specimen. The writer is essentially practical. Reason and judgment are not swayed greatly by the impulses or emotions. Inventive genius is indicated.

**M. R. M.** Letters are rapidly and spontaneously traced without least constraint or mechanical form. The long sweep to the t denotes great animation and vivacity and the unique formation original ideas and methods.

## V

### GRAPHOLOGY AS A PROFESSION.

It is not unwise for every man to "adopt a specialty." "Where you find one young man using every spare hour in the study and practise of something that will one day make him a skilled high salaried workman or an honest follower of some profession you find a dozen Eds, Bills and Charley's satisfied to earn six or eight dollars a week."

Marion Harland says: "If you have not a profession have a hobby."

Graphology opens the avenue for an interesting specialty in analysis and deduction. Its technical aspect is lost sight of in the fascinating search for autographs and comparison of the handwriting of authors and friends for verification of established principles, enabling the expert to render valuable and helpful opinions to corporations and individuals as to temperamental fitness for occupation

and other matters pertaining to commercial and social success.

**Forgeries.** Anonymous or disputed writings can only be interpreted by the expert, few of whom are to be found and there is a future for the expert in these lines.

Instructors are needed to teach the principles and give opinions on disputed or anonymous writings and render valuable advice upon the temperamental qualifications of applicants for positions.

According to John Holt Schooling, fellow of the Royal Statistical Society, Associate of the Institute of Actuaries in "Handwriting and Expression," a graphologic school was conducted in France in 1830 having as its associates such eminent men as M. Boudinet, Bishop of Amiens; Cardinal Reginer, Archbishop of Cambrai and the Abbe Flandrin.

Similar institutions may constitute one of the progressive features of the twentieth century for the promotion and education of the art of graphology.

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BOOTH      HOW TO READ CHARACTER IN HANDWRITING





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