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BRAD STEIGER
& WILLIAM HOWARD

HANDWRITING ANALYSIS



A UNIQUE, IN-DEPTH STUDY
OF HANDWRITING AND ITS MEANING



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William Howard is one of the pioneers in the study of Graphology, and his collaboration with author-lecturer-teacher-TV host Brad Steiger was fortunate indeed for those interested in the meaning of his own handwriting as well as that of his family, friends and associates.

It has, in the past several years, become standard practice for a great many large corporations to use Graphology, along with their customary examinations, to determine the suitability of applicants for key positions. Graphology is also being used, to an increasing degree, by psychologists and psychiatrists in the analysis of patients, and in schools to determine the intellectual capacity and behavior motivation of students of all ages.

Fortunately, Francois Villon's line from *Ballad of Things Known and Unknown*, "I know all save myself alone," need no longer apply if we do not wish it to. We can know ourselves; we can at least take a step in the direction of self-knowledge, with the help of the clear, easy to understand illustrations and text of Messrs. Steiger and Howard's fascinating guide to HANDWRITING ANALYSIS.

Also by Brad Steiger:*

STRANGE GUESTS

TREASURE HUNTING

THE ENIGMA OF REINCARNATION

THE OCCULT WORLD OF JOHN PENDRAGON

CUPID AND THE STARS

JUDY GARLAND

*Available in Ace STAR Editions

**BRAD STEIGER
& WILLIAM HOWARD**

HANDWRITING ANALYSIS

AN ACE BOOK

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INTRODUCTION

by Brad Steiger

When I invited William Howard over one evening with the express purpose of having him analyze my handwriting, I must admit that I was not quite won over to the cause. I was familiar with the basic principles of handwriting analysis, or graphology, as it is called, but it had never been demonstrated to me in a particularly convincing manner.

We were sitting in the living room talking when Howard suggested that I write a paragraph on a sheet of unlined paper he had provided for me.

“What shall I write?” I wondered, echoing the initial question the handwriting analyst is invariably asked.

“It’s best if you write on some subject that means something to you, something that you have strong feelings on, either for or against,” Howard said.

I went into the next room to write at my ease on the dining room table and returned shortly with my brief literary composition. I handed it over to William Howard for his shrewd and perceptive scrutiny.

Those who are interested in what an analysis of my handwriting revealed will find it at the end of

this introduction. (The analysis is as Howard wrote it, minus, of course, matters of a highly personal nature.) At this point let it simply suffice to say that I was amazed at what I heard. Much of what he said was a clear hit. William Howard revealed things about me that would be readily recognized by persons who know me, and some other things that I keep quietly in the back part of my brain. When he correctly told of an injury I had received years before, and even pinpointed the location from just that scrap of paper that I had written on, I knew that there must be something to graphoanalysis.

Still cautious, though, I asked Howard how much of handwriting analysis could be explained as lucky guessing.

"I have no idea as to the actual percentage," he replied. "Handwriting analysis is done according to certain rules, and it is based upon the interpretation of symbols. It can be extremely exacting."

With this I had to agree, for I had watched Howard pull out magnifying glass and protractor to measure and to examine angles in my handwriting. But still I was bothered.

"How can this marvelously complicated mental, physical, and psychic machinery known as a human being so betray himself in his handwriting, and in such detail as you are able to see?"

Howard proceeded to explain to me how this could be so. "Handwriting cannot be strictly called handwriting," he pointed out. "The movement or action of the hand is only the physical aspect of hand-

writing. Actual handwriting begins in the mind, with the thought. All handwriting is first an idea, a mental concept. Then this becomes a desire to communicate that idea, or else a desire to record or preserve that thought."

Howard sees handwriting analysis as a doorway to the subconscious. As such, not only conscious thought, but subconsciously formed habit patterns may show up in an individual's handwriting. For these reasons, as well as others, Howard feels that a knowledge of psychology is indispensable to the really serious graphologist.

"To the person who wishes to use handwriting analysis at cocktail or dinner parties to amuse his friends, psychology would not make all that much difference. He would only be making general analyses. To the person who wishes to make a specific use of graphology—such as in counseling or advising others—psychology is invaluable. All personalities are a synthesis of traits. It is necessary to know how to balance trait against trait, and it is equally important to see why a person presents the picture he does to the outside world of appearances."

"Well, then," I countered, "if handwriting reveals the inner man through his subconscious, are there any universal symbols that are evident in handwriting?"

"Most definitely," Howard replied. "Symbology is what handwriting is all about. And universal symbols are most readily seen in children's scribbles. If in a child's handwriting we observe angular patterns

formed like the points of arrows or spears, or if they form sharp formations resembling knives, no one would have any difficulty in seeing that these are obviously symbols of aggression, and would be recognized as such in any language."

There has been some conflict within the ranks of graphology on the question of whether or not scribbles may indicate personality traits in children. William Howard definitely believes that they do, and has oftentimes interpreted the doodles of children. He reports that numerous mothers have been astonished at how closely the patterns which he discerns characterize the actual behavior of their children.

Howard bases his interpretation of a child's scribble upon its shape. A scribble, as defined by Howard, is a spontaneous discharge of energy. It is not meant to convey a message, and the child does it for the sheer joy of it. To the child, scribbling is simply a means of expression. He leaves on the paper, therefore, a record of his prevailing mood, whether joy or unhappiness. Likewise, if he is angry he may sit down and make motions on a piece of paper resembling the slashing actions of a knife. It is for this reason that Howard believes scribbles show the shape, or the long range pattern, which the individual's energy discharges will most likely take.

As indicated earlier, handwriting analysis can reveal an individual's innermost thoughts, motivations, and desires. With this in mind I asked Howard how

the handwriting of individuals with an advanced state of psychosis and extreme neurosis would differ from that of an "average" man.

"Well," he began, "in psychosis we would see character traits which are considered normal, but they would be exaggerated, amplified, carried to such great lengths that they would become, then, undesirable traits. For example, in the case of a schizophrenic, where the personality has separated itself from the everyday world and built another little world of its own, we would expect to see the handwriting symbols for imagination exaggerated to a tremendous degree.

"In the case of the extreme neurotic, the differences are again quantitative, rather than qualitative. We are dealing with a blown up effect on one trait, and perhaps, a diminished, or totally absent, symbol for the trait which could balance the overemphasized qualities of the other.

"Normal handwriting would, therefore, have to show the balance missing in neurotic or psychotic handwriting. A balanced handwriting would be the outward manifestation of a balanced mind."

"I see," I responded. "Then if someone showed a flair for imagination in his handwriting, if he were normal, another trait would also appear to compensate an overtendency to fantasize."

"Exactly," agreed Howard. "By balance I simply mean that such a person has balanced the factors within himself to the point where he is able to function in society and not be impaired by his inner

conflicts. Balance implies equal amounts. Imagination should always be balanced with a regard for the practical."

The degree to which an individual has balanced his tendencies and personality traits is an invaluable clue to a prospective employer, should he also employ a graphologist on his staff, argues Howard. An employer can get an indication as to how an individual will react under stress. He can determine whether or not a person in his employ would act in a violent, anti-social manner in moments of excitement in dealing with customers or citizens. Howard is careful to point out that only if the trait is an integral part of a person's predominant nature will it show up in his handwriting.

"Even a prospective embezzler would give himself away in his handwriting," Howard explained. "The oval letters—the 'o,' the 'a,' and in certain cases, the oval formations on the small letters 'p' and 'd'—would be opened up at the bottom. It would appear as though someone had come along and erased the bottom of these letters."

"What does that show?" I asked with a grin, "that he wants to fill up the hole with some money?"

Howard chuckled. "That's about as good an interpretation as any."

I was intrigued by the possibilities of businessmen and others using handwriting analysis to aid them in their work with other persons. Thinking of my own four children, I was prompted to ask, "Bill, as parents we are both concerned with bringing up

well adjusted members of society. Is there any way a parent could use graphology as a guide, first with his child's scribbles, then through elementary school and adolescence? Can a parent use the principles of graphoanalysis to help him better understand his child and help that child to adjust better to society?"

Howard nodded his head. "Most definitely," he replied. "A parent can utilize scribbles, even pictures, and the first printing of his child. Primarily though, these are not useful so much in shaping the child as enabling the parent to understand why his child reacts to his environment as he does."

"But Bill, wouldn't the parent have to have some special training for this? Or is it something that anyone who understands certain elements of graphoanalysis and a little basic psychology could perform?" I queried.

Howard gave a slight laugh. "Anyone who can tell angles from circles."

"He wouldn't have to take a college course, then?"

"Absolutely not."

Howard then continued to elaborate on the several uses of handwriting analysis, and he mentioned that teachers may also benefit from a basic understanding of graphology.

As can be easily imagined, teachers and graphologists are often at odds, with the latter stressing spontaneous writing forms natural to the child, and the teacher insisting on all students conforming to various penmanship charts. As a rule, graphologists do

not disagree with a teacher who encourages penmanship that is pleasing to the eye, but they do object to the child who is naturally inclined to write one way being forced to write another. This type of situation might cause such stress in the child that he becomes a problem student. In such a case, it would certainly seem to be in the teacher's better interests to allow the child a natural form of expression. All handwriting thwarts individuality, but an individual should be allowed some freedom within the confines of a set form.

So far in our discussion we had discussed the premise that personality traits and mental balance could be determined from handwriting. Now I was curious as to the full range of handwriting analysis. "Bill," I asked, "is it possible to determine emotional content in one's handwriting? Are things like happiness, fear, or sorrow easily identifiable?"

"To answer that, it's best to go back to our discussion of scribbles," explained Howard. "As a parent you know when your child is happy. If he's feeling good he wants to run around and cover a lot of ground. This happiness, or freedom from inhibition, is reflected in scribbles in large strokes. On the other hand, inhibition—*anxiety*—tends to compress the scribbles, making them into tiny nets.

"In an adult's handwriting, which is fairly well fixed, it is a bit more difficult to determine mood, which adds another reason for being well grounded in psychology.

"If I pick up a sample of handwriting belonging

to a person I don't know and notice that the lines slope downward toward the right hand margin, I will read this as fatigue or depression. At the same time, I will have no way of knowing whether or not this is a prevailing mood unless I see samples written over several days, or other signs evident in the handwriting which may confirm this finding."

"Then going back to my hypothetical employer," I offered, "it would probably be best to have three or four samples of an employee's handwriting before any final decisions be made on the trustworthiness of an individual?"

Howard agreed. "And in any case, handwriting analysis is only an aid to an employer, and shouldn't be considered the final word. It's only one factor."

"But it is, in your opinion, a most important one."

Howard nodded, and I sat lost in thought for a few moments before I ventured another question. "Bill, how about love letters? Could a young person with several samples of his loved one's handwriting and some understanding of graphoanalysis, analyze his prospective mate's handwriting and get some indication as to their compatibility?"

Howard looked at me quizzically. "Just what is compatibility?" he asked me. "Are we all looking for someone who, in the personality sense, resembles ourselves? If we are, how can we speak of this as love? It's only love of self, projected into another person. The marriage with the best chance of survival is the marriage that is between two partners who can balance each other. In this way, we can

use handwriting analysis to not only find the ways in which the other person is like us, but also to determine how he is unlike us. We can determine if the other person possesses traits of character that we might want to have ourselves. To marry that person would be one way to gain those traits. And in that case, it would be helpful to know how to spot personality factors in the other person which we would desire for ourselves.”

From his discovery of my own injury, Howard had demonstrated that he could uncover health disorders as well as emotional and personality factors. I wondered about the extent to which a graphologist could determine physical illness.

Howard was most careful to point out that a graphologist, unless he had a medical degree, could never make any type of prescription, nor could he make a complete medical diagnosis. He could, however, observe signs in the handwriting which might indicate the presence of some physical illness or weakness.

I was fascinated to learn that in the handwriting of an individual with a heart condition, a minute examination with a magnifying glass would discover signs of periodic stops and starts, resembling the somewhat erratic beat of the individual's heart. This would show up as a dot and a line, a dot and a line.

Physical illness or weakness is evidenced in handwriting as extremely light pressure and the absence of part of the strokes. Howard gave the example of

the large loop which is normally used to form a lower case "l." If the line on one side is partially or wholly missing, this may denote illness or lack of strength. Glandular disturbances show up in twisted upper loops, and stomach disorders are revealed by little dots that cannot otherwise be explained.

I asked Howard if he knew of any other personal cases in which an injury received long ago still found expression in the individual's handwriting.

"Well, the other day I looked at the handwriting of a young man who was struck by his stepfather when he was ten years old," Bill replied. "He received a concussion at that time, and had to be taken to the hospital. At present he still has a speech defect and his mental processes are not quite what they should be. These factors indicate that the boy suffered some permanent brain damage from the blow. This damage shows up in his handwriting by a failure to complete the strokes on the top of his lower case 'd's,' his lower case 'i's,' his lower case 't's,' and his lower case 'h'. They all have an open spot in the top, corresponding to the top of his head. This shows that he received an injury to that region, and that it is still affecting him. Also, he is still aware of it, at least on the subconscious level."

There is a graphoanalytical movement that originated in France early in this century that is only now provoking interest in the United States. This area of research is called graphotherapeutics, and it examines the effects of personality on handwriting and handwriting on personality. I asked Howard if

he was familiar with this branch of graphoanalysis, and discovered that he had been keeping his own research files and was even working regularly with a few clients.

“The idea of graphotherapeutics began in the early part of the last century when a number of psychologists, psychiatrists, doctors of medicine, and graphologists cooperated in a study of the reciprocal effects of personality and handwriting. You see, the symbols in handwriting which we interpret are formed by a sort of feedback process,” Howard explained, obviously warming up to a favorite topic. “Not only does the mind influence or shape handwriting, but handwriting can also shape the mind. The flow of electrical energy in the form of nerve impulses throughout the nerves and various nerve endings also returns to the mind along other neural pathways. Working under this premise, then, if one sees what he knows to be an undesirable trait appearing in his handwriting, he can change the trait by changing his handwriting.”

“Can a person do this for himself?” I wanted to know, “or would he be better off going to a guide or counselor?”

“It’s best done under the guidance of a bona-fide graphotherapist,” Howard advised. “Unfortunately, though, there are few of these in the States.”

Over the next several months, Howard demonstrated the practical advantages of handwriting analysis to me, then explained how the principles of graphology may indicate mood, emotion, ethical and

INTRODUCTION

moral outlook, and may also reveal the presence of physical and mental illness. Graphology appears to be useful in virtually every area of human relationships and personality interaction, a premise which we hope is satisfactorily demonstrated in this book.

things between Heaven and Earth, my
dreamt of in your philosophies!
not the only one who "knows it"

Brad Steiger

1.

Specimen # 1

Brad Steiger's handwriting indicates that he is a creative individual, possessed of the ability to think rapidly and with a high degree of precision. He is a person with a message and is deeply concerned that it be heard. He has a flair for the dramatic.

His philosophical nature is enhanced by an analytic mind, quick to penetrate layers of detail to that which is essential. He is not easily taken in by dou-

ble talk and those who would mask their lack of knowledge or logic with rhetoric.

His writing successes are the fruits of determination cultivated by patience and a willingness to strive for long-term goals at the sacrifice, if need be, of immediate satisfactions. He is a competent manager and able organizer.

He is not one to put off until tomorrow the things of today. (In fact, there is the indication that he feels they should have been done yesterday.) It is likely, though, that he is willing to leave the major portion of the typing of his manuscripts to someone with better coordinated fingers.

Brad Steiger, as a writer, is well located in the field of thought and ideas. He is able to look longingly at the future, yet retain the true visionary's practical view of today.

He is able to wisely enjoy the good, material things in life, without being caught up in materialism. His handwriting indicates a love of luxury without being addicted to it. In happy balance to this is his pronounced ability to save.

Balance is apparently the keynote of Steiger's personality. In addition to the foregoing qualities, his handwriting reveals him to be a healthy, vigorous person, with more than a casual interest in athletics and with enthusiasm for physical activity. There is an indication of an injury which has made a lasting impression upon his mental image of himself. It is located on the right side, and affects the area of the head and shoulders.

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Because of Steiger's dependability, it is likely that he is sometimes frustrated when he occasionally finds that he has taken too large a bite to comfortably chew. As all surviving writers need to be, he is sensitive to the opinions and attitudes of others. Adverse criticism does not immobilize him, however, but acts as a spur to his determination. His reason and emotion work efficiently together.

Again, the recurrent note of balance in a personality characterized by versatility and harmony.

This has been a sample analysis of a successful author's handwriting. Brad Steiger is a man happy in his profession, happy in his marriage and family life, well integrated in his relations with others, and, basic to all of these, at peace with himself.

Chapter One

FIRST GRAPHIC EXPRESSION

About the time a child discovers his vocal chords and starts to exercise them for the pure joy of it, those couples who are parents develop super-sensitive hearing. They may discover, however, that in their just pride of hearing baby's first word, these sounds have meaning only in that they disclose that the child has discovered his ability to make noise. He is not trying to say anything.

It is the same with scribbles, the child's first graphic expression. Most children start making scribbles shortly after they emit their first babblings. Even as these babbles are not speech, so scribbles are not writing. Scribbles represent spontaneous discharges of energy, which the child begins to make just as soon as his motor nerves and muscles have developed to the point where he can wield a pencil. Baby's first vocal expressions do not reveal much about his nature, but scribbles, which like babblings are spontaneous discharges of energy, may be interpreted according to the principles of graphology.

A child's haphazard scratchings across a sheet of paper with a pencil or crayon are spontaneous motor play. This play is done for the sake of amusement—with no intention of transmitting thought. He is no more trying to write "Ma" or "Dad" than he is trying to phrase these words when he comes up with his first "da" or "m-m." The words are "spoken" only by the wishful thinking of his parents.

It is the same with scribbles. If words, or word fragments, are seen in the child's scribbles, his parents are projecting. But it is possible to read clues to the child's potential nature in the mazes and tangles of circles and angles which are the formations found in scribbles. You can learn to recognize these clues, and the knowledge gained will greatly help you understand your child, or those children with whom you are associated.

"As peaceful as a baby" is a much-used figure of speech. The mother of two-year-old Ellie Mae would agree that the metaphor is a suitable one, and Ellie Mae herself confirms it in the following scribble.

In the interpretation of scribbles, three factors must be considered: movement, form, and arrangement. Movement has to do with the stroke executed by the child's arm and hand as he draws the pencil across the writing surface. As you study a scribble, ask yourself the following:

(1) How long or short a distance did the hand travel as the strokes were made? The answer can be determined from the *size* of the figure. (2) Did the hand move from right to left or from left to

right? (3) Did the hand travel from top to bottom or bottom to top? (4) Was the mark made with heavy or light pressure?

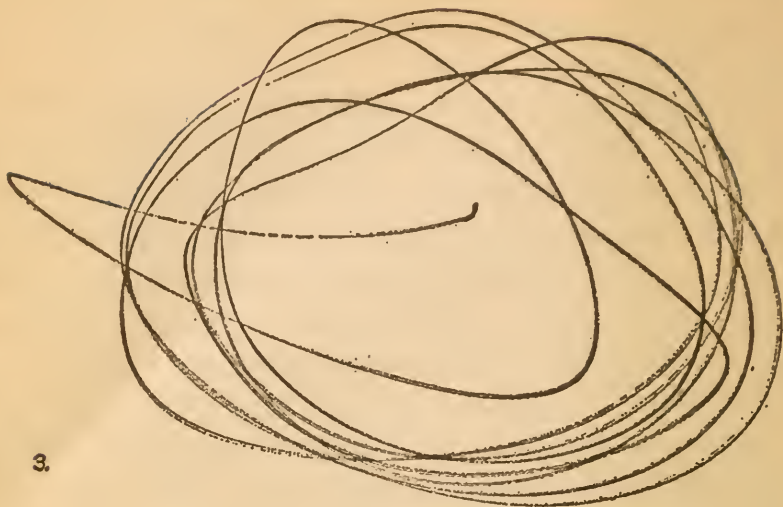
The distance that the child's hand travels shows his mood. When a child is happy and in good spirits, he shows a lot of lively movement. He romps from room to room, shouting his joy; he races the wind through green meadows or down a sun-washed sidewalk. He is happy and free from inhibiting fears, and he expresses that freedom in movement.

We can see the same movement expressed in such a child's scribbles. The night I visited the farmhouse where two-year-old Ellie Mae lives, she could hardly keep still long enough to scribble for me. Vibrant darkness had almost hidden the gently rolling hills that ruffled the surface of the idyllic countryside, and stars shone brightly above the horizon. Even so, Ellie Mae was far from being ready to go to bed.

Back and forth she ran, stopping now and then to tug on the pull-toy, which followed on her heels at string-length. First the living room, then the kitchen, and now the playroom rang with Ellie Mae's laughter, mingled with that of my own more sophisticated daughter, who is too old for scribbling.

We tempted Ellie Mae with a brand new pad of white paper and a marking pen. She rewarded us with the scribble reproduced below.

Note the graceful, free-flowing strokes Ellie Mae used in forming this figure. This is an excellent example of the scribbles done by a happy child who



3.

Specimen #3

may be expected to grow into a good-humored, kindly adult. The scribbles of such children will be characterized by loose, circling strokes, forming softly rounded circles and whirls. One can almost see the gently rolling hills which form the boundaries of Ellie Mae's childhood world. Having such ample space in which to run, and the freedom from anxiety to want to do so, it is not surprising to find Ellie Mae drawing scribbles whose expanded strokes (note the flattened, egg-shaped symmetry of the figure) filled half of a sheet of 8½ x 11" typewriter paper.

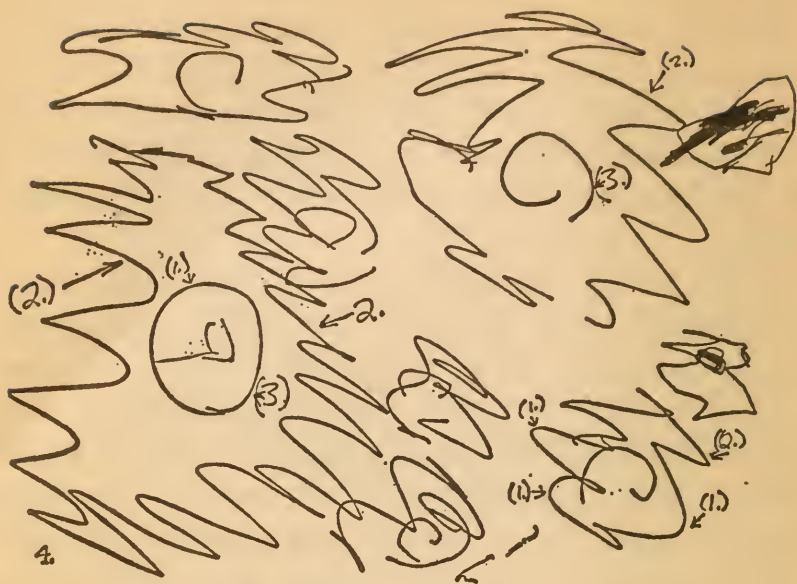
If Ellie Mae had been a child whose prevailing mood was one of sadness, yet retaining her attitude of kindness, her movements would have diminished,

and so would the circles and whirls in her scribbles. Let it be hoped that when two-year-old Ellie Mae grows up, her handwriting will retain the softly rounded formations and extended connecting strokes between letters that are the graphical characteristics of the good-natured, kindly, and outgoing personality.

I was not present when four-year-old Diane made the scribble that furnishes the second illustration for this chapter. The interpretation of her scribble, therefore, must be made solely on the basis of its formations. Like Ellie Mae's, Diane's scribble reveals some rounded formations, which indicates a good-natured child with inclinations toward kindness. (Note my figure (1). The scribble's size shows freedom of movement, but Diane tends to limit her movements and thoughts to more specific areas. This condition is shown by her tendency to first mark a definite area figure (2), then form her circular figures inside these boundaries figure (3).)

Such limitation of thought reveals that Diane is already developing a faculty for concentration. This deduction was confirmed by Diane's mother who, when I gave her this interpretation remarked: "That's for sure! Most of the time she goes right on with what she's doing when we call her. I've often wondered if Diane is hard of hearing."

Diane's propensities toward asserting herself, as shown by her almost pointed, angular strokes, further reveals itself in her relationship with an imaginary friend, a little girl of about her own age. "She talks



Specimen # 4

to her friend quite a bit," says Diane's mother. "She pretends she is a mother giving instructions and advice to her child."

A sign not found in the first scribble is that of a somewhat aggressive nature, revealed by the angular and somewhat pointed formations in her scribbles. This indicates that Diane will develop into an adult with a keen sense of competition. This factor tempers her otherwise kindly and outgoing nature. Like Ellie Mae, Diane is apparently a contented child with basic anxieties under control.

The scribbles of a child whose aggressiveness expresses itself as cruelty and destructiveness will

present a different picture. Somehow, this child has come to experience his environment as hostile, and, in the act of recoiling, has turned within himself, becoming tense and inhibited. He may still run, but his movements will be short, erratic spurts, as he attacks or flees to escape the things that he feels threaten him.

A tense, anxiety-ridden child's scribbles will be sharp, pointed and angular, and will zig-zag across the writing surface like closely placed posts of a rail fence. His strokes will be short, and they will resemble crude spears, arrows, or other sharply pointed weapons.

One final word needs to be said about both rounded and angular scribbles. If the scribbles are large and loosely formed, it is an indication that the attitudes they reveal are directed outward. If the figures are small and compressed, perhaps resembling the sections of a fine-meshed net, it shows that the child's feelings and attitudes are focused primarily within.

Once the scribble has served its purpose, that is, the discharge of energy, the child loses all interest in it. For him, the scribble has no meaning. But he leaves in the scribble a visible record of the expression-pattern his energies will eventually take, and therefore, his future approach to life.

Once the child has arrived at a pattern suitable to him, he will repeat it over and over. Later, when the child is learning to write under school conditions and according to universal, prescribed forms,

his free expression will be curbed. But, fortunately, this condition is temporary.

As soon as the developing child has acquired satisfactory ease in writing and the school system relaxes its requirements that he form his letters according to the penmanship charts, free expression will return to his handwriting. As the child matures, and as his distinctive personality traits evolve, his letter formations will show an increasing departure from prescribed forms. He will eventually evolve a handwriting that is as individual as his personality, but the formations will remain characterized by the basic circular or angular strokes which formed his childhood scribbles, his first graphic expressions.

Chapter Two

WRITE FROM THE FIRST

Printing is actually the child's first writing. Considering that the beginning writer is, for the first time, trying to harness the runaway movements which we see in scribbles, we are led to admit that even rudimentary forms, like the ones we will examine here, represent an important mile-post in the child's life-long journey to maturity. And for some, the transition is a real struggle.

Next time you have the chance to observe a child of this age group as he starts to write, watch him carefully. You may see him twist from side to side, seeking a comfortable writing position. Other such youthful writers will even move their chairs. You may see one hesitate for a second or two as he shifts the pen, pencil, or crayon from the right hand to the left and back again. Some children will curl and uncurl their wrists, like a weight lifter curling his barbell. Some will turn the pad at an angle, and others will straighten it.

Above all, watch the face. Some will purse their

lips in the well-known Eisenhower expression of concentration. There will be a surprising number of wrinkles, considering the tender age of the foreheads.

All of these signs point to one thing: for beginners, writing is quite a strain. But these signs are by no means peculiar to children. Similar visible signs of tension are also to be seen when adults, both young and mature, take up the pen to write. Writing is, from the beginning, an act that necessitates the curbing of spontaneity.

Without such demands upon our free will and instincts, there would be no current of tension to quicken slack nerves and muscles, no conflicts to pull us up from the comfortable cushions of complacency and prod us on to the next mile-post. As we meet these demands, character is shaped. And the shape of that character appears in the individual's handwriting.

You may ask, "But what of children, six, seven, and eight, in which the process of character shaping has barely begun?"

To be sure, the trends that will later emerge as character traits exist in these children only as potentials, but they are there just the same, and I cannot accept the theory that penmanship training can remove all traces of factors so basic to the new individual's character. Education is not, let it be hoped, brainwashing.

It is my conviction that the same trends which emerge as specifics can be determined embryonic, general potentials in the first writing of children. I

believe that we must accept this or modify the graphological principle that the pattern first revealed in scribbles is the one which will characterize the individual's total expression during his entire lifetime. And ponder how much richer will be your life and that of your children if you learn to recognize that pattern "write" from the beginning.

We have seen that the spontaneous scribbles of children, while they do not reveal specific traits of character, provide indications of the child's future thought patterns and the manner in which he can be expected to react to the persons and things comprising his future environment. The scribble has no deliberate design.

The child's first attempts to interpret his environment are found in drawing. Drawings differ from scribbles in several ways. While a scribble is a totally spontaneous discharge of energy, a picture represents controlled movement and a certain degree of discipline. Scribbles mean nothing to the child and are abandoned almost immediately, while pictures reflect definite reactions to sensual perceptions. When a child starts to draw pictures, no matter how crude, it is a sign that he has begun to contemplate the external world and to relate himself to it.

While pictures cannot be interpreted by the same keys as can handwriting, they are visible symbols of the child's thought. Pictures may represent a child's attempts to bring himself into harmony with his environment, or to rearrange the environment to suit himself. This, in itself, may reflect incipient trends

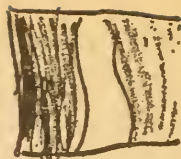
toward extroversion or introversion. The following pictures, drawn by two sisters, ages seven and six, illustrate both of these trends.

I became acquainted with Mr. and Mrs. Sellers, the parents of these girls, whom we shall call Cindy and Betty, at a dinner party, where I was asked to analyze the Sellers' handwriting. Impressed with the findings, Mr. and Mrs. Sellers asked me to come to their home to examine pictures drawn by their daughters. They explained that Cindy was becoming a "problem" child and had expressed hostility and resentment toward Betty, her younger sister, and toward them.

On the afternoon I visited the family's home, the girls were already busy with paper and crayons. I looked at the drawings they had already made, then asked if they would draw some pictures for me. Both were eager to oblige.

First I asked Cindy to draw herself. Without a moment's hesitation, she opened the box of colored pencil-crayons I had brought and drew the following.

Cindy has pictured herself in a kitchen setting wearing an apron. On her right is the kitchen table while the cooking range stands on her left. Cindy pictures a coffeemaker, a cooking timer, complete with hands, and a cooking vessel, which she probably intended to represent a double boiler. Above the range is a window. Cindy is preparing a meal for someone and, from the expression on her face, is quite happy to be doing so.



5.

Specimen # 5

Cindy's self-portrait reflects a highly developed sense of detail, as evidenced by such features as the distinctive cooking utensils and the hands on the timer, but the drawing also reveals something far more important. This is the fact that she has placed herself in the midst of a situation in which she sees herself in relation and proportion to external objects, and one in which she presumably is serving others. The presence of a window, that is, an opening to the world beyond her own home, is a further indication of an expanding social consciousness. For Cindy, at age seven, reality is taking the form of her physical environment and the things it requires of her.

The picture drawn by six-year-old Betty presents a somewhat different point of view. Betty began her drawing by outlining a border around the area of the paper in which she intended to draw her picture. This outlining can be interpreted as a favorable sign of a developing faculty for concentration. On the other hand, it could be a sign of a narrowing and inward directed pattern of thought. Time will tell. Betty's drawing is reproduced below.



6.

Specimen # 6

There are three objects in Betty's drawing which cannot be readily identified. This condition is pos-

sibly due to a difference in drawing talents, but it could also mean that objects in the external world are of lesser importance for Betty than for her sister. Whichever the case, all of the objects are relatively distant from Betty's representation of herself, and by proportion, smaller. Betty has made herself the picture's central figure and its largest. While in her picture Cindy is smiling, Betty draws herself as emotionless, reflecting preoccupation with her own, self-oriented world. In Betty's picture, there is no window, door, or other opening leading to the outside world.

Look once more at Cindy's drawing. Remembering what you learned about the significance of circular and rounded formations in the chapter on scribbles, note the shape of the table top and the cooking utensils. Now look at the shape of Cindy's dress and feet. The table top, coffeepot, and double-boiler are all rounded, revealing a personality that is both good-natured and kind. By contrast, Cindy used angular and somewhat pointed formations to draw her dress and feet as well as the stove and window. As you will remember, angular formations are the sign of self-assertion and a competitive, aggressive nature.

Betty's drawing, on the other hand, makes use of circular formations almost altogether. Even those lines which would naturally be straight, have been rounded. Note also the table top, which Betty has presented with two dimensions while Cindy has drawn in

three, representing another dimension of thought. The circular and rounded formations drawn by Betty show that she is by nature easy-going and good-humored. Betty has a natural sensitivity which leads her parents and others to go to great lengths to avoid injuring her feelings, and her sister has, with some justification, regarded this as preferential treatment.

Exercising her competitive tendencies, Cindy made a bid to gain from her parents the same *kind* of affection they bestow upon her sister. Although perhaps in her own way more sensitive than Betty, Cindy expresses herself in a more dramatic way when something deals her feelings a blow. Instead of reacting with tears, Cindy gives voice and verbal emphasis to her indignations, and her parents read her behavior as ill temper—and “reward” her accordingly. Cindy has rebelled by refusing to tidy up her room until forced to do so. This rebellion led to further disciplinary acts by her parents, which in turn, caused Cindy to seek approval and affection that much more.

In the process, Cindy began to express hostility toward Betty, her seemingly more easy-going sister, while at the same time, going out of her way to please Betty. Betty turned to her parents for protection, and once more, the hand of parental discipline was laid upon Cindy. Thus the vicious circle was enlarged.

I presented the foregoing conclusions to Mr. and

Mrs. Sellers, hoping that my findings, gleaned from the rudimentary graphic expressions of their children, might help them find the solution to "Cindy's problem," which, of course, was a "Sellers' problem" rooted in the conflicting natures of their two daughters.

In the interpretation of Cindy's and Betty's pictures, we have used a combination of knowledge derived from scribbles and drawn from the symbolism and arrangement of the drawings themselves. The limitation of haphazard movements to definite, meaningful representations represents both a partial loss of spontaneity and a move toward maturity.

A corresponding loss and gain is necessary in learning to write, but survival of such frustration is also the beginning of character development. The usual practice is to postpone the teaching of writing until a child is at least six years old. At this time, children begin by copying letters and words from existing models. At first the tendency is to rigorously stick to the forms until some writing skill is acquired, but the patterns first observed in a child's scribbles cannot be completely eliminated.

No matter how carefully a child strives to adhere to the existing forms, his writing will show some deviation. As an adult's unique personality determines the characteristics of his handwriting, so the budding personality of the individual child will shape his deviations. It is these deviations that serve as graphological keys to interpretation.

Some graphologists maintain that children's printing cannot be analyzed with the procedures used on the writing of adults. It seems to me, however, that this position is inconsistent with the facts that children establish patterns even in their scribbling stage, and that they follow these patterns throughout life.

Learning to limit spontaneous (and meaningless) sweeps over the writing surface to the cramped, purposeful manipulations necessary to form legible letters and words does indeed involve partial loss of spontaneity. But it is hard to believe that learning processes completely subdue the child's free expression.

Why should a child's scribbles show angular or rounded forms and not his printing? Angles and whirls are indications of a child's basic approach to his environment. Is it logical to assume that penmanship instruction, with emphasis on pre-existing forms, can completely eliminate expressions of tendencies so deeply rooted?

If contentment and happiness result in expanded strokes which form scribbles that occupy half or more of the writing surface, why cannot large printing, covering the entire page, reflect the same states of mind? By the same reasoning, if fear and anxiety produce small strokes which comprise compressed scribbles, could not these emotions also cause a child to print smaller so that only one-third of the same sized sheet is used?

In a subsequent chapter you will learn that small

writing is a sign of concentration. What is concentration but the limiting of one's thoughts and actions to a specific topic or area?

Such graphological speculations could continue indefinitely, but in the last analysis, we would have only speculations and suppositions when our desire to speculate will have subsided. We must, therefore, turn to the specimens themselves for conclusive answers.

Children's handwriting is best analyzed by the comparison of several specimens with the original. For this reason I had a group consisting of both boys and girls, ages seven and eight, copy the opening lines from *Little Red Riding Hood*:

"Once upon a time, at the edge of a big forest, there stood a tiny cottage almost hidden by the trees. In it a little girl lived with her mother."

(See Specimen 7 on page 42.)

Note the downstrokes on seven-year-old Leslie's small "g's." These extend to the left, well beyond those on the "g's" in the pre-existing model. As Leslie matures, it should come as a surprise to no one if she is possessed of a rich, highly-developed imagination, confirming the sign of its beginning in her first-grade writing. High, original "i" dots (figure 2) point to a potentially poetic nature, or one that seeks its fulfillment in some area of the fine arts. The downward slope of the lines reveals mood characterized by melancholia. Leslie's writing was the largest of the specimens collected, indicating strong desire for self-expression.

Once upon a time at the
 edge of a big forest,
 there stood a tiny
 cottage almost
 hidden by the tree.
 In it a little girl
 lived with her mother.

Specimen #7

WRITE FROM THE FIRST

Once upon a time, at the edge of a big
forest, there stood a tiny cottage
almost hidden by the trees. In it a
little girl lived with her mother.

8.

Specimen # 8

At age seven, Tom (Specimen 8) shows a potential for concentration. The writing is comparatively small, covering only about two inches on an 8½-inch deep sheet of paper. The writing sags toward the middle of the lines, taking on the appearance of a clothesline. As you will see later, this is a graphological sign of perseverance, the ability to keep going in the face of obstacles and hindrances. Tom has corrected a mistake at the beginning of the second line, showing a concern for details and accuracy.

Words and lines are close together a sign that Tom is conscious of the need to live with and relate himself to others.

Once upon a time
 at the edge of a big
 forest. There stood
 a tiny cottage almost
 hidden by the trees. In
 it a little girl lived with her
 mother.

?

Specimen #9

When confusion reigns in a person's thoughts, his mind will be clogged with lines of thought that criss-cross and run into each other. This situation results in failure to carry any thought through from beginning to end, and often leads to a state of mental inertia. Specimen 9, done by an eight-year-old boy, shows evidence of such confusion. The words run into each other in most instances and the lines of writing ascend and descend to meet and intermingle.

The letters reveal the tendency to slant to the left, indicating that the writer is withdrawing more and more into his confused inner self. It is likely that the writer of this specimen would benefit from professional counseling.

Once ^{1.} upon a time ^{2.} at
 the ^{1.} edge ^{1.} of a big
 forest ^{2.} there stood a
 tiny cottage almost ^{3.} hidden
 by the trees. In it a
 little girl lived with
 her mother.

10.

Specimen # 10

My assistant did not get the name of the seven or eight-year-old girl who wrote Specimen 10. The child was present when other specimens were being written and expressed an eagerness to write.

This writing is characterized by wide spacing between words, showing that this young writer has not yet developed social consciousness. She does, however, have a good sense of distinctions and divisions, which is shown not only in the extra-wide word spacing (figure 1) but the oversize commas as well (figure 2).

In this case, the writing covers about one-half of the paper, showing an average ability for concentration.

Once upon a time, at the
edge of a big forest, there
stood a tiny cottage almost
hidden by the trees. In it a
little girl lived with her mother.

11.

Specimen # 11

The outstanding feature of eight-year-old Lindy's writing is the narrow spacing between letters, words, and lines. These show her well-developed social concept as expressed in the need to be near others and to relate herself to them. Conscientiousness is shown at figure 1, where Lindy has crossed out a misformed "d" before printing the correctly formed letters. Lindy used only a little more than one-third of the 8½ x 11 sheet to complete her writing, a sign of a developing faculty for concentration. (Specimen 11)

Little ¹red ²riding ³hood

Once upon a time at the edge
of a big forest there stood a tiny
cottage almost

hidden by the trees.
In it a little girl lived with her mother.

The little girl could often be seen, in
her red hood and cape, fitting among
the tall trees.

12

Specimen # 12

The writing of six-year-old Sarah reveals a temporary mood of melancholia and fatigue. Note how the lines of her writing slope progressively downward as they move to the right side of the page. Sarah's left and right hand margins are nearly equal, showing a balanced relationship with both parents. (Specimen 12)

In the title line, three initial capitals have been changed to small letters (figure 1). The word "tree"

found at the end of the fourth line (figure 4) shows where the letter "r" has been inserted after the word was written. The final "s" (figure 4) is omitted from the same word. These show a need for improvement in eye-hand coordination, and at the same time, conscientiousness.

Figure 5 calls attention to a trait all too seldom found in the writing of adults. When Sarah dotted the "i," instead of the conventional dot she formed an inverted "v," the graphological indication of wit-tiness and a sense of humor. It was on the basis of this sign that I interpreted her spell of the "blues" as being a temporary mood.

In two places, Sarah used capital letters within a word. Figure 6 marks these places, the "c" in the word "Once" at the beginning of the writing and the "s" in "almost," the second word of the third line. These signs point to an individual who possesses a creative mind.

Little Red Riding^{1.}
Hood

2. → ^{3.} Once upon a time, at
the edge of a big
forest there. ^{4.} stood
a tiny cottage
^{5.} almost hidden by
the trees. ^{6.} In it
a little ^{7.} girl lived
with her ^{8.} mother. the

13.

Specimen #13

Lisa's writing tends to slant to the left, indicating that she is a quiet, reserved child. There is a tendency for her lines and words to run together (figures 3 and 5), suggesting that she may have difficulties organizing her time and materials. Despite

her reserve, she is strongly attached to her father, as indicated by the wide right margin. (Specimen 13)

There are several signs of inadequate coordination of eye and hand. In the title, Lisa has added an extra "in" between the "n" and "g" of the word "Riding" (figure 1). Figure 2 points to the initial capital "O," at which point Lisa first printed a small "t" and, when she caught her mistake, tried to erase the "t." Finding that the mark would not erase, she traced the "O" around it. The letter "o" is omitted in "almost" which is designated figure 4. At the beginning of the next sentence, Lisa once more dropped the initial capital (figure 6). These factors show that Lisa has difficulty retaining her perceptions long enough to transfer them to paper. This may be a sign that in the future her best channel of learning will be through hearing.

The letters in this writing are well-formed and show a good sense of proportion.

Chapter Three

ANALYZING THE ADOLESCENT

"Neurosis is the price tag of civilization." Freud.

Psychologists have referred to adolescence as a "second infancy." As the child reaches the age of eleven or twelve, he approaches the end of one phase of his development.

We saw the beginning of personality patterns in scribbles as rounded or angular strokes flung into chaotic formations, which were later repressed into the child's first printing. Now these same patterns are about to be cast into the cauldron of adolescence to be drossed before their final molding and definition.

Changes occur in the adolescent's all-important endocrine system and in his skeletal structure. From the psychological angle, impulses, which in the infant clamored for immediate gratification, emerge as the first expressions of the new creature's quasi-adult sexual nature.

With the onset of adolescent sexuality, we see the beginnings of a paradoxical, but nevertheless univer-

sal, conflict. Nature says to the adolescent through his glands, "You are ready." Society, which is so often necessarily at odds with nature, admonishes, "You must wait." At this time the adolescent, feeling adulthood surge upon him like an ocean tide, experiences the strongest need to try his new powers, while at the same time, society makes it greatest demand for restraint. Like the knowing mother who withholds the bottle until the next scheduled feeding time, society withholds the prerogatives of adulthood until the schedule of learning, adaptation, and occupational preparation is fulfilled. As one prominent sociologist expressed it, "At adolescence when the boy in our society is expected to stop being a child, he is not expected to become a man."

Adolescence might be described as an enduring psycho-physical tug-o'-war in which a bewildered ego is first pulled toward adulthood and then back again to the relative stability of childhood values and patterns. As we will see, these conflicts have a definite effect upon the handwriting of those experiencing them.

Before beginning the study of adolescent handwriting, we will find it helpful to examine the characteristics of handwriting done by children in the pre-adolescent period. By the time a child has reached the nine to twelve age bracket, he has usually developed the necessary discipline to enable him to write a steady and directed hand at a speed that suits his ability and disposition. Although his writing will plainly show the influence of pre-exist-

ing forms, such as the Palmer Penmanship Chart, the child will have retained enough spontaneity to modify his handwriting.

Examine the following specimen carefully. You will be able to pick out several factors which can be applied to the analysis of adult writing—despite the fact that the specimen was written by a nine-year-old girl.

Once upon a time at the edge
 of the forest, there stood a tiny
 cottage almost hidden by the trees.
 In it a little girl lived
 with her mother.

14:

Specimen # 14

The first point of interest is the size of the writing. Kristi used only about three and one-half inches of a standard 11½-inch sheet for the entire piece of writing. On the other end of the scale in the group sampled was a seven-year-old girl who used up the entire sheet and three inches of another. The fact that Kristi limited her writing to such a relatively small space shows that she has already developed concentration, the ability to focus one's thoughts and attentions upon a definite area or object.

The lines in Kristi's writing show a marked trend to slope downward. (This trend is best illustrated in the third line.) Such a down slope reveals that the writer is depressed (at least at the time of the writing). From the left margin, look back toward the center of the lines where you will notice that the descending lines level off and start to slope upward in the direction of the level observed at the left hand margin. This is the graphological sign of perseverance. Perseverance is the ability to keep going despite mental or physical depression or emotional upset; and here quite a few adults could learn from young Kristi.

Notice the unusual dots Kristi has formed above the stems of her small "i's" (marked figure 1). Writers who dot their "i's" with circles show that they have a lively interest in arts and crafts and that they are given to taking up new fads in order to express original thinking. Such a writer is likely to be self-conscious and highly appreciative of attention and admiration.

Figure 2 in the first line of this specimen marks a small "t" with its stem divided in such a way that it forms an inverted letter "v." The presence of many such formations in a piece of writing shows that the writer is eager to learn, to investigate and explore. Writers having such a mind are never satisfied to "scratch the surface," but want to know all that it is possible for them to know about any given situation or subject. Theirs is an inquiring nature, and they like to find out things for themselves. (No

evaluation should ever be made from the presence of one such graphological sign in a specimen. In order to make a definite finding, one must count all of the characters in which the sign is normally found, then establish a trend on a percentage basis. The inverted "v" in Kristi's writing is pointed out to illustrate, not to evaluate.)

As a general rule, a character trait is confirmed by more than just one graphological sign. You will recall that Kristi's writing showed that she is developing persistence, as determined by the gradual upswing of lines that had first descended from the writing's baseline. Now look at the final stroke of the word "the" (figure 3) in the second line. This stroke is formed like the barb on a fishhook, and it is an indication of tenacity, the quality of holding on tight, even when other influences are pulling in the other direction. You will also observe this sign in the final stroke of "trees," at the beginning of the third line and at other places marked with the figure 3.

The wide left margin (figure 4) of Kristi's writing shows that she is normally in a hurry to achieve her goals or fulfill her wishes.

We have dwelt on Kristi's writing at some length for two reasons. First, for such a brief specimen, it pictures a number of signs used in handwriting analysis. Second, it is unusual to find such clearly-defined symbols in the handwriting of one so young. This serves as further evidence, in my opinion, that children's writing reveals, in a general way, the same

characteristics which are seen as specifics in the script of adults. (Kristi's mother confirmed the accuracy of these findings.)

Just before the onset of puberty, the writing of children reflects a relatively fixed pattern. The picture it presents will agree with the child's other expressions and habits. The child with an orderly mind, who is tidy in his dress and the care of his possessions, will reflect the same habits in his writing. Such children go about their business in a methodical way, treating lesser details with the same consideration given larger issues. These traits show themselves in handwriting characterized by neatness and carefully traced forms that are pleasing to the eye. This, of course, slows down the child's writing speed.

Other children, however, are not willing to slow the pace of their thinking to allow for aesthetic considerations. The writing produced by "live wires" shows distorted and clipped letters, words with letters missing, and sometimes, words missing within sentences.

A small percentage of indolent children, or children who for physical or mental reasons are not up to normal levels of achievement, will produce handwriting that is sloppy or incomplete, no matter what their writing speed. Such writing may be a sign of special personality problems which may call for expert professional help.

The writing of pre-adolescents will reflect the characteristics of the pre-existing forms which served as models in their penmanship classes. The advent

ANALYZING THE ADOLESCENT

of puberty, however, with its biological and psychological upheavals, marks the beginning of clearly defined and significant changes in the child's handwriting.

It is normal to find a great deal of confusion in the writing of children of the 11½-12½ age group. The balanced patterns of late childhood writing start to break up, and the script reflects the irregularities reminiscent of those first observed in scribbles. The explanation is fairly simple: the libido drives which first manifested themselves in infantile forms have reappeared, now demanding satisfaction on what society considers to be an adult level. Society does not normally sanction the satisfaction of adolescent erotic impulses.

Caught midway between the urge to obey nature and the need to observe social restraints, the adolescent finds himself pulled one way and then the other. This conflict will show in his writing as variation in its slant. Today his script might slant to the right, showing that at the time he is prone to external authority (parent, school, church, social, etc.)

The causes of social unrest

15.

Specimen # 15

Next day the picture may change. The same adolescent's writing might now recline to the left, re-

vealing a tendency to withdraw from authority and heed the powerful voices speaking to him through his maturing body.

The causes of social unrest

16.

Specimen # 16

The varying intensity of the adolescent's sexual impulses is reflected in the shading of his looped and oval letters (note arrows.)

The causes of social unrest

17.

Specimen # 17

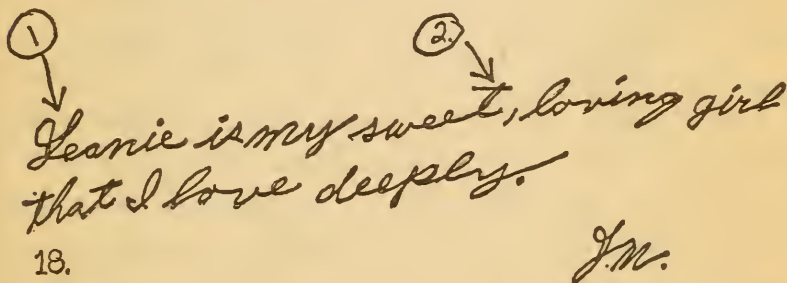
When characteristics resembling those in the foregoing specimens are present, it is a sure bet that the child has entered the first stages of puberty.

As pubescent conflicts become more pronounced, the sexual-social conflicts are more clearly defined, and we find distinct forms of expression in the neo-adolescent's writing. If you observe a piece of writing done by a member of this age group in which

ANALYZING THE ADOLESCENT

some strokes are much heavier than others, look at the back of the sheet. Determine if the heavy strokes can be seen in raised relief. If the writer used a pad of paper, indentations from the heavy strokes can be seen in the next sheet and sometimes in the next two or three. Such indentations are caused by heavy pressure on the pen or pencil applied by a writer whose vigor is so intense that he cannot completely contain it.

The specimen reproduced below shows conflict of another kind.



①
②
Jeanie is my sweet, loving girl
that I love deeply.
18. J.M.

Specimen # 18

The writing is large and exaggerated, showing that the adolescent who did the writing has suffered a damaging blow to his ego. Because inwardly he feels small in his own estimation, he enlarges his writing to show the world and himself that he is important. The capital "J" (figure 1) in the original measures three-fourths of an inch high, while the small "t" (figure 2) in "sweet" is nearly one-half inch in height.

Confirmation of this analysis is found in the signature, which the authors have withheld. A capital "J" in his first name is greatly exaggerated, measuring one and one-fourth inches. The fact that this unfortunate adolescent is desperately seeking an identity is borne out by his use of the Roman numeral II (figure 4) after his last name—a bid for distinction by writers of any age.

The changing slant in adolescent handwriting, which we saw illustrated in specimens 15 and 16 is not always a day-to-day fluctuation. The internal conflict which the changing slant signifies is innate in adolescence and one which the adolescent must learn to accept and manage. Failure to accept and somehow learn to manage this conflict results in preoccupation with the fluctuating thoughts originating in this conflict, thus increasing the pace of the ensuing psychic tug-o'-war. Instead of a slant which varies from one day's writing to another, we now find both right and left hand slants within the same piece of writing. The following specimen illustrates the graphological indications of the resulting inner insecurity.

The writing of this 14-year-old male reveals not only the presence of feelings of insecurity, but inferiority as well. I met this young man one night in a restaurant, which served as a gathering place for many teenagers and young adults. Roger, as we shall call him, came in with a friend whose handwriting I had analyzed on another occasion. His companion brought Roger over to my booth and requested that

1. Cars I would very much like to
 and work on cars I would like to
 because I like to find if just work
 see if I could really do some thing
 it to work I have been around
 also would like to race cars because
 exciting and thrilling those
 I like cars so much I like cars so much

19.

Specimen # 19

I do the same for him. I asked the boys to sit down.

Roger began with the usual question: "What do you want me to write about?"

I explained that it didn't matter what subject he chose, because I didn't read the contents, only the formations.

"Writing does give a truer picture," I told him, "if the writer has strong positive or negative feelings about the subject he chooses."

Apparently today's male adolescents have the strongest feelings about cars and girls, in that order,

since most of them write on one of these two subjects. Roger chose cars.

Figure 1 marks the unusually large capital "C" with which he began his writing. This capital is much larger than the pronoun "I" (figure 2) which shows that his interest in cars exceeds his interest in himself.

The changing slant in Roger's script is noted by the arrows marked (3) and (4), found near the end of the first and second lines. There are other places in this specimen where the variable slant shows itself, but the words marked are the most striking examples because they are the same word and are found in consecutive lines, one above the other.

Often, changing slant can be observed within the same word. Look at the word "very," the last word in the third line from the bottom. "Very" is marked with a double pointed arrow to emphasize the left-hand slant in the letters "ve" which becomes straight in "r" then changes to a righthand slant in the final "y." The fact that the change from one slant to another occurs in the same word shows how quickly the writer's attitude can change.

Does Roger's handwriting furnish a clue as to why he has feelings of inferiority? I believe that it does. Note figure 5, which mark four small letter "g's" which are traced with distorted lower loops. This is a sign that the writer is conscious of inadequate development of his genital organs. He has probably arrived at this conclusion through comparison of himself with others, whom he had perhaps encoun-

tered in the shower room after gym class, for instance. Such self-doubt and subsequent self-contempt can be greatly alleviated by a visit to a doctor, who is the only one qualified to determine if something needs to be done, or who can explain that not everyone matures at the same rate.

As disrupting as such conflicts are, they can still be a favorable sign. Maturity involves gaining a certain independence from the primary ties of home and parents, and a subsequent internalization of the authority expressed in social norms. It seems, however, that the transition from childhood to adulthood is seldom made smoothly. Society finds it necessary to temporarily frustrate certain of the natural impulses of individuals until they are prepared to function at the social economic level dictated by a particular culture at a particular time. Society sanctions sexual satisfaction when the individual is ready to support the children who normally result from sexual activity.

Some adolescents, faced with the need to restrain themselves from the satisfaction of their desires in adult ways, fall back upon the methods of childhood as one way of resolving their painful conflicts. This condition, called regression, is not harmful unless it becomes permanent. The trend toward regression is expressed in adolescent script as a lefthand slant. If an adolescent's writing assumes an extreme slant to the left and remains that way over an extended period of time, it is interpreted as a sign of withdrawal from the hard pull toward adulthood.

The foregoing factors all represent graphological indications of the conflicts between the adolescent's progressive urge for independence and the external controls imposed by his parental and the social structure. One of the chief reasons for the need for such independence is to be free to seek satisfaction of the sex urge. The intensity and expression of this conflict will vary according to differing personalities of individuals, and there will naturally be variations based on sex. During adolescence, handwriting will express some of the latter differences as well.

Differences based on sex will be found in the pressure and speed of the handwriting of adolescent boys and girls. As we have previously noted, the handwriting of pre-adolescents tends to be relatively stable. Likewise, we find that the pressure factor in handwriting is about equal in the script of boys and girls up to approximately age twelve.

Past this age, however, girls tend to write faster than boys. This is to be expected, since girls mature about two years ahead of boys; and sex differences in speed and pressure are the most evident in handwriting at the onset of puberty.

We have seen earlier in this chapter how to determine the speed and pressure of handwriting. It remains only to say that the sexual differences in the handwriting of pubescent boys and girls serve as a method for determining in difference in the social and sexual maturation of the two sexes. By age 18 or so, there is an equalizing of the differences reflected in handwriting of males and females,

and the graphological signs of such differences diminish and eventually disappear. This difference in the rate of maturity is important to the understanding of the relative behavior of adolescent boys and girls.

Perhaps one of the reasons for the existence of the "generation gap" is the failure of those on both sides of the chasm to grasp the full significance of adolescence. To many adolescents, experience of their situation is a sort of limbo characterized by a feeling of nothingness and lack of identity. A great many adults, on the other hand, try to deal with adolescents on a "don't do as I do, do as I say" basis. With erroneous thought on both sides, adolescents and adults draw apart, neither having knowledge of the other's mistakes, anxieties, and needs. The gap could, perhaps, be narrowed if both sides could be made more aware of the difficulties of transition.

The true nature of adolescence is succinctly expressed in the definition given by sociologists Stone and Church: "Adolescence is a *necessary period of apprenticeship during which the individual has certain clearly defined privileges and responsibilities.*" (Authors' italics.) As always the privileges should be determined according to need, and responsibilities by the ability to carry them. The analysis of the individual adolescent's handwriting can furnish a method of determining both need and ability, and therefore, serve as a guide for parents, teachers, clergyman, and others who are trying to understand the adolescent as they help him bridge the

generation gap. Analyzing the adolescent will also help him understand that he must adjust, but as Freud admonished, "adjust, but under protest."

Chapter Four

A MARGIN OF DIFFERENCE

In 1844, Henry David Thoreau left the society of Concord, Massachusetts, to live in the woods. He spent the next two years observing nature, hunting and fishing, tending his vegetable garden, writing, and reading Greek heroic poetry in the original. The account of Thoreau's sojourn beside the banks of Walden Pond is found in his famous book, which bears the same name.

Like others who have heard a voice speaking to them—world-bound men who have been deafened by the din raised by the struggle for worldly goods and power, Thoreau had to set himself apart in order to hear that voice with greater clarity. In the section of Walden entitled "Sounds," Thoreau wrote, "I love a broad margin to my life."

From the standpoint of handwriting, margin is that part of a page outside the main body of written matter. In another sense, perhaps the one Thoreau had in mind, margin is the unoccupied space which serves as a buffer zone between places, persons, qualities and areas of thought or activity.

For graphological purposes, it may be said that margin relates to an individual's environment just as the letters and words comprising his writing relate to his thoughts. The way in which a writer approaches his page is symbolic of the way in which he approaches the world, and the margins he leaves indicate how much space he prefers to place between himself and others.

One person may simply wish to appear to desire close contact with his fellows, while another may sincerely desire such contact. Enthusiastic individuals may leap into action while the reticent proceed with caution. Individuals with one kind of personality may want nothing better than to pass unnoticed, and persons of a different disposition may go out of their way to attract attention to themselves.

Emotionally disturbed persons withdraw from the world because "reality" makes demands upon them which they believe they cannot meet, and there are those who set themselves apart in order to seek a more profound reality in the realm of the abstract and the intangible . . . Truly, it takes all kinds to make a world.

Regardless of what approach one may take to the world, the movement is begun in thought. Since that decision will affect all aspects of an individual's activities, the approach one chooses will be reflected in his handwriting. We shall see how to determine what this choice has been.

It is my policy, when given a specimen of handwriting to analyze, to look first at the margins. I

have found that even a glance at the white spaces to the left and right and above and below the written matter provides instant insight into the writer's personality and foreknowledge of other graphological indices one should expect to find. For example, if a left margin starts out narrow and widens as the lines of writing proceed down the page, the body of the writing should normally reveal, among others, indications of enthusiasm, optimism, and generous spending habits. This is, however, a general rule and is not to be regarded as universal or absolute. Never make a definite finding on the basis of one sign. It is also important to remember when determining the left margin that lines which are indented to show the beginnings of new paragraphs should not be considered.

The left margin represents the beginning point for the writer's activities. If the lines of writing are begun far to the right of the page's left edge, you can see that the writer's pen had to make a considerable "leap" before tracing the first word. Individuals who begin writing in this way are also prone to "leap" enthusiastically into their undertakings.

The left margin also relates to the facade an individual may erect to show to the world. Do you know someone who constantly strives to give the impression that he prefers to remain distant from others in order to avoid close personal contacts? If the left margin of his writing is overtly wide, his aloofness is a facade which he has, for some reason, erected to conceal his true feelings. His counterpart,

the truly distant individual who wants people to believe that he desires togetherness will form a narrow left margin. Neither attitude is genuine, however, merely a psychological smokescreen thrown up to conceal the respective writer's true feelings.

In another chapter we have studied the significance of rightward and leftward movement in handwriting. As we have seen, leftward movement indicates that a writer has a tendency to live in the past and to be of a passive disposition. Since the hand must travel from left to right to execute a line of writing, a narrow left margin indicates a reluctance to move into the realm of action, adventure, and the exploration of new fields and ideas symbolized by the right-hand edge of the paper.

In certain specific cases, the complete absence of a left margin may symbolize the writer's subconscious desire to return to an infantile state of complete dependency. Together with other signs, this kind of margin may reveal thoughts of self-destruction.

Individuals who set themselves apart from others because of snobbishness or pride leave inordinately wide left margins, but the analyst must be careful, for such margins are also characteristic of the writing of shy persons and those people who try to be original in order to attract attention to themselves.

If the left margin widens as the writing proceeds down the page, it is a sign of haste, ardor, optimism, and a nervous nature. It is also an indication that the writer has difficulty saving money. If, on the

other hand, the left margin narrows as the lines descend, it shows that the writer suffers from fatigue, physical weakness, or perhaps, illness. Such a margin is also the sign of psychological or physiological depression. If the margin disappears altogether near the bottom of the page it signifies that the writer is hampered in his thought and action by an all-pervasive compulsion to save money and conserve his resources. Remember, always look for other signs to determine and confirm your findings.

The right margin symbolizes destinations reached, goals achieved, and the writer's attitude toward the future. In contrast to the left margin, which corresponds to the "false" front an individual may use to hide his feelings, the right margin reveals a writer's genuine desire to be close or distant to the other people he contacts in the course of his life. A wide right margin shows that the writer actually prefers to remain distant to his fellows, while a narrow right margin shows a genuine desire for close relationships.

A narrow right margin reveals aloofness from the world and an affinity for the grand and magnificent. Such a margin is also indicative of fastidiousness, the lack of moderation, extravagant spending habits, and the tendency to be wasteful.

A wide right margin, when found together with a narrow left margin, indicates fear of the future, and when the right margin is abnormally wide and a left margin is lacking, it indicates a tendency to live in the past.

Extreme margins either to the left or right are signs of extreme conditions. It is only graphological, then, that margins which are formed in proportion to the size of the writing, which are of equal width on both sides, are signs of a harmonious, well-balanced personality; one characterized by a sense of proportion, a love of order, and consistent good taste. Together with these qualities, the proportionate, even margin shows poise and carefulness. Erratic and uneven margins show lack of system, uncertain method, lack of balance, and a tendency to be careless.

When lines of writing extend completely across the page, leaving no margin at all, one of two interpretations is called for, depending upon characteristics found in the rest of the writing. When the writing reveals many desirable characteristics and an outgoing nature, absent, or narrow, margins are signs of charity and hospitality, plus a strong identification with humanity. In the handwriting of negative persons, the absence of margins or extremely narrow margins reveals stinginess, an acquisitive, possessive nature, and a sense of practicality that shuts out aesthetic considerations.

It is apparent from Thoreau's expressed desire to have "a broad margin" to his life that he liked a wide zone of separation from the systems and activities of the society he forsook for a life in the woods. Thoreau was by no means alone in this desire. The history of mankind's spiritual and philosophical development is heavy with accounts of prophets and

sages who received revelations and insights only after they had endured periods of isolation.

In our era as well, there are individuals who withdraw from conventional pursuits in order to devote their lives to spiritual or philosophical objectives. Like Thoreau, these will want and need a broad margin to their lives. When the wish to be set apart from the world has grown strong enough, a page of their handwriting will reveal that wish in the form of unusually wide margins at both the left and right hand edges of the sheet *and* at the top and bottom.

As a general rule, irregular margins are more desirable than rigid, uniform margins which look more like pages of a book than handwriting. Overly-rigid margins reveal a self-abnegating conformity to external standards and a high degree of self-consciousness. These qualities may add up to pathological anxiety.

The following specimens, which illustrate the kinds of margins discussed in this chapter, were created especially for this book. The margins you will see in the practice of handwriting analysis will not usually be as well defined as those in the illustrations, but with practice, you will be able to recognize the various types. To learn the graphological significance of margins is well worth the time and study it takes, for no other graphological index reveals so much about a given writer so quickly.

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, rapt in a reverie, amidst the pines and hickories

20.

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, rapt in a reverie, amidst the pines and hickories and sumachs, in undisturbed solitude and stillness,

21.

Specimen # 20 # 21

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, rapt in a reverie, amidst the pines and hickories and sumachs,

22.

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, rapt in a reverie, amidst the pines and hickories and sumachs, in undisturbed

23.

Specimen # 22 # 23

I love a broad margin
to my life. Sometimes, in a
summer morning, having taken
my accustomed bath, I sat in
my sunny doorway from sunrise
until noon, rapt in a reverie,
amidst the pines and hickories
and sumachs, in undisturbed

24

I love a broad margin to my
life. Sometimes, in a summer
morning, having taken my accusti-
omed bath, I sat in my sunny
doorway from sunrise until
noon, rapt in a reverie amidst
the pines and hickories and
sumachs, in undisturbed sol-

25.

Specimen # 24 # 25

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, rapt in a reverie, amidst the pines and hickories and sumachs, in undisturbed solitude and stillness, while the

26

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, rapt in a reverie, amidst the pines and hickories and sumachs, in undisturbed solitude and

27A

Specimen # 26 # 27-A

I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise until noon, ropt in a reverie amidst the pines and hickories and sumachs, in undisturbed solitude and stillness, while the birds sang around or flitted noiseless through the house, until by the sun falling in at my west window, or the noise of some traveller's wagon on the distant highway, I was reminded of the lapse of time.

27B

Specimen # 27-B

Chapter Five

UNDERSTANDING YOUR SLANT ON EMOTIONS

The youthful hero lay on the ground, his classic features contorted with pain. A dark stain spread over his drab shirt of homespun from the mortal wound in his side. His gun lay on the ground beside him. From the wide screen's corner rushed his brother, who took the dying gunman's hand in his lap to hear the expiring matinee idol's last goodbye.

Out in the audience young Hal turned to his date. "Sandy, is the popcorn all gone? For the love of Mike! Sandy!"

In astonishment, the young man looked at the girl beside him. Tears brimmed from her wide eyes, which seemingly were glued to the Hollywood death scene being enacted on the screen. "Sandy! What's the . . . ?"

"Oh, be quiet," Sandy sobbed in a whisper. "Can't you see he's dying?"

Hal breathed a sigh of relief. So that was it. "Sure. But when they stop the camera he'll get up, the

prop man will wipe the catsup off him, and he'll be as good as new."

"Hal, how can you talk like that? Haven't you got *any* feelings?"

If Sandȳ had known the principle of handwriting analysis which we will discuss in this chapter, she would have easily perceived that her date had a great capacity for emotion. By the same method, the young man would have known why his date responded to the movie hero's death scene with tears. Both were warm, out-going people, both were capable of empathy, but when it came to the manner of emotional response, each had a different slant.

The specimen of handwriting reproduced below is that of an individual who will respond promptly to emotional situations, in much the same way as Sandy responded to the shooting of the young hero.

*The weather has been rainy for weeks.
The children have to be in and it is starting
to wear on their mothers nerves.*

28

Specimen # 28

Notice that the writing slants well to the right. If a graphologist properly marked this specimen

and measured it with a protractor, the angle of the slant would show a reading of forty-five to fifty degrees. Such writers often act promptly and on impulse, even interrupting a conversation or discussion to make themselves heard. This is not necessarily because they are impolite. It is more likely that their nature will not allow them to be still when their feelings run strong. Writers with such a slant will experience and express a bountiful measure of joy when they are pleased, and will be transformed into a storm cloud of wrath when they are rubbed the wrong way.

These writers will be the ones most visibly moved when they hear speeches or sermons which are based on appeals to emotion. They will often be accused, with some justification, of jumping to conclusions. They will not necessarily be more sexually responsive than writers whose slant is different, but the fifty-degree writers will most assuredly be more expressive when they are aroused. People who write with such a slant are ruled by their feelings.

Had Hal known this, he would not have wondered at his date's reaction to tragedy, even the Hollywood variety. But what of Sandy's question?

"Hal, don't you have *any* feelings?"

Of course Hal has feelings, but Hal has his emotions under control. If the graphologist applied his protractor to Hal's writing, he would find that its slant would vary from seventy degrees to a straight up-and-down ninety degrees. Such writing will resemble specimen "B":

When I get up for work
 Linda good bye and she invar
 off with the back of her hand
 while I'm at ~~work~~ work she
 room cleaning the house until
 then at 12 I come home to
 good meal and a wonderful
 back to work while she w
 operas and then begins to p
 my return from work. U
 find a warm bath and a
 Our evenings are filled w
 sometimes a quiet evening a
 I'm really tired, an early
 happy with my wife and I

29

Specimen # 29

Writing that is straight or nearly straight up-and-down is not an indication that the writer is lacking in emotion. It does, however, show that his heart is ruled by his head. Hal, whose writing falls within this category, viewed the same scene that brought tears to his date's eyes, but before reacting, sent his perceptions to the high court of reason for judgment. **The verdict:** only make-believe, therefore nothing to become emotional about. Had there been an actual emergency, Hal would not be the type to get hysterical. Instead of demonstration, he might have been moved to helpful action by his emotional response, tempered by reason.

To influence persons whose writing resembles specimen "29," a speaker must present a logical and reasonable case. It may be said that with such writers, the head is captain of the heart. They are by no means lacking in expression, but show it in a different way than those ruled by feelings.

By now you have probably discovered that the farther to the right an individual's handwriting slants, the more emotionally expressive that person is by nature. It is important to understand that these are *predominant* characteristics, and not absolute.

One of the things that keeps people interesting is the fact that they are not totally predictable. The person who always responds in precisely the same manner to given situation has lost a measure of his power to keep the interest of others. Those who almost never express what they feel, soon arouse a like response in those with whom they are associated,

and those who continuously explode in our emotional faces arouse our exasperation.

There is, however, a certain type of person who, by his mode of response, amplifies our joys and enriches our achievements and victories. Likewise, when the pendulum of fate swings to the opposite end of its arc, eases our sorrows and cushions the impact of failure or defeat. These individuals will respond promptly, but will not trespass upon our feeling by interrupting. They will rejoice with those who rejoice, and weep with those who weep, but they will wait their turn. When the situation calls for action, they will act, quickly, but not impulsively. The slant of the writing of these responsive considerates will look like this:

This writing is of average size. It is the sign of adaptability and a well balanced mind.

30.

Specimen # 30

You will note that this slant falls just in between that of the impulsive, spontaneous Sandy and that of her beau, the rationally critical Hal. When applied to the slant of this writing, the graphologist's protractor would measure angles between sixty and seventy degrees.

Although the slant of Sandy's handwriting shows her to be a highly emotional, responsive, and romantically inclined young woman, it is by no means the most extreme slant to the right one will encounter. Moving farther down the scale of the protractor to fifty degrees, forty degrees and in some rare and significant cases beyond, we measure the handwriting slant of individuals of extreme emotional quality. These most expressive of all individuals are sometimes referred to as firebrands, and with good reason.

When I was a boy I lived on the outskirts of a medium-sized Southern city. Right down the road from our house was a vacant field, which every summertime was the scene of one or more tent meetings. Sometimes I would go with my family to the services, and sometimes I would join with a group of youngsters to sit in the darkness among the tent pegs just outside the temporary tabernacle and listen to the evangelist. These speakers all fit into one general pattern. They would begin their exhortations in gentle tones, gradually pick up volume and momentum, and by the time they were three-fourths done were shouting, stomping, and pounding themselves and many of their listeners into a state of frenzy bordering on hysteria.

It was usually too hot for suitcoats, and these traveling prophets preached in their shirt-sleeves. Even so, when these fire-and-brimstone fusilades of assurance of divine wrath and love were concluded,

the speaker was drenched in his own perspiration, his hair disheveled, and his face looked as if he had been blasted by the heat of his own passions, as indeed he had.

The temperamental actress who "cannot go on," because her lover forgot to kiss her goodnight; the pianist who has an emotional convulsion because his favorite piano stool has not been returned from the repairman in time for the concert; the salesman whose fervor often approaches that of the revivalist, and numerous other high-strung individuals whose expressions soar like a flaming comet at the beginning but soon burn themselves out in their own intensity, are examples of the writers of script whose extreme slant measures fifty to forty degrees, and sometimes even beyond. Like their namesake, these human firebrands are consumed in their own flame.

These writers all have one thing in common: they pour all of their capacity for warm, rich response into periodic outbursts of emotional activity, which soon burns them out, leaving them exhausted emotionally and, as a rule, physically. They are like shooting stars that are brighter than their more stable companions, but whose brightness endures for only a moment.

These emotional comets are extinguished by the slightest of misfortunes or the frailest of insults. It is, however, fortunate that their spiritual brilliance is restored just as easily. A bit of good news, a small present, a word of flattery or praise, and their fires are rekindled. But not for very long.

Tiger is a brown, tabby
cat with yellow markings.
He was born March 17, 1967.

31.

Gloria A. Sullivan

Specimen #31

You have seen that the more the slant of handwriting inclines to the right toward the baseline, the more prompt, intense, and impulsive will be the emotional response of the writer. You have seen specimens of handwriting typical of each category and have learned to measure the slant of handwriting with a protractor. Now you are ready to learn how to determine the slant of a different kind of individual: the withdrawn, or non-expressive personality.

At this point we need to emphasize that it is not the purpose of any kind of analysis to dissect anyone's personality and lay its components bare for isolated evaluation. We must remember always that handwriting analysis is a valuable aid in our daily attempts to understand others, not to condemn or ridicule them.

To measure the handwriting slant of the withdrawn person, you must look to the *left* of ninety degrees, or, to the left of the center of your protractor's arc. You are not likely to find a slant that measures more than 130 degrees, but the same rule applies here as for writing that slants to the right. Even as writing which slants farther to the right of 90 degrees reveals increasing emotional expression, so the slant of writing that inclines farther to the left shows increasing degrees of withdrawal. A specimen of such writing is reproduced below.

The slant of this writing measures from a straight ninety degrees to 120 degrees to the left. This kind of a slant reveals the personality who is the opposite of the readily emotional, expressive type. These writers will react to emotional situations by withdrawing into their own thoughts. Such persons do not feel the need to respond to others, except as how it affects themselves and their self-interests. In other words, these writers turn their emotions upon themselves. Whom and what such persons love, they love as extensions of their own personality image. They have difficulty accepting others in terms of the other's individuality.

The same applies to situations. If a situation is found to be to the withdrawn person's purposes and fulfills a specific personal need, he will project a measure of his interest and loyalty.

In both instances, the love and interest will be genuine, insofar as this type of personality is con-

cerned. The writer with the left-slant will be as much concerned with the objects of his projection as he is with himself.

Chapter Six

AS THE HAND WRITES

BANG!

Alice slammed the door and marched straight to the waiting taxi. The driver was waiting to take either the suitcase or the baby from her, but she brushed past him as though he were not there. As she took her place in the back seat, the driver said to himself, "Man, she's really burned about something!"

Alice *was* burned about something—about many things. Alice's thoughts had been smoldering for many months, and today, they had finally burst into an open flame of fury.

As the cab pulled away from the house which had been Alice's home since her marriage to John three years ago, she looked back for an instant. She felt her angry tears cool just a little in a rush of memories.

"Why did he have to be like that?" she wondered bitterly.

When Alice first met John, both were graduate students at State University. His quiet reserve had been a refreshing change from the go-go-go manner of the boy with whom she had gone steady in her senior year. On the other hand, John found Alice's emotional, outgoing nature stimulating, and when she had responded to his hesitant overtures, he found his inner world brightened to an extent he had never thought possible.

Their relationship flourished. Together they struck a balance and both personalities were enriched. Apart, Alice satisfied her need to relate herself to the external world in her contacts with the other students and faculty, and John found ample time to explore the subjective beyond-the-facts world which was his proper province. Alice supplied John with new ideas and objects to serve as springboards for his own thought, and he, in turn, introduced her to new dimensions of thought. So complementary was their relationship that love found opportunity to veil both of their realms within a golden cloud of illusion.

But even golden clouds sometimes dissipate. The relative isolation of marriage, along with the gradual breaking down of the very barriers which had made Alice and John interesting to each other, led to trouble. Alice came to think of John's quiet reserve as indifference, and John mentally tore his hair because of his wife's seemingly endless flow of talk. Alice's emotional outbursts raged through his world of thought like tornadoes, grinding away

at his peace of mind and reducing to rubble the values upon which he had built his life.

When their son was born, Alice was required to give up a major portion of the activities in which she had found satisfaction for much of her emotional needs, and more and more, she found herself staying at home with her husband. She genuinely believed him to be less fond of her than of the books to which he returned each night, sometimes for many hours after she had gone to bed.

Craving some kind of communication, Alice began to pick quarrels with her husband. When she did succeed in arousing him to reply, the result was spectacular, and the neighbors always knew. When John started taking his books to the office and eating dinner at a restaurant, Alice felt that she had endured all she could.

“Why did he have to be like that?”

Alice's question seems a fair one. But what she did not know was that, at the very moment her taxi was speeding in the direction of the hotel where she would live while negotiating a divorce, back in the house she had just left, John sat alone in the living room, his reading light switched off, with the same question beating like an executioner's drum in his own thoughts.

“It is a wise bamboo that bends with the wind.” From the moment of birth onward, each of us feels the pressures and frustrations that are naturally a part of living. As we develop we learn to adapt to these factors, that is, we modify our individual drives

and wishes to bring them into agreement with what our own abilities and order circumstances permit us to realize. If we never allow our ideals to soften, if we persist in demands for "perfection," that is, 100 percent all of the time, we are denying the human situation. Then like a foolish bamboo which does not bend with the wind, we find ourselves broken off or uprooted emotionally by the tension generated by our futile attempts to overcome the stress that is ordinarily alleviated by the act of "bending."

Most people adapt. But not all adapt in the same way, nor do all bend in the same direction in the face of the same winds of circumstance. Psychologist Carl Jung has suggested that people are divided in two ways in relationship to the world (the social systems that man establishes to bring about collectively the fulfillment of certain needs and wants that he cannot effect individually) and in relationship to the conditions rising from the processes necessary to the functioning of those systems. These two ways are *function* and *attitude*.

Functions are methods of coping with the things one encounters in life. The four functions, as described by Jung, are thinking, feeling, sensation, and intuition. Although the potential for all four functions is innate in all persons, each individual selects one function to develop, and, although the others are retained and to a limited degree used, one function remains the predominant means of relating.

Thus one individual is spoken of as a creature of thought, which is a province of the mentality; another of feeling, which is an emotional reaction; or of sensation, which depends upon the five physical senses; and still others of intuition. This does not mean, it must be repeated, that the individual does not possess or does not use the other three functions, only that he prefers the one he has developed.

The second way in which Jung classified personality was attitude. An attitude is a mental position about a fact, a situation, or a feeling (emotion) directed toward a fact or situation. In other words, an attitude is both a reaction to external objects, including persons, and a means of determining a counteraction. Jung described two attitudes of personality: extrovert and introvert.

If either Alice or John had known the handwriting analysis principles to be discussed next, perhaps they would not have needed to ask "Why" he (she) had to be that way. John is an example of the introvert, the person to whom external objects are only starting points for his own thinking. By this method, he shapes an "inner world" which he relates to himself. Alice, on the other hand, is the emotional, gregarious type of personality, to whom reality consists of present external objects, and the demands her environment and society make upon her. Here we see two personalities of opposite orientations. Let us examine the writing of each to see how it reveals their differing personalities.

You have already seen that the handwriting of emotionally expressive people slants to the right in varying degrees. An examination of Alice's script reveals a slant measuring 50 degrees to the right. This means that she is a promptly expressive woman, the type who, in her eagerness to be heard will sometimes break into a conversation even while someone else is speaking. (This does not mean that such writers always interrupt, but that they have to be extra careful to wait their turn.) Alice's writing is large, and most of the oval letters (*a, o, q, g, d*) are open at the top or at the right hand side. The writing is highly legible, showing the writer's desire to communicate in an easy and lucid fashion.

Alice's attitude is one that emphasizes the importance and pre-eminence of persons and things outside of herself. Reality for her consists in the external processes of the life situation in which she finds herself. She needs the intimate relationships of marriage and family, and she needs close friends outside of the family circle who share her attitude and interests. The emotionally expressive extrovert needs the comfort and security which are derived from membership in, and identification with, organizations that offer the opportunity for idea exchange and enrichment through relationships with others who share common purposes.

John's handwriting, on the other hand, presents a different picture. Like his wife, John has a capacity for the experience of emotions, as shown by his heavy writing, but unlike Alice, he is not capable

of spontaneous expression. Whereas Alice's script slanted to the right, John's reclines in about the same degree to the left. John's writing is small in size, and the letters of each word are joined by sharp, narrow connections.

Small writing shows either the ability or the potential for a high degree of concentration, and closely related to that trait, inclination toward solitude. The narrow, peaked connecting strokes between words are a further expression of withdrawal, as is the left-hand slant. John writes with a wide margin on both the right and left sides of the paper, and also to the top and bottom of the sheet, showing that his withdrawal is of a philosophical nature.

Other signs that are found in the handwriting of introverted people are compressed top loops, and the small letter "p" with circles within the loop which form designs that resemble the inside of an oyster shell.

Such writers sign their names far to the left of the main body of a piece of writing, continuing the general leftward trend. One can observe the same trend in the location of the writing on an envelope addressed by an introverted person. This, too, will be located far to the left.

Handwriting analysis could have helped Alice and John understand that their differences were not rooted in individual faults or in a desire on the part of one partner to deprive or antagonize the other. Alice, the emotional, expressive extrovert, deals with life on the premise that the people and things

she encounters give momentum, purpose, and value to her life, while her equally emotional, but non-expressive, husband thinks in terms of the way in which he encounters external objects. These are not faults of personality, but two different approaches to life.

In day to day living, we are constantly confronted with performances and incidents which evoke emotional responses. A minister delivers a stirring message, awakening realizations and longings which have lain dormant behind thick walls of mundane concern; in a moment of world crisis a statesman speaks, sounding trumpets of patriotism in ears that have grown accustomed to the call of individual strivings; a singer breathes a new note of poignancy into a song that was once the background for an incident, which at the time, we considered to be only a moment's diversion.

After dinner a TV set is turned on, and scenes of battle, reports of crime and tragedy, as well as of incidents that reflect the brighter side of life, are brought into the sanctuary of a family's living room. On her way back from the corner mailbox, a young mother freezes in her tracks at the sound of screeching brakes and a child's scream of pain. A middle-aged mother sheds quiet tears as her daughter leaves the church on the arm of a young man who looks to her no more than a boy.

In these and countless other experiences we find ourselves drawn out of the cold, white lights of rea-

son and objectivity into the sometimes warm and sunny and othertimes dark and stormy atmosphere of human emotion.

We have seen how an individual's handwriting reveals his degree of emotional response, his prevailing or passing moods, and the attitude which determines how he will react to the persons and situations he encounters in life. Now we shall see how handwriting reveals to what extent the individual will be affected by these conditions.

We shall see how we may determine a person's capacity to absorb emotional experiences and to what degree these experiences will become part of his personality. Along with this study, we shall consider the writer's propensities for deep, lasting prejudices, and his capacities for love and hate, based on his emotional experiences.

Connected with the two foregoing factors is the development of the senses, as revealed by handwriting. We shall examine the writer's sense of color and the nature of his appetite.

Finally, we shall see how handwriting is influenced by the writer's physical condition, and how certain handwriting characteristics are related to specific systems and parts of the organism.

The aspect of handwriting in which we shall look for these traits and trends lies in the heaviness or lightness of the line. We shall consider the writer's choice of medium or fine point. We shall examine the lines and strokes which the writer executes in

the formation of letters and words and the meaning of the shapes of those letters.

We shall determine whether the lines are traced with equal, or varying, pressure; and we shall look for frequent dots in the lines. If looped or oval letters are shaded or flooded with gobs of ink, we shall explore the meanings of those signs. We shall turn the paper over, to determine how much pressure the writer put on his pen, and we shall speculate about the significance of that pressure.

To make an accurate determination of the heaviness of lines, you should use a magnifying glass. The glass does not have to be an expensive one. Small glasses which come in plastic or leather cases, which also serve as the instrument's handle, are easy to carry in the pocket, and cost only one or two dollars. The simple models favored by stamp collectors will suffice.

Some manuals on graphology describe up to seven degrees of thickness. In practice, however, I find that three are sufficient to cover the range of conditions found in the handwriting of most people, without resorting to intricate measurements and other forms of technical hairsplitting. For simplification I call them heavy, average, and light. For purposes of comparison, specimens of each of these classifications are here reproduced.

Heavy writing is the sign of a person who might be described as "emotional blotting paper." Such a writer will react to emotional stimuli in the manner determined by the other factors in his hand-

heavy writing

average writing

light writing

32.

Specimen # 32

writing. If his writing slants well to the right, his response will be prompt and demonstrative, and when it has run its course, he will appear to have dismissed the matter. But such is not the case. In the future, when similar situations arise, his response will, to a large extent, be conditioned by his previous experience. Through subconscious processes of association, he will also react in the same manner to situations of larger or smaller proportions if they somehow remind him of the original, conditioning experience.

If heavy writing slants to the left, the writer will be affected to the same degree as was the one with the rightward slant, but, as you have learned, he will not express his emotions. This holds true for the average and light classifications as well.

The writer whose lines are of average thickness will also respond to emotional situations, as determined by the slant of his writing, but he will not be as deeply affected as the heavy writer. In most cases he will not retain conscious memories of the incidents, but he will retain a set of impressions based on those happenings. These impressions will affect his future responses in the same manner as conscious memories affect the heavy writer. As in all average conditions, the writer of the average line will be somewhat lacking in clear-cut characteristics and clearly defined distinctions. For a picture of his personality, you must look to other factors in his handwriting.

Light lines reveal the condition they resemble. Writers of light lines are true to the slant of their handwriting in the nature of their reaction to emotional incidents, but their response will be on the surface. Like a mild thundershower on a summer day, they may thunder and bluster quite convincingly at the moment, and indeed, their response is genuine. But in a moment the squall is over, and the clouds of emotion dissipate as quickly as they formed. Details and impressions slide off the personality of the light line writer like the proverbial raindrops off the back of a duck. Although their

response is somewhat superficial, it must be understood that it is sincere—as far as it goes and as long as it lasts.

From the foregoing, you should find it easy to see how the heaviness factor relates to matters of holding and not holding a grudge. The heavy line writer, who, as you will recall, retains not only the impressions resulting from an emotional situation, but the immediate details as well, will be the least likely to forget an unpleasant situation and those persons associated with it. If the script of the writer in question slants to the right, his feelings will be somewhat ameliorated once he has expressed them. The writer with a left hand slant, however, will remain seemingly calm and possessed in the midst of a situation which is emotionally injurious to him, but he will seethe inwardly. He will have to find ways of discharging the hostility resulting from his hurt. He must choose between turning his ire or wrath upon himself, or retaining them until at some future date there is another such incident which may prove to be the straw that breaks the withdrawn camel's back and draw him into expression. When that happens, all of the pent-up rage of the years usually bursts upon the heads of those who are unfortunate enough to be around when it happens.

The writer who traces light lines, however, will retain the effects of his experiences for a while, but his rage, like the rest of his emotions, does not soak through to his subconscious in quantities sufficient to sustain the heavy mental effort of bearing a

grudge. He will probably fall into melancholy in place of rage, and not know the source of his passing unhappiness. The writer of the average line will fall about midway between these two extremes, and once again, will have to be evaluated on the basis of other factors found in his handwriting.

Heavy writing is also an indication that the writer has developed the use of his five physical senses to a high degree. His eye will be drawn to sharp, brilliant colors: bright reds, vivid blues and greens, and vibrant shades of orange, yellow, and passionate pink. He will enjoy music that is full and rich, making the fullest use of tonal depth, with individual tastes ranging all the way from Beethoven to Dixieland. The heavy writer will be fond of rich and substantially highly seasoned or spiced foods, in generous quantities. He will favor exotic women and liquors, and perhaps be drawn to things of Oriental origins or inspiration.

Heavy lines result from extra pressure on the pen and a preference for a pen with a medium or heavy point. It follows that the writer who exerts extra pressure will be a physically strong person with good bodily tone and functioning. The consistency of the stroke, therefore, serves as an indication of physical condition. Do not, however, regard your findings as a diagnosis. Only a bona fide doctor of medicine is qualified to make an exact diagnosis and recommend treatment. The following signs may be considered only as indications for a proper examination by a physician.

Today medical science recognizes that mind and body must be viewed as a unit. In the introduction to his book *Your Body and Your Mind*, Dr. Frank G. Slaughter, famous author and eminent physician, writes "It is the psychosomatic concept—that we are not merely bodies which operate under the direction of a mind, but an entirety which includes both body and mind, working in so close a relationship that no arbitrary separation is possible or should ever be made."

Handwriting is an expression of personality. Since personality is affected by processes of both mind and body, we can expect to find in handwriting characteristics of both. You can demonstrate this fact by a simple exercise. Start to write in your normal manner, and after writing two or three lines, consciously increase your rate of breathing, while continuing to write. To do so will require some effort, and the appearance of the writing will be affected to a striking degree. If you examine the strokes with a magnifying glass, you will see that those traced after breathing was accelerated will vary from heavy to light to no stroke at all.

Actually, "handwriting" is a misleading term. The hand is only one link in the chain of events that takes place when someone goes about transferring to a writing surface the thoughts that he wishes to communicate or preserve. Writing, then, is an arrangement of thoughts made visible.

Thoughts originate in the mind. The mind, through a functioning of the brain, sends out the necessary

impulses to a select group of motor nerves. These nerves in turn activate the arm and hand muscles, which hold the writing instrument, and move it in such a way that the writer's thoughts are translated into symbols which we call letters, words, and numbers. These thought-symbols are, of course, recognizable by all who have knowledge of the language in which the writer is writing.

Handwriting, therefore, is more properly called mindwriting. The mind writes through the arm and hand in the same way the arms and hands write through a pen, pencil, or typewriter. "Handwriting" means only that writing is done *by* hand instead of with a mechanical device. It does not, however, mean that writing originates in the hand.

Once more we quote from Dr. Slaughter's introduction: ". . . we are not merely bodies which operate under the direction of a mind, but an entirety which includes both *body and mind, working in so close a relationship that no arbitrary separation is possible . . .*" (Italics by the authors.) From the foregoing we conclude that what affects the mind affects the body, and what affects the body affects the mind. Smooth functioning of the thought processes is, then, greatly dependent upon the equally efficient functioning of the body's vital systems and organs.

Graphological studies have shown that interferences with the bodily processes are reflected in handwriting. Glandular disturbances tend to produce writing that is characterized by forced, jerky move-

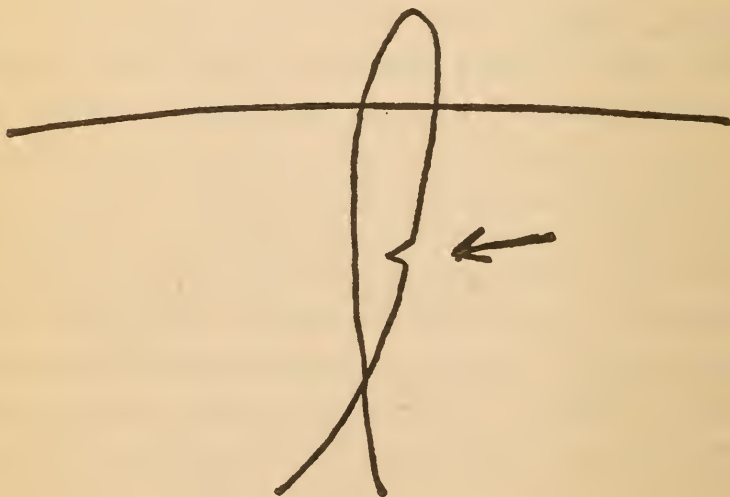
ments. The writing will have a smeared appearance, as though something had been dragged across the sheet while the ink was still wet. Individual words may descend within a line, and they will either lack final strokes altogether, or the finals will be traced so lightly that they can be seen only with the aid of a powerful magnifying glass. The presence of meaningless dots, dashes, and other equally nebulous marks within the centers of letters and between words may also be signs of glandular disorder. It is important to remember, however, that only a doctor of medicine is qualified to make a positive diagnosis.

Kidney disorders are usually a source of great pain. If only one side is affected, it may cause the sufferer to favor that side by bending his body slightly in the other direction. When this condition is one of long standing, the individual's writing may be bent in that direction also. This trend can be distinguished from normal slant by the fact that letter formations tend to take on a concave, or "dished," appearance on the side that is affected by the pain.

Irregular breathing or erratic heartbeats sometimes show in writing as strokes that change their direction slightly. These changes will not always be apparent to the naked eye, so a magnifying glass is once more in order. The same conditions may show as frequent dots within the line of a stroke. These dots will be heavier than the rest of the line, and are sometimes caused by a faulty pen. Only observation will teach you the difference.

Lines of writing which descend below the beginning base line may show mental depression, and weak "t-bars" and lightly traced or missing partial strokes may reveal the presence of chronic fatigue, alcoholism, or narcotic addiction. Once again, only a doctor can be the final judge.

Sometimes handwriting shows the location of a disorder without revealing its nature. Once I looked at the script of a young woman with whom I worked. Her writing was rather large, and its characteristics well-defined. In one of her small "t's," which she formed with a looped stem like a small "l" I found a sharp, v-shaped notch, about midway up the stem corresponding approximately to waist-level.



33.

Specimen # 33

"I see you have a pain in your right side today," I said to her, "or perhaps it's only an old wound or surgical operation which caused you a lot of pain."

The young woman looked down at her coffee cup. "You're right about the pain," she replied. "I have an appointment with the doctor this afternoon."

When I saw her the next day, she told me that the doctor had diagnosed her trouble as an ovarian cyst—on the right side.

Again, it must be pointed out that the information presented in this chapter explaining the relationship between handwriting and physical and mental disorders is not intended as a basis for diagnosis. The authors' purpose has been primarily to demonstrate the interaction of the total organism in the production of handwriting. If the reader should wish to pursue the study of medical graphology, we refer him to the authoritative *Grapho-Therapeutics* by Paul de Saint Colombe, noted psychologist and psycho-graphologist.

No matter what an individual's emotional slant on life, his responses will be, for the most part, determined by his prevailing emotional state, which determines his approach to life's situations and problems. This predominant emotion we call mood.

Just as you learned to determine emotional response from the measured slant of handwriting, you will now see how you can determine mood by the way in which a line of writing proceeds across the writing surface. Once again you will find use for your protractor and perhaps a simple 12-inch ruler.

Note the margin of the writing specimen you are using. Then, with a ruler or other straight edge, draw a vertical line, from the top of the page to the bottom, or at least extending past several lines of the writing, using the writer's margin as determined by the leftward location of the greatest number of lines. When you have drawn this vertical line, lay the ruler along the bottom of an average line of the writing. At first you will need to shift the ruler around until you find how the base line of the writing runs, except in the most obvious examples.

When you are satisfied that you have the ruler placed along the base of most of the letters in the line, draw a line extending to the left and across the vertical line drawn at the writing's margin. Note the angle formed by the two lines. Now place the protractor straight with the *vertical* line so that 90 degrees traces a straight line from the margin. If you prefer, draw a horizontal line 90 degrees to the marginal line. Finally, measure the angle formed by the 90-degree line and the line you have drawn beneath the base line of the writing.

If the base line of the writing is 90 degrees, or straight across the writing surface, the writing is that of a person whose mood is one of optimism, characterized by dependability and evenness of temper. If straight writing like this is found along with even spacing between the lines, it is an indication that the writer is not only dependable, but predictable as well. People who have known such a writer

for a period of time will know in advance just what to expect from him under most circumstances.

The 90-degree writer has a basically stable personality, and when his conscience speaks, he lends a careful ear. The straightforward penman has perseverance to back up his dependability and sense of purpose. He also possesses enough self-control to see him through times of panic and upset, and to resist temptations which would detract him from carrying out his duties. A straight, or nearly straight, base line is a sign that the writer is a person to be relied upon, all other things being equal. Remember: never evaluate a specimen of writing on the basis of one sign. Neither the well-balanced personality nor the less stable one is what he is because of one characteristic. Personality is not a unit, but a totality.

"Things are really looking up," is an expression we frequently hear when favorable conditions loom prominently on the horizon of life. If this kind of optimism is accompanied by confidence in his ability to make the most of these conditions and ambitions, this person's handwriting will reveal the same mood and characteristics—if these are truly the lasting components of the individual's prevailing emotion.

As might be expected, lines written by an imaginative, spontaneous personality, who is characterized by realistic optimism and impelled by ambition, will rise from the horizontal 90 degrees in an upward

slope to form an angle that will measure up to 100 degrees.

Imagination and enthusiasm are two of the most enriching traits one can possess. The power to form mental images apart from those derived from impressions received through the physical senses is the source of all human progress. Every reality has its beginning in a dream. It is the ability to plan, for plans are but dreams with specifications. It is the ability to create, for works of art are but symbols of the artist's vision. As it is written, "Where there is no dream the people perish."

Beethoven had to set down on paper the notes that comprise the scores of his musical compositions and Michelangelo spent many hours with chisel and mallet before a block of marble was formed into the *Pieta*. Dreams are not enough if the artist or designer hopes to communicate the works of his imagination to others. If it is to bear fruit, imagination must come down to earth.

If, therefore, you see handwriting with a base line that slopes above 100 degrees, you can be sure that here is an imaginative, enthusiastic person, but one who is "looking up" to such a degree that he forgets to note where his feet are walking. These writers will be unpredictable except, perhaps, in their unpredictability. They can be counted on to do that which is different, and in many cases, with deviousness. They will show disregard, and often contempt, for established patterns of custom, they will be the type who would really prefer to wear

psychedelic pajamas to a formal dinner party instead of an evening gown or tuxedo. Their unrestrained joy and enthusiasm will explode in bursts of emotion, like a series of sky rockets, and will in most cases be just as entertaining and just as useful. (In some cases, script with this degree of ascension may be an indication of a certain phase of psychosis.)

When the baseline of handwriting drops from the horizontal to a reading of 83-85 degrees on your protractor, you will know that you are dealing with a writer whose mood is characterized by melancholy or extreme fatigue. This mood, like all moods, may be the writer's prevailing state of mind, or it may be a temporary one brought on by adverse conditions. In the case of fatigue, it may be caused by overwork or lack of sleep. In either case, the writer for whom things are "looking down" will have difficulty making decisions, and will lack genuine enthusiasm. The fires of his ambition burn low, and he will have to struggle with apathy and depression.

Occasionally, you may see a line of handwriting slope even lower than 85 degrees. What was said above of the script that slopes only slightly downward can be said of this writing, also, but with all of the traits amplified and intensified. To the list must be added pessimism and despondency to a pathological degree. One whose writing plunges below 85 degrees, descending perhaps to 65 degrees, has lost the struggle with apathy and no longer knows indecision because his thought is so inert that it cannot even sustain a conflict. True to the direc-

tion in which his handwriting leads, he has descended into a deep, lonely valley of despondency. Often one finds here chronic physical illness along with mental distress. Such a slope, together with other signs, may even be a warning of suicide. If this writer is not under the care of a physician, do everything you can to see that he seeks the care he needs.

"I'm sometimes up and I'm sometimes down" might well be the theme of a penman who writes with a changing slope in his baseline. Using the principles relating to mood and slope that you have already studied, determine the degrees of the changing baseline. Using the principles relating to mood and slope that you have already studied, determine the degrees of the changing baseline to make your evaluation. The varying base line reveals a writer who is unstable, tense, and moody. His mind will be more active than the writer with a descending slope, but in a number of cases, he may wish it were not so restless.

His reactions to certain situations may change as fast as he is able to think of positive and negative factors affecting the business at hand. After about so much of this hill-and-valley kind of mental activity, he will try to steel his thoughts in one direction or another, but he will succeed only at the cost of becoming mentally rigid, with his emotional muscles always flexed. Because he lacks the ready flexibility to modify or change thoughts, as required by changing conditions, he will apply only fragments of his

powers of concentration to a matter, resulting in inefficiency and carelessness.

If his mental state endures, his associates will probably have to become accustomed to "walking on eggs" around him. They will not know how to react to him from day to day, perhaps even from hour to hour. The person of varying moods, however, is more to be pitied than despised, for his personality is a house divided against itself. His situation is aptly expressed in the saying that "he who has known heights and depths will never know happiness."

In connection with base line and mood, two more conditions will occasionally be observed. These are the *convex* line and the *concave* line.

The convex line of writing will begin in a general 90-degree direction, rise *above* the horizontal, travel for a distance in an arc, then, toward the end of the line, descend back to the level from which it started. As in all handwriting symbolism, the writing will resemble the trait it reveals.

A convex base line is a sign of a lack of perseverance. Individuals whose writing forms a convex baseline make a fine start in their undertakings. They soon find, however, that their enthusiasm has waned and their energy has diminished. They are like distance runners who exert maximum effort from the very first, but when the race is half run, find themselves winded. In the same manner, the convex writer soon finds his energy and enthusiasm dissipated, and he falters in his efforts to reach the

desired goal. Deflated, his spirits fold, and his writing descends once more to the level from which it began.

A concave baseline, on the other hand, is a sign of perseverance. Like the convex writers, the writer whose base line is concave makes an excellent start, but soon finds himself impeded by a lack of confidence in his ability to reach his goal. He feels himself to be in somewhat the same predicament as one who has started to cross a swinging bridge across a deep ravine made of vines and slats with no supports in the middle to make it firm, like the ones we used to see in the older Tarzan movies.

The concave writer may falter, but he does not stop. Mustering all of the courage he can summon, he lifts his eyes from the gorge of failure he is crossing, focuses on his objective, grits his teeth, and starts an upward climb.

Similarly, his writing starts out on the level, sags in the middle, then rises back to the horizontal before the line reaches the right margin of the writing surface, lagging energy or enthusiasm, moral or physical depression notwithstanding. When you find a writer who forms a concave baseline, do not hesitate to extend praise and admiration—he needs such accolades, and more than likely has earned them.

Chapter Seven

WRITING A TICKET TO SUCCESS

"You can't be serious!"

"I'm afraid so, Mr. Shelton," said the interviewer. "I wouldn't joke about a thing like that. I'm entirely serious."

Richard Shelton had applied for a position with the United States Corps of Diplomats. When he had traveled to Washington, D.C., following his discharge from the Navy, he was fairly certain of getting the job, for he had spent many years preparing himself. Four years of college had been planned with the Foreign Service in mind. After graduation, Shelton had enlisted in the Navy, hoping to supplement his formal education with first hand experience in dealing with people of other nations and to acquire knowledge of other governments. Within a short time, Selton had risen to the rank of lieutenant, and meticulous attention to duty and conduct earned him a distinguished service record.

After his discharge from the Navy, Shelton went immediately to Washington to complete his applica-

tion for entrance into the Diplomatic Corps. In the course of his processing, he was required to take the Rorschach, or "ink blot" test. (The Rorschach Test is a personality test named for the Swiss psychiatrist who developed it. The test consists of the subject viewing a set of ten cards which are imprinted with various formations such as might result if a bottle of ink were to be upset on a sheet of paper and the paper doubled up to blot the spilled ink. These "blots" serve as stimuli for the subject's unconscious thoughts, and he is instructed to tell what comes to his mind while viewing each card. From these impressions, specially trained interpreters are able to form a general picture of the subject's personality structure.)

The former Naval officer, who had minored in psychology while in college, understood the principles of the Rorschach Test. He was somewhat amused as the operator presented the cards to him one by one and wrote down his reactions. He almost laughed when a blot caused him to think of a bolero jacket. Richard Shelton was not however, amused with the test's results.

"Mr. Shelton," the interviewer had told him most diplomatically, "we do not feel that your best potentials can be realized in the Diplomatic Corps. In our opinion, your sense of proportion and color, along with certain other traits of personality which we will be glad to discuss with you, best qualify you to be a designer of women's clothing."

Whether Richard Shelton persisted in his efforts

to become a career diplomat is another story. The point is, he had spent a considerable portion of his life and resources preparing himself for one profession only to discover that his abilities marked him for an entirely different field.

Perhaps Shelton heeded the interviewer's advice, and instead of choosing a lifetime of wielding the iron fist, decided to design velvet gloves. If he did so, Shelton was more fortunate than a once frustrated schoolteacher whom we shall call John.

John was a sick man. His medical history read like a projected list of scripts for a soap opera. John suffered from spells of anxiety and nervousness, which eventually evolved into a classic case of peptic ulcer. His blood pressure stayed near a point that caused his physician to develop anxieties of his own. From time to time, John would be stricken with a headache of such severity that he would have to leave the classroom, go to the doctor's office for a hypo, and go home to bed. John's doctor, recognizing a pattern, suggested that his patient arrange for psychiatric consultation.

One day while he was still considering his doctor's advice, John went for a drive in the country. A few miles from town, he was flagged down by a steel-helmeted construction worker who informed him that he would have to wait. The road was under construction, and the demolition crew was just about to blast away a portion of an overhanging ledge in order to widen the cut. John switched off the car's engine and got out to watch.

The blast was not a large one, but it sounded to the taut schoolteacher like thunder had come to earth. A cloud of smoke erupted from the hillside, and dirt and pieces of rock rained on the pavement. In a matter of seconds, the whole incident was over.

The flagman returned to the scene and waved John on. But the little schoolteacher was not ready. He stood by his car with a smile on his face, the first in weeks. His breathing was deep and easy, and the headache which had nagged him all morning was gone.

"To hell with psychiatry," he said to the dumbfounded flagman, "I know what'll cure me!"

The school board was only too happy to accept the neurotic teacher's resignation. His frequent outbursts of temper were a source of embarrassment to them, and they had already decided not to renew John's contract at the end of the school year—if he lasted that long.

John read everything he could find on explosives, then found a job with a construction company and started learning the art of demolition. Each time he bent over the detonator, his fellow workers wondered at the gleam that came into his eyes and at the smile that spread over his face. If they had known John's reasons, they would have understood. One by one the former teacher's symptoms disappeared, as the frustrations and conflicts resulting from a job which John hated were blasted loose by charges of skillfully set TNT.

Richard Shelton and John, the schoolteacher

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turned dynamiter, are examples of the many, many people who choose a vocation without first finding out what their best potentials really are. The reason for this is that the greatest percentage of people think of a "job" simply as a way of making money. And that is precisely what a "job" is. The fact is, however, that most people need more than just a job.

It is the nature of all men to preserve and affirm their lives. To preserve his life, the individual must have a means of obtaining the goods and services necessary to his existence; that is, the goods and services which he cannot by himself produce. In order to obtain money to pay for such necessities and comforts, he must work. If preservation, then, were the whole story, there would be little necessity in expending time and effort in order to determine what kind of job one is best qualified to do.

But man, if he is to retain his identity, must do more than merely preserve his life. If human life consists only in the satisfaction of physical needs, there is not much to set mankind apart from the lesser animals. A "job," that is work done only for the wages received, is only a means to an end; but human life is not justified by mere survival. Human life also comprises elements of growth. By growth we mean the unfolding of the individual's abilities, talents, powers, and the traits of character that make him unique among other men in the service of himself and of his society. When a man is engaged in work that facilitates and promotes such growth, it

is no longer sufficient to call that activity a job. We must refer to a man's *vocation*, or the total productive activity by which he not only preserves his life, but validates his life by relating it to that of others.

Before such correlation can take place, two factors must be present. The individual must be aware that his work-situation should provide him with the opportunity to unfold his potentials, and he must determine what those potentials are.

Handwriting analysis is a valuable key which the individual can use to unlock the door to such self-knowledge.

The physical senses, as we have noted above, are not ends in themselves, but means to an end. The senses of sight, hearing, touch, smell, and taste can all be of value in the pursuit of an occupation or profession, but the two senses which have the most to do with the suitability of certain individuals for certain occupations are sight and hearing.

Just as some people are born right-handed and others left-handed, so some are "eye" people and some are "ear" people. The visually minded learn best by reading, excel in activities requiring use of the sense of sight, and may be termed "sight-oriented." Here is how you can determine if you belong in this category.

Select a book, magazine, or other printed matter that you have not read before. Without preliminary reading, sit down and write one paragraph from it in your normal hand. Do not print unless you normally do so. When you have finished, compare what

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you have written with the original, or have someone else do it for you. Check your writing to see that you have included each and every word of the paragraph you have used as copy. Be sure you have followed exactly the original's capitalization. Check to see that you have duplicated the original's punctuation down to the last period. Be certain you have crossed all "t's" and dotted all "i's." If the original has misspelled words, check to see if those words are spelled the same in your writing.

It was said that the scribes referred to in the *New Testament* paid such meticulous attention to the sacred manuscripts, which it was their task to copy in order that the writing might be preserved for future generations, that they would copy even a fleck of ink which had been accidentally dropped from the quill of their predecessors, or any other mark which they suspected might affect the meaning of the sacred texts.

This situation gives us an excellent picture of the functioning of those individuals who may be classified as sight-oriented.

If the paragraph you have written duplicates the original in the above mentioned way, it is safe to assume that your best potentials lie in those activities which require high development of sight.

It is interesting to note that sight-oriented individuals often have photographic memories. Have you ever been in a group discussion in which someone brought up a certain passage from a book, then

went over to the bookshelf, picked up the book and immediately turned to the page he had cited?

Many will remember the morning press conferences staged by the late President John F. Kennedy. It was said that in the hours before these conferences President Kennedy would stand over a table upon which an aide had placed copies of every leading morning newspaper published in the United States. The President would turn the pages of each newspaper steadily, allowing himself only seconds to study each page. By the time Kennedy was to confront the reporters, he would have absorbed the most important of the latest news events and what the nation's leading newspapers had to say about them.

It has also been said that inventor Thomas A. Edison could recite from memory a given page of an encyclopedia after looking at it for only sixty seconds. And Edison, who of course was a genius, could do such recitation backwards or forwards!

Not everyone will be able to equal these remarkable feats of memory. But if you passed the handwriting test for sight orientation, you can be sure that your best method for absorbing knowledge will be through the eyes.

Do you have a good memory for voices heard on the telephone? If you are present at a gathering and someone mentions Beethoven's Fifth do you immediately hear an orchestra begin to work out the intricate rhythms and soaring scales of that majestic work of music in your thoughts? If you are a jazz

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fan or pop music devotee can you get the same effect when someone speaks of a popular quintet or raves about a top group's latest recording?

Do you have difficulty following printed or written instructions or often fail to grasp a written description, but catch on quickly if someone reads the same material to you out loud? If the answer to these questions is yes, or yes most of the time, it is certain that your best potentials lie in activities that depend on keen apprehension of sound.

To be sound-oriented has nothing to do with hearing ability. Beethoven was a man whose mind was keyed to auditory sensations, and he was able to go right on composing music after he became too deaf to hear his own piano. To be sound-oriented means that the ears are the primary organs of perception.

Take a look at the paragraph you wrote for the sight-orientation test. Are there misspelled words in your writing that are not misspelled in the original? Are their wrong words used that have the same pronunciation as the correct word? (Did you note the "their" at the beginning of this sentence which, of course, should have been "there?") You will be able to think of many more words which sound alike, but are spelled differently. Do you frequently use the wrong spelling?

Because of the many such words in our language, sound-oriented persons writing in English tend to have difficulty with spelling.

Look at the cross bars on the small "t's." Are

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they long and out of proportion to the other letter formations? If you are a sound-oriented individual, they should be. (Sight-oriented people are usually concerned with small details, so their crossbars will be by comparison smaller.) Long, extended "t-bars" are often found in the writing of musicians and composers.

As a **rule**, **sound-oriented** individuals write a large script, **like the specimen shown here.**

What is fairness! Are all
men created equal? Is it
possible to maintain equality
of men?

Steele

34.

Specimen # 34

It has been estimated that approximately 60 percent of the population of the United States is sight-oriented, while 30 percent is adjusted to perceptions received through hearing. The remaining 10 percent finds its best potentials in activities that involve personal traits resulting from a keen interaction between sight, hearing, motor nerves and muscles.

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These people may be spoken of as action-oriented.

The handwriting of action-oriented persons will resemble their best function. The writing varies in size from average to large. In some cases the strokes will be heavy, showing extra pressure on the pen which reveals an abundance of energy. The writing will usually be angular, indicating an aggressive, competitive nature. The writing of action-minded individuals will slant to the right which, as you have already seen, is the sign of a promptly expressive individual. This trait is seen in the action-oriented as free-flowing and usually vocal.

Another trait seen in the writing of action-oriented persons is coordination. Coordination is the faculty for bringing into common action and movement two or more functions to perform harmonious action. For example in baseball when the batter hits a pitched ball, he has effected coordination between his sight and certain of his voluntary muscles which enables him to swing the bat at precisely the right moment.

Coordinated movements are characterized by rhythm, a series of alternate movements which assume a regular repetitious pattern. It is this pattern that one looks for when determining coordination from handwriting.

Look at the specimen reproduced below. First note the even base line and the way the writing proceeds in a straight line. Then observe the regular patterns used in the formation of letters and words. A writer who can sustain such regularity in his

HANDWRITING ANALYSIS

strokes is bound to have a highly developed sense of rhythm.

I'm really uncertain as
should do these next two w
we should do some type of u
tertaining* a group.

I think a lot of us know what
just practical application a
what we need. I think we
something that needs a lot
because I think our class
that. I think it should be x
so we can use constructive

35.

Specimen # 35

Now look at a line of the same writing upside down. Note carefully the many rounded formations resembling the tops of rounded croquet wickets, or the edges of a scalloped napkin. Take your own pen and try to duplicate these formations. Once you have done so, it should be easy for you to see that a writer must possess a high degree of coordination

to make such formations without giving conscious thought to his action. If there are many of these scallops made close together, the writer's coordination is found in his fingers. Such writers will excel at tasks involving intricate finger movements, like typing, or the manipulation of puppets. The writing shown above illustrates coordination of the fingers, plus that of arm movements, such as those required by piano players or operators of typesetting machines or other devices with keyboards which require arm travel as well as finger movement.

As the scallops widen and become fewer in number per line you will find coordination of the entire body, such as required by basketball players, dancers, and others whose activity requires rhythmic movement and coordination of the arms, legs, and torso.

A third component of the writing of action-prone individuals is speed and movement. If you observe someone walking fast, eating fast, driving fast, reading or speaking rapidly, it stands to reason that he is primarily a man of action. Since he does nearly everything else at a fast pace, we can safely assume that he also writes fast.

The handwriting of action-prone individuals, who are characterized by speed, is easy to recognize. Formations will have a natural appearance and a significant lack of elaborate, ornamental forms that are pleasing to the eye, but which take time to form. Such writing will be done without much conscious thought given to its appearance and is, therefore,

also a sign of spontaneity. There will be a lively variety of forms in striking contrast to the monotony of slow writing. As you might expect, speed tends to cause handwriting to slant well to the right, and the degree of slant may be considered an index of writing speed. Fast writing reveals a large number of circular strokes, since angular strokes require a pause and abrupt change of direction at the end of each one. Final strokes at the end of words will move to the right, with the degree of speed being determined by their appearance.

When an artist wishes to show motion in a still picture, he purposefully forms sweeping, sharp-pointed strokes with his pen or brush that tend to "fuzz out" and vanish to the right. It is the same with the final strokes of words written by fast writers.

In fast writing, the dots of small "i's" will be formed somewhat like the final strokes described above. Instead of a carefully (and slowly) formed dot, the small letter "i" will be completed with a dash-like formation which, once again, grows thin and vanishes to the right. If the writer is left-handed, dashes will fuzz out to the left. Such dots will be placed to the right of the stem, as will the extended, sweeping crossbars on small "t's." The same rule applies here as to the dashes of left-handed writers. (Dots and crossbars thus placed are indication of the energetic, fast moving "go-getter" who always acts as if he were trying to get done yesterday the things he has to do today.)

Connecting strokes between letters forming a word will be rounded, helping to form the sign of coordination we have considered earlier in this chapter.

Just as it takes a star fullback less time to travel half of the playing field to the goalposts than it would the field's entire length, so it takes less time for a pen to travel the distance required to form small strokes than it does for large ones. The letters found in fast writing, therefore, will range from medium small to medium size. Some letters will be blurred, even distorted. Letters will tend to decrease in size toward the end of words. Some words may be abbreviated, some may be illegible, and all will lack the strokes necessary to execute fine details. Some "i's" may lack a dot, and some "t's" may be left uncrossed. (If these two traits are found throughout the writing, suspect absent-mindedness.)

Looking at the back of the sheet you will see signs of medium to light pressure. You will see that the writer has not exerted even pressure upon his pen, and this will be confirmed by the presence of both heavy and light strokes in the writing. In most cases, the base line of fast writing will rise to the right, and the left margin will tend to widen as the writer fills up the sheet.

Before leaving the subject of potential, another handwriting factor must be considered. Look once more at the paragraph you wrote for the sight-orientation test. Note the height of your small letters, but do not consider the letters having a high stem:

d, t, l, h, and so forth. Then compare the size of your writing with the following specimens.

superior intelligence, concentration

36.

Specimen # 36

If the size of your writing matches this fine script, you are indeed fortunate. This is the handwriting size of the intellectual. This writing is a sign of a high degree of intelligence and extraordinary powers of concentration. Such writers possess the independence of thought necessary to raise and seek the answers to revolutionary questions if their interest runs to philosophy. Creative writers whose handwriting is this size have the concentration and faculty for working in seclusion that lead to outstanding works of literature. Scientists and scholars who have such a small script spurn physical comforts and luxuries and the opinions of others to devote themselves to research that usually opens up new areas of understanding for other scientists to explore. Note that Albert Einstein wrote this size script.

Regardless of what field they choose, the writers of small script always allow their thoughts to be

ruled by reason. They also list among their qualities good judgment and an analytical mind that enables them to quickly penetrate a mass of detail and grasp the essence of matters to which they apply themselves. If you find a large number of V-like formations at the writing's baseline, it doubly confirms the writer's analytical abilities.

The following handwriting size also indicates above average intelligence and powers of concentration. The principle difference between this size and the smaller script shown in the foregoing sample is one of degree. The qualities listed for the smaller writing can also be applied to this slightly smaller writing, but to a somewhat lesser degree.

above average intelligence, concentration
37A

Specimen # 37-A

Writers whose script is naturally this size have a faculty for thoroughness and attention to details. Specimen 37-A writers are not easily deceived, for they possess unusual ability to see through appearances to the reality of persons and situations. They have a tendency to be critical, both of themselves and of others.

They are not avid conversationalists, preferring thought to speech. Writers of this size script are by nature peaceful and tolerant, but tend to underestimate their own abilities.

well balanced mind

37B

Specimen # 37-B

Specimen 37-B illustrates the average size of handwriting. Individuals who write this size script are usually able to fit themselves to prevailing circumstances and conditions, and when these change, they are the ones who are most easily able to adapt. To fully understand the writers of average-sized script, one must consider the other qualities revealed in their individual writing.

Extremely small writing is the sign of superior intelligence and ability for concentration. As the size of handwriting increases, these qualities diminish. Average size script reveals adaptability and balance of mind.

As we turn to the study of the larger handwriting size, it is helpful to keep in mind another general rule. As handwriting increases in size, so will the vocal expressions of the writer increase in volume. The larger the writing, the louder the speech.

generous, enthusiastic,

temperamental, restless

38.

Specimen # 38

This size writing, larger than the average, is done by individuals who tend to be high strung and temperamental. With respect to them, they may be generous or downright extravagant. It will be hard for them to sit still or remain quiet for very long, and they will easily "lose their cool" when provoked. If you would have good relations with specimen 38 writers, be sure to give them generous amounts of attention and admiration. Flattery may get you most anywhere.

Many leading entertainers write this large size script, as do many politicians and evangelistic preachers. These writers speak loudly and at times passionately. They love the grand and the spectacular. They sweep everything before them in a rush of enthusiasm and show great courage and conviction. Along with these characteristics, writers of large script usually have the force of personality that inspires others to follow them into battle, elect them

to political office, or to accept their religious convictions.

The following specimen illustrates the largest size of handwriting we need consider. Writing this size or larger amplifies everything that has been said about large writing, but most often extends these traits beyond normal limitations.

*exaggeration
loud, long talker*

39.

Specimen # 39

Here you see the handwriting of individuals who talk in superlatives and do not hesitate to exaggerate. They are avid conversationalists and talk loud and long (but not necessarily authoritatively) on most any subject that comes up. Writing this size may indicate a joyful host or it may betray a neurotic individual with delusions of grandeur. Writing this large is to be looked upon as the sign of some abnormal condition.

Once you have learned how to determine your

individual qualities and best potentials, it will be easy to apply these principles to the selection of a specific occupation or occupational area.

Chapter Eight

YOUR CIRCLES OF THOUGHT

What would you have done?

One morning an impoverished woman in a certain city rose from her bed while it was still dark. It was her intention to attend a religious service. Since it was the custom of those belonging to her faith to fast before such a service, she ate no breakfast.

The service was long, and it had been a number of hours since the woman had eaten. It was no wonder, then, that as she made her way home, her thoughts turned to food. She thought of the two loaves of bread stored in her pantry.

"I shall have one to eat today," she said to herself, "and one left for tomorrow." Since the woman was very poor, she did not dare to think about where her next loaf would come from. She had been in similar situations before and, somehow, a means of supply had always turned up. So she rejoiced and praised the beauty of the morning.

As the woman neared her home, she saw a street peddler, who was offering for sale freshly cut roses. It was at times like these that she felt her poverty the keenest, for she loved all beautiful things, and most of all flowers. "I will have a look at them anyhow," she said to herself.

She greeted the peddler, then proceeded to look over his wares, exclaiming at the brilliant red roses which made her remember her own glowing beauty, now lost in the memory of the years. And her eyes grew misty when she saw the white ones. They reminded her of the snows which had only recently melted from her husband's grave.

"Do my flowers make you sad?" inquired the peddler, seeing her tears.

"No. Flowers could never make me sad. I am sad because I have no money to buy one."

"I know what it is to be poor," replied the peddler. "Unless someone buys my roses before they wilt, I will have no money to buy bread."

The woman thought quickly. "I have two loaves at home. Will you give me one of your flowers for a loaf of bread?"

"I will give you two," beamed the peddler. "One of each color!"

And so the woman hastened home and returned with one of her precious loaves. That night the woman went to bed at sunset. She had no bread for the next day but, as the sun's last glow fell upon the two wilted roses she had placed in the window, her eyes fed upon the last vestiges of their beauty.

If you had been that woman, would you have done the same?

Nowadays, it is hard to convince a great many people that "man does not live by bread alone." And no wonder. If one considers as "bread" all the material goods which are needed to sustain life and meet the needs and desires imposed by man's five physical senses, and thinks of the "needs" which are created by culture for the purpose of supporting an economic structure whose existence hinges on unbridled consumption, not much time or means for anything else is left over. Our life has become a well-disguised confusion of means with ends.

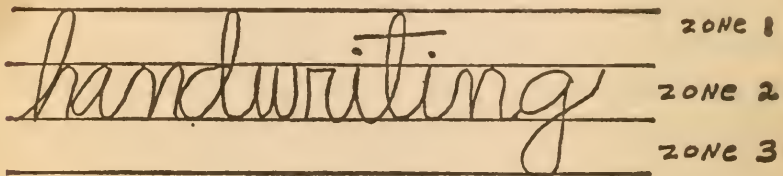
It is unfortunately true that many, in both high and low income brackets, think of life in those terms. But it is also true that there are also many who believe that it takes more than bread no matter what appetite it feeds, to justify human life. To these, "the old pay check" is a necessary means to an all-pervasive end: the spiritual unfolding of the individual.

As a man is, so he writes. In this chapter we will see how an individual's handwriting reveals his spiritual or material orientation, or whether his outlook on life is of a philosophical or a "practical" nature. Get ready for some surprises. You may find that some individuals whom you have thought to be of one orientation turn out to be of the opposite. And you may be surprised at what you discover about your own handwriting. Remember: hand-

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writing does not always reveal what a man *does*; but it does reveal how he *thinks*.

Before looking at the handwriting of spiritual and materially minded individuals and that of the philosophical and practical, we need to understand the graphological factor called "zoning." Look at the following diagram, and note the zoning of each letter.



40.

Specimen # 40

As you can see, there are three zones delineated for purposes of handwriting analysis. For reasons that will become apparent as we move from zone to zone, we shall begin with a discussion of zone 2. As you can tell from the diagram, all of the letters having no ascending or descending strokes are written, as well as the ovals of those letters which incorporate ascending lines, such as the "d" in the word handwriting, and those having descending strokes as necessary parts of their formation such as the "g" (see diagram). Zone 2, or the middle zone, is the area of mundane reality. It is the zone where

writing, and therefore thinking begins, which is why it is dealt with first. Handwriting that emphasizes development of letter forms in zone 2 is characteristic of individuals who have not committed themselves to either the realm of spirituality or the plane of materialism.

Their primary concern is with social relationships and transitory matters of the ego, with no real dedication or interest in the pursuit of the profound life.

Traveling upward, we see that zone 1 symbolizes the abstract plane of existence. It is on this level that man rises above mundane interests and finds expression for the needs of his spirit and mind. Emphasis on forms which reach into zone 1 symbolizes the character of the spiritually and philosophically minded. Letters involving the execution of stems or loops in the upper zone are *b*, *d*, *f*, *h*, *k*, *l*, and *t*. The dots of small "i's" and the crossbars of the letter "t" are also normally found in zone 1. When the stems or loops of these letters are traced to extreme heights, it indicates that the writer's nature is dominated by mental processes which operate beyond the control of reason. Depending upon other characteristics of the writing, over-extended loops and stems are the signs of creativity, or of thoughts overshadowed by dreams and fantasy, ruled by illusion.

Zone 3 is the area of material and sensual interests. Handwriting which places the strongest emphasis on formations in the lower zone reflects the

orientation of individuals whose primary motives are self-preservation and satisfaction of those needs originating in the physical senses, including the sex drive. Letters requiring descending strokes into zone 3 are *f, g, j, p, q, y, and z*.

When the stems and loops letters which relate to zone 3 descend below the logical limits of the zone, we find the normal trends indicated there are distorted, carried to depths where the conscious mind no longer exercises control. Individuals whose writing is thus characterized are in the grips of forces which drive them to seek outlets in sexual fantasies, actions which show regression to earlier levels of development, and criminal acts.

To summarize, zone 2 (the middle zone) is the area of apparent reality, conscious adaptation to routine processes of day-to-day living, attention to the social life, and ego satisfactions. Zone 1 (upper zone) symbolizes the area of abstract thinking, of the intangible realities which man perceives through faith or intellect. In other words, it is the area of spiritual and philosophical orientation. In cases of extraordinary emphasis, zone 1 symbolizes the realm of creativity and its positive aspects, or that of day dreams and fantasy on the other hand. Zone 3 (lower) is the area of materialistic orientation, the activities related to the physical senses, and the needs rising therefrom, including sex and self-preservation. When the graphological indices found in zone 3 extend beyond the zone's logical limit, they reveal tendencies toward sexual fantasy,

personality and ego regression, and anti-social acts.

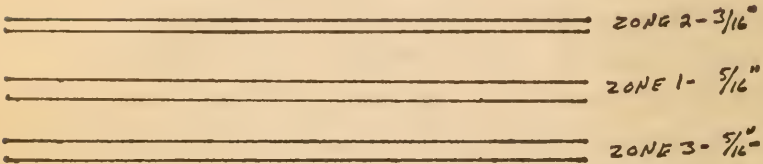
A word needs to be said about how to determine the logical limits of the three zones. The height of zone 2 (middle) is determined by the height of the letters requiring no ascending or descending strokes. The logical limit of zone 1 (upper) is determined by the height of ascending strokes, while that of zone 3 (lower) is determined by the depth of stems and loops of letters requiring descending strokes.

We have dealt with the middle zone (zone 2) first because this is the zone in which the trends toward zones 1 and 3 begin. The qualities of imagination which are extended into the realm of spirituality or philosophy show their beginning in zone 2 at about the time that the adolescent has reached the peak of the personality-refining conflicts of that period and has begun a period of development leading to a more adult-like plane of stability. At this time, the stems in such letters as *a*, *o*, *e*, *p*, *l*, *f*, and *d* will extend and perhaps show expansion.

Note the loop formations in the following specimen.

You will note that the loops in this writing show the greatest degree of enlargement in zone 2. Note also that the stems of letters show extension both into zone 1 (figure 1) and into zone 3 (figure 2). Some of these stems show loop enlargement, while others consist in a single stroke or a second stroke which is retraced along the line of the first. As you

My way is starting my
 Nurse Training next fall.
 My biggest is the spelling & study
 part of the training.
 Darlene



41.

Specimen # 41

can see from the zone diagram below the writing, zone 2 is the smallest, measuring 3/16s of an inch, while both zones 1 and 3 measure 5/16s of an inch.

This is the writing of a young wife who is pre-occupied with raising three children and helping her busy husband on their farm, in addition to holding down a part-time job in town. It is no small wonder that her thoughts are, at the present, primarily concerned with the transitory, yet vital, proc-

esses that pertain to everyday living. The ascending and descending strokes with their partially-enlarged loops, however, show that she has not given up thoughts of long-range orientations.

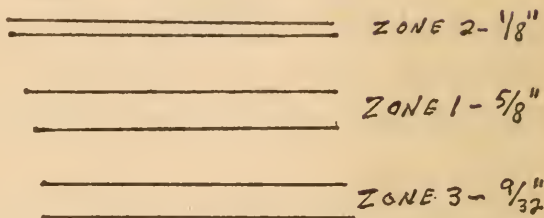
Since the loops in her writing show the greatest enlargement in zone 1, it is likely that her thoughts are extended mostly to the spiritual-philosophical plane. The balanced and enlarged loops in the letter "f" in "of," the second word in the last line, (figure 3) shows that this young mother has a well-developed sense of organization and proportion, which tends to confirm our finding of latent spirituality.

Further confirmation of this trait is found in the signature. Note the high, expanding loop in the letter "l." (It is a rule of graphology that the signature either confirms or contradicts findings made in the body of the writing. When there is a discrepancy, it is a good policy to go by the signature.)

The following specimen presents an unusual and interesting picture of a 17-year-old male high school senior's nature. Unusual, because it shows such a high degree of development of the traits we are studying in this chapter, and interesting, because of the development it shows in both the abstract and the material realms.

Note the circled loops. From zone 2, loops on the "d," "h," "l," and significantly, only a stem ascends from the "t" in "impromptu." Loops also descend into zone 3 from the "y," "g," and "p." The "f" shows loops that are almost balanced, with a

1. Spend a whole day giving impromptu speeches
2. Act out a short play
3. Do impersonations of famous people



42.

Specimen # 42

slight tendency to favor zone 1. The zone diagram shows that zone 1 measures slightly higher than zone 3.

Now we will consider several new graphological factors. We have seen that looped letters are a measure of imagination, with more or less imagination being shown in the degree of enlargement. We are ready to consider the significance of loops on the different letters of loops in the upper zone. First, note the stem of the "d" in the first word of this writing. In relationship to the letters in zone 2, the "d" stem is unusually high. Look ahead now to the

word "impromptu" in the same line. Note that the height of the "t" stem is about the same as the stem of the "d" in spend, but that the "t" is formed with a retraced stroke instead of a loop. Extra high stems on these two letters are a sign of vanity. If the loops on both "d" and "t" are enlarged, we add to vanity the condition of sensitivity to the criticism of others. (Sensitivity, incidentally, is a national characteristic of American writing.) In this specimen, the "t" is retraced, which is a sign of dignity. If the "d" was retraced, it would mean the same. •

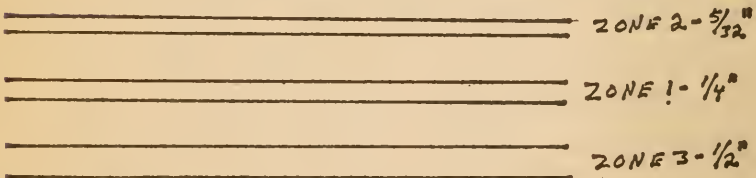
Still our picture is not complete. Note that the loops on all of the "h's" and "l's" in this specimen are larger than either the loop on the "d" or those of the descending letters. Once again, our interpretation is imagination, but of a different application. Enlarged loops on the letters "h" and "l" (and on the "b" and "k") are the sign of imagination concerned with philosophical and religious matters, and with political concepts.

Our picture, then, is one of a young man of imagination and spiritual ideals, which at the present, are in conflict with material and physical considerations. In his youth, he is somewhat vain, which because of his essentially spiritual nature, will probably evolve into mature pride. His writing reveals conditions of both personal sensitivity and dignity, which indicates that he will eventually overcome the adverse effects of worrying excessively about the opinions of others. It is likely that this writer

has a well-developed sense of fantasy in each of the three zones of activity. This may point to a career as a creative writer of fiction. There is also the possibility that this 17-year-old high school senior may possess psychic ability.

Enlargement of zone 3 reveals orientation to the material and physical aspects of life. As you can see from the zone diagram of the next specimen, zone 3 of this writing is extended twice as much as zone 1 and slightly more than twice that of zone 2.

I'm finally settled down on the farm...
 it's located about 10 miles east of Madison,
 on the way to Jonesville. It's a
 quietly beautiful little place, covering
 about ninety acres of gently rolling
 countryside. There is a small pond and
 a grove of apple trees which provides shade



43.

Specimen # 43

The key to understanding the personality of this writer, a college student who hopes to become a composer and performer of music, is found in his "f's." The "f's" in both of the preceding specimens were formed with well-enlarged loops in zone 3, but have weak top strokes which barely manage to escape from zone 2. There are, however, ascending loops on the "l" and "d" in zone 1. Figure 2 marks enlarged, descending loops on this writer's "y's" and "g's." Here also we have the symbol of imagination. When this trait is seen in the letters *g*, *y*, *j*, and *z*, it means that the imagination is extended to material and physical elements.

The "f" provides the key to interpretation. At the present, this writer, although oriented to the material-physical realm, is conscious of interests in the spiritual-philosophical aspects of life. He has not, however, affected a synthesis of these conditions. This could be due to psychological conflicts, or the fact that the writer simply has not taken the time to think these things out and relate them to each other. Whatever the cause of his present state of mind, confusion is reflected in the fact that descending strokes from one line sometimes reach into the line of writing below (figure 4).

Figure 5 marks extended loops on the letter "p." Here we find evidence that the writer will not be satisfied with only monetary rewards from his occupations, but demands personal satisfaction as well. In this factor, we have a clue to what form the final

resolution of his conflicts will take—"Not by bread alone."

In the preceding paragraphs we have seen the signs of spiritual and philosophical characteristics that are found in the extension of the stems and loops of ascending letters into the upper, or zone 1 of handwriting. We have examined the various significances of imagination as expressed in different letters, and we have seen how to balance one of these factors against another. We have considered the meaning of enlarged loops incorporated by letters which descend below the writing's base line, where they reveal the writer's orientation, in thought, attention, and energies to the realms of materialism and the deeds and desires of physical man.

The three zones of handwriting correspond to the three levels of the universe as described by metaphysicians, and to the three levels of human consciousness as expressed by psychologists. The upper zone parallels the concept of heaven and relates to the subconsciousness. The middle zone relates to the earth in metaphysics and to the conscious mind in psychology, while the lower zone symbolizes the nether regions (or hell) and the Id (the psycho-analytical term representing the instinctive impulses of the individual).

Important attitudes are also expressed in the writing's movement to the right or to the left. To determine movement of a piece of writing, first look at the margin. If the left margin is enlarged, the writing moves to the right; if the right hand margin

is emphasized, movement to the left is indicated. If the writing slants to the right, the movement is in that direction, with a left-hand slant pointing to the opposite direction.

In writing that moves to the right, the final strokes of letters will be directed, and in fast writing, "fuzz out" to the right. The opposite trend is reflected by final strokes that curl to the left, either above or below the base line, or to a lesser degree by short or absent final strokes. Rightward movement is also shown by "t-bars" and "i-dots" which move in that direction, and by wide formations in letters having loops, either ascending or descending, and ovals. Writers who direct their script to the right confirm this trend by placing their signature well to the right beneath the body of the writing, with the same trend observed in their placement of the address on an envelope. Leftward moving writing is characterized by opposite trends.

The movement of handwriting symbolizes the writer's relationship to the external world. Movement to the right shows that the writer's response is geared to external stimuli and that his thoughts are oriented to the future. It shows also that as a child the writer leaned heavily toward his father and his world of action and adventure.

On the other hand, leftward movement reveals that the writer responds primarily to inner urges and impulses. Such movement further signifies a desire on the writer's part to return to a state of dependency, described psychoanalytically as the de-

sire to return to the womb. Logically, this trend expresses the tendency to live in the past. As children, those who direct their writing to the left were quite probably strongly linked with their mothers.

The most significant conclusion we can reach from our findings is that no individual, regardless of his orientation, represents a pure spirit. The spiritual person reveals awareness and interest in the material, while those who live "according to the flesh" never lose their knowledge of the vacancy in their hearts that can be filled only by the intangible realities expressed by the probes of their pens into the upper zone. And this is as it should be. Man cannot live by bread alone, but neither can he exist without the material necessities of life.

"Imagination," said Albert Einstein, "is more powerful than knowledge." We have seen that spirituality or materialism is determined, both in emphasis and intensity, by the application of imagination in certain defined areas. Graphological indices of imagination are found in all enclosed loop formations, whether in the upper, middle, or lower zone. The loop symbolizes a circle within which the psyche encloses these past experiences, which it recognizes as potentially valuable for the future. As time passes, these experiences are combined with new ideas and fresh precepts which come to us as we develop and mature. Imagination becomes creative when it affects a synthesis between past experiences and those encountered in the present in order to pro-

vide a vision of the future. Knowledge may free the soul of man, but imagination lifts it to its feet and causes it to raise its eyes to the heavens.

But what of our original question? If you found yourself in the situation described at the beginning of this chapter, would you have exchanged one of your two last loaves of bread for a rose? Whatever your answer, the reason for your choice will be revealed by your circles of thought.

Chapter Nine

WRITTEN BY MY TRUE LOVE'S HAND

In your opinion, how would you rate in percentages the chance your marriage has for survival?

For the past 100 years, the rate of divorce has been rising, reports Vance Packard in his exhaustive and authoritative book, *The Sexual Wilderness*. Packard states that during the last 25 years the divorce rate in the United States has been rising to the point where, at the present, one in every four marriages in this country ends in divorce.

But divorce rates are only one index of marital breakdowns. Packard quotes a leading sociologist as saying, "The United States is experiencing close to one million marital breakups each year—or about half of the marriages that are taking place. The broken marriages not reflected by the divorce rate are attributed to desertion and separation."

What are the chances of survival of a marriage in the sixties? According to Packard: ". . . a marriage made in the United States in the late 1960s

has about a 50-50 chance of remaining even nominally intact."

Why? Is marriage as a permanent institution obsolete? Have the things which men and women have so long sought in the marriage state diminished in importance? Is it unrealistic for finite human beings to promise "til death do us part?" Should society consider the approval of trial marriages, or change the marriage pact to a terminal contract, to expire in, say, ten years, or fifteen, or twenty? Should extra-marital love affairs be sanctioned as an alternative to broken homes and confused children?

All of these promises and suggested innovations have been, and are being, argued, both pro and con. All have some merit, some fault, and none are panaceas. There have always been a certain percentage of broken marriages, and it is probable that there always will be, for marriage, like all human institutions, has its imperfections. This is not, however, to say that the trends so strikingly pointed out in Mr. Packard's book need continue. Voices are being raised in defense of marriage as we know it, in spite of those who believe that the institution must be changed because human nature cannot.

Dr. Th. H. Van De Velde, in his widely used and respected marriage manual, *Ideal Marriage: Its Physiology and Technique*, lays what he terms "the four cornerstones of the temple of love and happiness in marriage." Dr. Van De Velde lists as the number one cornerstone "A right choice of marriage partner." In this chapter, we shall see how a knowl-

edge of certain principles of handwriting analysis can help you make this all-important choice.

Before we undertake the discussion of these principles, let us consider several of the factors that influence mate-choosing in today's culture.

The girl next door has competition these days. Fast cars and jet airliners have moved distant doors closer. Urbanization has changed traditional cultural environments and has created environments peculiar to its own nature. Sexual demarcations in the business and professional world have faded, and in some categories, disappeared. An ever increasing army of young men and women of marriageable age is converging upon the nation's institutions of higher learning, with many females frankly asserting that one of their chief purposes is to "find the man for me."

One of the results of these trends is that today's young marriageables are exposed to a greater number and variety of potential marriage partners. This condition in itself is part of the shaky marriage problem. With such mobility and speed, it is difficult for these prospective marriage partners to find time to form a profound relationship based on genuine and meaningful attraction.

The acceleration in matchmaking activity has resulted in the innovation of scientific methods to determine the suitability of partners. Organizations have been established to aid the matrimonially-minded in making a happy choice. These institutions make regular use of psychological testing and

automated processing equipment in their operations.

It seems to reduce the choice of a wife or husband to inorganically objective methods. Such choice is too important to be left to blind chance and the impassioned alchemy of sexual attraction. In view of the rising divorce rate, it is obvious that those not wishing to build their marital house on the sand of guesswork must employ some method of setting that all-important first cornerstone: selection of a suitable marriage partner.

The use of handwriting analysis as an aid in selecting a wife or husband has two chief advantages. First there is no guesswork involved as you separate the personality traits in order to better understand your intended. You are working with symbols and their interpretations, which have been painstakingly worked out by graphologists and psychologists for centuries.

The value and accuracy of graphology as a method of personality analysis has been demonstrated many times over and it is so reliable that handwriting analysis is included in study courses followed by clinical psychologists in Europe, where it is preferred by many clinicians over such standard testing methods as the Rorschach, or "ink blot" test. The use of handwriting analysis retains the advantages of scientific methods.

Graphology, though scientifically objective, is not of mechanical function. There is more to the analysis than the mere separation of characteristics and the compiling of a personality "balance sheet"

with an individual's credits on one side and his debits on the other. The graphoanalyst must exercise judgment. He must be able to balance one trait against another in order for his information to be accurate. More important, he must know how to prevent a method of personality analysis to become an instrument of personality dissection. Once he has separated a personality into its component traits in order to form a more definitive picture of his subject, he must be able to "put the parts back together" and view the subject as a totality. Handwriting analysis is strictly a human function.

In spite of published divorce rates, there are still some who look askance at *any* method of choosing a mate other than by the rather ambiguous method of subtle hypnotism called "love," which involves complete reliance upon emotion. If this is so, then we must classify love with joy and sorrow, happiness and despair, tranquility and anger, and other opposite "feelings" which, as we all know, change, sometimes, in the wink of an eye. If love were strictly an emotion, it would be subject to the same variable circumstances that affect the other emotions.

How about a concept of love as a condition leading to an efficient union of two like, and at the same time unlike, personalities, with each bringing to the union traits which the other lacks, but must have in order to function?

The late Abraham Stone, who was a leading authority on love and marriage, once found the fol-

lowing want ad in an English newspaper: "Gentleman owning a tractor wishes to correspond with a lady owning a thresher. Please send picture of *thresher.*" (Authors' italics.)

Here is a man who evidently knew the importance of completion in marriage, even if not in the sense of personality. He had a tractor, but lacked a thresher, of which he had need. Logically, he set about finding someone who could fulfill his need.

Although personality completion requires somewhat different considerations, the principle involved is the same. Marriage makes two persons one, and even spiritual bodies presumably need both a right and left hand.

It has not been the purpose of this book to teach graphology. It has been the authors' purpose to show the reader how he might apply certain graphological principles to specific situations and areas of his life so that some of the uncertainty might be eliminated from important decisions.

Thus far we have seen how to determine general personality characteristics from handwriting. We have examined the psychology of the extrovert and introvert and seen how these attitudes show themselves in handwriting. We have studied the emotionally responsive types and seen how their script reveals the degree and intensity of their response, as well as whether their prevailing mood is characterized by optimism or pessimism. We have discovered how handwriting reveals enthusiasm, or the lack of it.

In addition, we have seen how handwriting reveals color preferences, appetite, and sensuality; and we have noted that profoundly and permanently emotional situations may affect a writer and the nature of his temperament.

We have also seen how handwriting is an indication of an individual's best occupational tendencies, as reflected in the development of specific senses and physical characteristics. We have seen also how to determine whether an individual emphasizes the spiritual or material aspect of life or whether he has achieved a balance of these qualities. In direct relationship, we have learned how to determine whether a writer is given to fantasy or reality, or if he has balanced these factors.

In short, the reader has acquired knowledge which will remove a large measure of uncertainty that he may have experienced regarding his own personality and that of others. You can use the same knowledge to provide yourself with a character-portrait of others, especially those closest to you and of those whom time and circumstances will eventually bring into your life. Among these, none is more important than your spouse, or in the case of the unmarried, the man or woman who will eventually become your husband or wife.

As an example of how the principles of graphology which you have so far learned might be used in this area, we shall analyze together the handwriting of a young man and woman (whom we shall call Joan and Martin), who at the time of

this writing, seem to be excellent candidates for matrimony. Here is a chance for you to try out your knowledge of handwriting analysis. Examine each specimen carefully, keeping in mind the principles you have learned. Write down your findings and, on the basis of these, write an opinion telling why you think a marriage between these two young people would be wise or unwise. Finally, check the graphology-based opinion found on the pages immediately following the specimens.

MARTIN (Specimen 44)

The heavy lines of Martin's writing shows him to be capable of deep emotional experience. He will not, however, be quick to express his feelings. The slant of his writing is mostly straight, with a variance of about five degrees to the right. Some strokes tend to recline slightly to the left.

Martin will be somewhat hampered in the area of easy relationships with others. The slant of his writing varies from an occasional stroke reclining to the left, to upright, to five degrees to the right. This characteristic shows tendencies to withdraw; and even when he does try to be outgoing, the expression is slight.

At first Martin's writing appears to proceed across the page in a straight line. But if you measure it carefully, you will find that it has a downward slope

May 17, 1969 ^①

Dear Joan,

I'm finally settled down on the farm ... It's located about 10 miles east of Madison, on the way to Janesville. It's a quietly beautiful

44.

Specimen # 44

of two or three degrees. It may be that this is a temporary or situationed condition, but if Martin's writing showed this trend consistently, you would have to evaluate his prevailing mood as being slightly pessimistic.

The heavy lines of Martin's writing demonstrate that his emotional experiences will remain in his consciousness permanently and will affect his total response to emotional situations. He will retain good will toward persons who treat him fairly, and he will bear a grudge of long standing against those who anger him or render him injustices.

Martin will be fond of deep, rich colors—forest greens, indigo, burgundy, and coffee brown. He will have a hearty appetite. He will greatly admire the unusual and the exotic in all of their manifestations.

The size of Martin's writing indicates that he will be at his best in an occupation which involves public speaking, such as teaching or the ministry. He would also excel as a salesman if he earnestly believed in his product.

The inflated upper loops on his small "d's" show him to be sensitive to criticism, a trait which he will have to minimize if he is to succeed in an area where success depends upon good relationships with people of all temperaments and personalities. He would need to work on his ability to provide his thoughts and actions with an orderly structure, and to coordinate his interests. This need for developing organization is shown by the lack of extension and enlargement of the upper loops of his small letter

"f's." Martin's connecting strokes are well rounded, pointing to rhythm and coordination.

At the present, Martin's long-term interests are directed toward the material-physical aspects of life, as revealed by his emphasis on the handwriting in zone 3, which appear in the long descending strokes on his "y's" and "g's." He has not, however, dismissed spiritual considerations from his thoughts, as evidenced by the well-formed upper loops on his "h's" and "l's."

The presence of many well-formed loops in both the upper and lower zones, and the round, extended ovals in the middle zone all add up to a rich, active imagination.

JOAN (Specimen 45)

It is immediately apparent from the pronounced right-hand slant of Joan's writing that she is more emotionally expressive than Martin. Joan will be quick to make a sympathetic response to the emotional expressions of others. It may be said that she laughs with those who laugh, and weeps with those who weep.

Like Martin's, Joan's writing slopes gently downward from the base line. But unlike Martin's, the lines of Joan's writing show a tendency to rise above the base line at the center. This is interpreted to mean that at the beginning of projects and under-

HANDWRITING ANALYSIS

June 6, 1969

Dear Martin,

It's great to hear from you, and the farm
sounds simply marvelous. I'd love to come and
visit you - and stroll over all ninety acres.
It really sounds like too much.

45.

Specimen # 45

takings, Joan will make a slow start. She will find her enthusiasm and energy mounting as the project progresses, but waning as it moves on toward its conclusion. Like Martin, her mood is one of slight pessimism, and once again, this mood may be permanent or transitory.

Another trait which Joan and Martin share is their tendency to retain full consciousness of the emotional experiences that affect them. Also, both will retain feelings of good will or animosity for long periods of time.

Whereas Martin's color preferences run to rich colors which emphasize tone and depth, Joan will favor more sharply defined and brilliant reds, oranges, greens, and yellows. Her preferences in foods run to substantial, meat-and-potato main dishes, pie-and-ice-cream kinds of fare. Like Martin, Joan has a yen for the unusual and the exotic.

Joan's small writing shows that she is suited for work requiring a higher degree of concentration and extended periods of solitude. This condition is, however, somewhat offset by her need to socialize.

Joan's emotional nature, and her high degree of intuition (shown by many disconnected letters within words), together with free-flowing thought (note figure 8-shaped small "g's") add up to a creative nature with emphasis on poetry. Joan's simplified forms show superior intelligence.

There are signs, also, that Joan would perhaps enjoy teaching or similar occupations where she would have the opportunity to direct others in their activi-

ties, or to instigate new projects. This flair for leadership is shown in Joan's "t-bars," which she forms with a gradual downstroke beginning high to the left and descending to the left. These "t-bars" are heavily traced, revealing a large amount of will-power.

The same "t-bars" indicate that Joan has a temper which usually exposes itself as jokes and other wittisms designed to hurt the feelings of those offending her.

Joan's best formed loops are to be found in the middle zone of her handwriting. This factor shows that her thoughts and energies are directed primarily to the plane of everyday life, including business and social activities. A great many of the stems on Joan's letters requiring ascending and descending strokes extend into the upper and lower zones, and vary in their enlargement from a single stroke to well-formed loops.

From these indices we conclude that Joan's powers of imagination are extended mostly to her physical environment. At the time of this writing, it is not apparent whether Joan's long-term orientation will extend into the spiritual-philosophical realm or into the province of the material-physical aspects of life. There is, however, a beginning trend toward the spiritual, as shown by the greater length of the strokes directed toward the upper zone.

Before leaving the subject of looped letters and ovals, note that Joan's formations are somewhat compressed and tend to be more heavily shaded.

This condition reveals that Joan tends to limit her viewpoints and to be somewhat intolerant of those of other people. The shading (note small "e's") indicates a strong sex drive. Her short descending strokes, however, indicate that this drive was repressed at the time she wrote this letter.

EVALUATION

If Martin and Joan decide to marry, they will find much in favor of the union's chances of becoming an enduring one. They are alike in many ways that form the basis for a common ground upon which they can meet, and there are dissimilarities that can serve either as balancing factors or the origins of conflicts.

Both Joan and Martin are capable of deep emotional experience. Being ruled by his reason instead of his feelings, Martin will not be as expressive and demonstrative as the more outgoing Joan. Here is a point on which one must fully understand the nature of the other, or Joan will eventually come to interpret Martin's reserve as aloofness. Martin, on the other hand, may start to wonder why she needs constant reassurance of his love.

Although Martin is the one who tends to be withdrawn, both he and Joan are people who will need solitude. Both will need outside interests and

relationships with others, but in somewhat different aspects. While Joan will need a circle of warm, compatible friends, Martin will need an audience.

Both Joan and Martin are profoundly affected by emotional situations, and both will react in accord with past emotional experiences. Both are likely to hold a grudge, so matters of contention between them must be "talked out" and settled as soon as possible. This should not be too difficult to accomplish, because Martin and Joan will also retain feelings of good will for extended periods.

Shopping for the groceries and cooking should not be a great problem, since Martin and Joan appear to have the same food preferences. There may, however, be dissension on matters of decorating and furnishings. Joan will, perhaps, find Martin's color choices dull, while he may think hers too loud. Here again, understanding and compromise are the keys to marital harmony.

The interest of both in the unusual and exotic will lead Martin and Joan into many places and pursuits, imparting a note of variety into the marriage routine.

Another potential source of trouble is the fact that both are fond of spending, as shown by the wide spacing of lines in both specimens and the tendency for both left margins to increase in width as the writing page is filled. This characteristic will be less troublesome to Martin, whose line spacing is relatively closer in comparison with the size of his writing. Both Martin and Joan, however, de-

light in comfort, which can easily evolve into a passion for luxury.

Joan's thinking is largely a process of intuition, while Martin's thoughts are characterized by reason and logic. Unless both realize that the other approaches a given problem from a different angle, this condition may lead to friction. On the other hand, a measure of Joan's reliance upon her feelings may rub off on Martin and give greater impetus to his flow of thought. Likewise, his reason may serve to temper Joan's tendency to act on impulse. Here are possibilities for balance or for conflict. Understanding is vital.

Martin and Joan must also understand that each has an imaginative nature which will cause all emotions to be amplified, all situations to be more complicated. If this imagination is exercised negatively, each marital mishap will become a disaster, each slip of the tongue will become an insult, each minor criticism will become a disaster. On the other hand, the same imagination can make of every flower a bouquet; every TV dinner a banquet; each act of kindness a major demonstration of affection. If both realize these things, each day of their marriage can be a walk in Eden, rather than a race through Perdition.

Would the marriage of Joan and Martin be a good one? The analysis of their respective handwritings has shown the ways in which the two are similar, as well as ways in which they differ. The same analysis has shown the strong points could

become weak points of both personalities, how the strong could become weak under certain conditions, and how the weak could become the strong.

Within the limits of normal expression, no quality of personality has a fixed value. Measurements such as "weak," "strong," and "desirable," or "undesirable" have meaning only within the framework of circumstance and usage. Even then such judgments are subjective, with their relevance determined by convention, society, and the thoughts of those who are affected by their expression. As beauty and ugliness are in the eyes of the beholder, so are fault, virtue, and vice.

From the standpoint of graphology, the marriage of Martin and Joan appears to have the makings of an efficient one, if not always a happy one. And "efficient" is the literal meaning of virtue. Graphology, or any other system of personality analysis, cannot rationally predict the outcome of this or any other marriage. That is in the hands of the marriage partners and Fate. However, handwriting analysis may predict the areas in which personality clashes are most likely to occur; and in marriage, or any other risky undertaking, to be forewarned is to be forearmed. Knowing that such clashes are rooted in differences of personality, rather than differences of purpose, can be the key to long-term resolutions of transitory and insignificant conflicts.

The purpose of handwriting analysis is to furnish information in order that individuals may make informed choices, as opposed to choice on the basis

WRITTEN BY MY TRUE LOVE'S HAND

of conclusions drawn from an emotional state that all-too often proves to be temporary. It is not the function of graphology to do the choosing. Even in this age of analysis and computers, there must still remain opportunities to sample the quickening uncertainty of adventure.

Chapter Ten

WRITING THE WRONG

“Can you spot a crook by looking at his handwriting?”

Next to inquiries about the degree of receptivity one can expect from various members of the fair sex, the foregoing question is the one I have been asked the most since starting the practice of handwriting analysis. I usually reply with a question of my own: “What do you mean by ‘crook’?”

“Well, you know,” many answer, “someone who steals.” “A crook is a fellow who is too lazy to work for a living,” say others. “A crook is a man who will rob or cheat anyone if he thinks he can get away with it,” still others answer. And the list goes on. All of these answers are in one sense correct and in others, incomplete, if not overtly wrong.

Some years ago, I read the best definition of “crook” I have ever seen in psychiatrist Carl Menninger’s book on human aggressiveness and neutralization, *Love Against Hate*. Dr. Menninger describes an insight which came to him one night as

he waited on the speaker's stand to address a convention of probation officers, men who worked every day with paroled criminals. We quote from Dr. Menninger's book:

"I asked myself, 'Who is there that is not on probation?' And against what temptations are we not on probation? Are we not *all* (Dr. Menninger's italics) on probation against the victory of our own aggressions over our efforts to control them?' The ex-prisoner (ex-criminal) who is on probation is only an *exception who failed glaringly once, or twice, or more, and was caught in his failure . . .* (authors' italics)."

Every personality comprises many traits, some desirable and some undesirable. Personality is like a jigsaw puzzle, in which the many component traits take on full significance only when they are related to each other in harmonious arrangement. For purposes of clarity, we have abstracted several personality "types" in this book to facilitate study and analysis, but it cannot be said too often that there are no "pure" types. We have seen that the designation "emotional type" does not mean the total absence of reason, only that, in a particular individual, emotion is the predominant factor, and even that must be expressed in terms of relativity. The "rational type" also has emotions, but makes them the secondary consideration in his reaction to external and internal influences. Personality, then, is a synthesis of traits, and a balance.

Just as there is no pure emotional type or rational

WRITING THE WRONG

type, so there is no totally "criminal" type. The criminal, or "crook," then, is an individual whose personality is ruled by socially-undesirable traits, to the negation of his more valuable qualities.

The following specimen contains an unusual number of the graphological indices said to be signs of dishonesty.

Give ↓ *about* → *two* ²*more*
¹*speech*, ⁴→ *speech* ²that ²*you*
~~*have two people* ↓ *working*~~ ←³
¹ *on* ¹*them* ↓ *together*, ←³
~~*We should* ↓ *work* ¹ *on*~~ ←³
²*a* ²*play* ¹ *with* ¹ *the* ¹ *whole*
¹ *class* ←²

46.

Specimen # 46

The first thing we notice is that the writing is large. This is a sign that the writer is enterprising, spontaneous, sociable, and restless. When other signs are present, these are normally considered to be desirable traits. A little later, however, we shall see how the other signs in this particular specimen call for a different interpretation. Next, observe the progressively widening left margin. This tells us

that the writer makes an effort to manage his time and goods, but soon finds that he has been extravagant with his resources. Such writers often find themselves in the unenviable position of Old Mother Hubbard when they open their cupboards and wallets.

While the slant of the writing is not the greatest, it is sufficiently inclined to the right to assure us that the writer will be ruled predominantly by his feelings—that he will not hesitate to act on the impulse of a moment. Note that the spacing between lines is uneven, revealing emotional instability.

The next sign we will discuss is considered by graphologists to be basic to a finding of dishonesty. Note carefully the heavy black lines which have been drawn specially to emphasize the undulating course of the writing's base line as the lines proceed across the sheet of paper. If the writing were smaller, the wavy lines would be more pronounced. This index confirms the finding of emotional instability and adds to the analyses factors of tension, carelessness, and moodiness. Remember this sign well. It is one of the most easily perceived if you have time only for a brief glance at a piece of writing, and one of the most meaningful to a finding of dishonesty. You may need a magnifying glass to see the next sign clearly. Observe the numerous heavy black arrows drawn to help you find this important index. Each of the arrows marks a beginning stroke shaped like a tiny hook. A hook is used for catching

WRITING THE WRONG

onto things and holding onto them. "Hook" is also used as a slang expression of "steal."

The black arrows marked "2" call attention to another graphological sign which adds to the discovery of dishonesty. Once again, the magnifying glass will be a valuable aid. The arrows mark oval letters which have within them either a double or single loop. Such loops are the sign of deceit, both of others and of self. In this case, *but not always*, the open ovals found along with the inside loops signify that this scriptor is not to be trusted with confidential matters. If the price is right, he will reveal all that he knows to anyone.

Remembering what you have learned about the three zones of handwriting, note that the descending strokes on the letters "p," "y," and "g" plunge well below zone 3, the zone of material-sensual interests. As you will remember this index signifies preoccupation with sexual fantasies and anti-social acts. Observe arrow number 3 which marks a trend that could mean either a latent or beginning sexual deviation, possibly homosexuality.

Other factors indicating possible dishonesty are a highly irregular right margin, signifying rebellion against rules and conventions; extended words, which in some specimens would signify generosity but in the light of the other signs here present must be read as extravagance; and wide word spacing, which being considered with the other factors, means that the writer desires to isolate himself from others. In the word "together" we observe both a right and

a slight left slant, revealing emotional conflicts and repression, a personality divided against itself. Most of the small letters, "d" and "t" have inflated stems, showing that the writer is vain, arrogant, and sensitive to criticism. T-bars traced above the stem reveal the presence of unrealistically high goals, and faint t-bars disclose the absence of willpower.

Almost as if the writer of this unusual specimen wanted to remain consistent to the very last, he ends his writing with a way out of proportion period, resembling a blot of ink, revealing that his mind is clogged with uncontrollable thoughts of materialism and sensuality.

At the beginning of this analysis, we saw that large writing such as that in this specimen is the sign of spontaneity and sociability. Usually thought of as a desirable trait, spontaneity is the faculty for acting or thinking without external incitement. In the case of a negative personality, however, spontaneity becomes compulsiveness, a state in which the individual in question experiences often irresistible impulses to perform irrational or anti-social acts. One way in which anti-social tendencies may be alleviated is through acting out such tendencies in fantasy; but in the writing being examined, the signs of imagination for fantasy are absent. Notice that the small letters "y," "j," and "p" are formed either by a single down stroke or an erratic, almost indiscernible, upstroke traced along the path of the downstroke. If the descending letters were looped, even slightly, the chances are this writer

would act out his thoughts in fantasy. As it is, he is more likely to act out his impulses in reality. As further confirmation, all of the letters within the words of this specimen are connected, showing that the scriptor has the reasoning ability to work out a scheme, no matter how irrational the details appear when compared to conventional planning. The tendency for the writer of this specimen to act out his compulsions in reality is strengthened by the index marked with arrow number four. The descending stroke on the small letter "p," although it appears to slant to the right, is actually formed by a downstroke to the left, and indicates that the writer relies principally on his physical prowess.

You may justifiably ask how an indication of sociability contributes to a finding of dishonesty. Considered by itself, it adds nothing to such a finding, but when viewed along with the trend toward personal isolation, one can see elements of conflict.

It is not from choice that the writer of script as large as that in our specimen separates himself from others, but from feelings of rejection and inferiority, both generators of enduring, smoldering rage that often burst into open flames of hatred which consume the edifices of society, and in some instances, civilization itself.

Although the foregoing specimen contains many of the graphological signs of dishonesty, they are by no means the only ones. Note the small letters "t" marked by arrows. "T-bars" which slant downward as these do are the signs of domineering, obstinate

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personalities, usually coupled with a bad temper. The "t" in "correct" found in the second specimen, with its abnormal height and inflation, adds vanity and resentment of criticism to the finding.

A word of caution: never make a finding on the basis of one or two letters bearing these signs. In this case, you would have to count the total number of "t's," then make your finding on a percentage basis. Remember what Aristotle wrote: "One swallow does not make a spring."

rules for elderly women & tax

correct to

47.

Specimen # 47

If the "t-bar" is slanted as described above, and in addition, has a heavy, club-like appearance like the one pictured by itself, beware! Here is the

graphological sign of a violent nature. Again, make your finding on the percentage basis, but if even one such "t" appears in a piece of writing, be on your guard.

Not necessarily a sign of out-and-out dishonesty, but the indication of mental confusion and emotional conflicts which might lead an individual to commit irrational or dishonest acts in a moment of stress is shown in the following specimen.

before Dec. is over a Zwick
strategy succeeds in forestalling
an economic panic business.
men will be subjected to union
pressures strikes are

48.

Specimen # 48

Note how the abnormally long, inflated letters extend well below zone 3, the area of material and physical-sensual interests. The wide loops show imagination used, in this instance, in the creation of fantasies, possibly of a sexual nature. Observe, also, the undulating lines which we have discussed earlier, and the uneven line spacing, confirming the finding of emotional instability.

letters open at the house

 The image shows the sentence "letters open at the house" written in a cursive hand. Small black arrows point upwards to the bases of the letters 'o', 'n', 'a', 'h', and 's', which are identified as "oval letters with the bases open".

49.

Specimen # 49

Our final specimen was created especially for this chapter. The arrows mark oval letters with the bases open, a sign found in the handwriting of most professional embezzlers. You will not always find the openings as pronounced as in this illustration, as they have been exaggerated for clarity.

Graphologists usually make a finding of dishonesty when four or more signs are present in any one specimen. If only one or two signs are found, it becomes necessary to look for indications of favorable traits that will offset the undesirable ones. It cannot be overemphasized that in making this use of handwriting analysis, all findings must be confirmed by other signs, and that all findings are to be made on the basis of the greatest percentages. The "criminal" personality, like all personalities, must be evaluated as a totality, never on the basis of a single sign,

WRITING THE WRONG

or until one has made sure that there are no personality traits present to offset an apparent case of dishonesty.

Chapter Eleven

SEX, SYMBOLS, AND SCRIPT

Carol was blushing clear down to her shapely ankles. Just a few minutes before, she had hastily written three lines on the back of a restaurant check, and, with a flippant remark to a fellow-waitress, handed it to me to analyze.

"Let's see what he can find in that!"

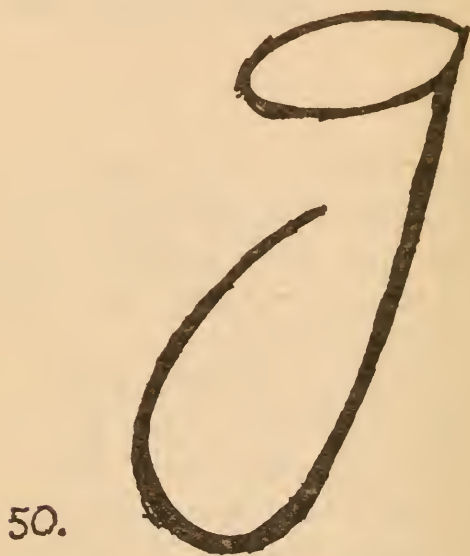
I took the impromptu specimen from her and looked it over. The first thing that I noticed was the extreme right-hand slant which on a protractor would have measured about 130 degrees.

"I see that you are a rather emotional young woman," I began cautiously. "And I see that you are prompt in expressing your feelings."

"Ha!" derided Carol. "Anybody who's been in here for more than five minutes knows that! What else do you see?"

The next signs that caught my eye were the long descending loops on Carol's small "g's." The down-strokes were long in proportion to the rest of the writing, and the loops were formed with full, well-pronounced strokes, inflated into the shape of a

child's toy balloon, the elongated, sausage-like kind. But Carol failed to cross the downstroke which would close the loop. The result looked somewhat like the following illustration.



Specimen # 50

I noted also that the lines of Carol's writing were heavily traced.

All right, girl, I said to myself. Let's see how long you laugh after this interpretation. I looked the pretty seventeen-year-old right in the eye and started to speak.

"I see that you have . . ." I broke off the sentence to think for a moment. I knew that Carol had one more year to go before graduating from high school.

I knew, also, that she had been going steady with a man four years older than herself. What I was about to say to Carol would probably embarrass her in front of her friends.

Carol had stopped laughing. "You see that I have what?"

"Let me have your pad and pencil," I replied. "I won't say it out loud in public, but I'll write what I was about to say and give it to you to read."

Quickly she handed over her pad and pencil. I wrote a brief note, folded it, handed it back to her. Taking no chances, Carol walked off by herself before unfolding the note.

"What did he find?" someone called out. That was when Carol started to blush. And no wonder. The note read as follows:

"I see by your handwriting that at this time you are suffering from lack of satisfaction of an acute biological urge. It is quite likely that you are thinking how delightful it would be to be married."

In other words, the pretty waitress was suffering from the lack of satisfaction of an intense, though perfectly normal, sex urge.

The sharp right-hand slant of Carol's writing, in addition to showing her to be an emotional, promptly-expressive young woman, revealed that she desired frequent satisfaction of her biological urges. The heavy lines in the writing, which we have already seen reveal the depth of an individual's emotional responses, showed her passions to be intense.

In spite of her frustration, Carol apparently had

not yielded to her need for sexual satisfaction. Note that the upstroke, which if it crossed the long descending stroke would close the loop, is incomplete. In the chapter entitled "Your Circles of Thought," we learned that extended loops were a sign of imagination, a function of the thought processes. In order for thoughts of sex (or any other experience) to be complete, one first has to undergo the experience; otherwise, one's thoughts on a given subject remain incomplete. Imagination can take you just so far, a truth reflected in the axiom, "The proof of the pudding is in the tasting." No amount of imagination can furnish an individual with satisfactory knowledge of a sensory experience.

The fact that Carol did not complete her "circle of thought" indicates that her thoughts at the time of the writing were incomplete because the sensory experience was lacking. Her magnificent blush, moreover, was ample evidence of the accuracy of my findings. Further proof came along the next evening in the person of Carol's "steady," to whom she had related the details of her experience with graphology. He, too, wanted his handwriting analyzed.

Much of my early experience in handwriting analysis was among young people, that is, the upper teens and early twenties. It is a joy to work with people in this age group—principally because their thoughts are usually flexible enough to give graphology a chance, even though they may voice disbelief in its tenets. Like Carol, they may scoff, but they still want a demonstration.

Among those present the night I analyzed Carol's writing was a young man whom we shall call Jack. Jack was a college sophomore who was a summer-time employee of the restaurant where I usually took my evening coffee break. The next evening when I came in, Jack brought me letters from three girls for analysis. The first thing he wanted to know was which of the three was the best prospect for marriage! Closer questioning revealed that what he really wanted to know was which of the three girls held forth the best possibilities for sexual relations. I told Jack that I would be glad to tell him what I could about each of the girls, provided they were present and gave their consent. A graphologist, even in the beginning stages, must have ethics.

I was soon to learn that Jack's question would be the one most frequently asked, and at the same time, one of the most difficult findings of handwriting analysis for people to accept.

It helps to understand how an individual's sexual characteristics reveal themselves in his script if we remember that handwriting begins in the subconscious. It is a principle of psychology that the subconscious first internalizes external stimuli received through the five senses as impressions of external events, then expresses the effects of these events upon the total consciousness in symbolic ways. Psychologists make use of this principle in the interpretation of dreams, which also originate in the subconscious.

It was the discovery of Sigmund Freud that in dreams the male sex organ was represented by such objects as walking sticks, unopened umbrellas, knives, revolvers, other firearms having long barrels, and so on. It is interesting to note that the word "penis" is the Latin word for "tail." With these facts in mind, take another look at the "g" in the illustration at the beginning of this chapter. Note especially the "g's" long, descending loop.

Graphologists have found that male sex symbols are found most often in the letters "y" and "g" and less often in the small letters *l*, *d*, *h*, *p*, and *b*. The length of the descending stroke forming the stem gauges the extent of an individual's interest in sex, the heaviness of the stroke determines intensity of desire, while the slant of letters indicates the frequency of his need for satisfaction. The degree to which a loop, if one is present, is extended reveals how much of an individual's thought and imagination is devoted to sex. Even a stroke consisting of a single straight line, however, may be regarded as a male symbol. It is the length of the stroke that counts.

Note the initial capital "Y" in the following specimen. Not only does it fill the space between the first and second lines, but it plunges through the word "either" in the second line. In addition, the loop is well extended, compared with the ascending loop on the letter "h" in "have," the second word of the first line.

→ You have used
either 10 or 11
days sick leave,
10 if we have the one
day of personal leave.

51.

Specimen # 51

As you can see, the other descending loops in this writing follow the same pattern. There can be no question that the young male executive who wrote this note directs his main thoughts and attentions to the material-physical aspects of life; and on the basis of what we have learned about sex symbols, that he possesses an unusually strong sex drive. Note the especially well-formed symbol in the "y" of the first word of the last line.

Before leaving the examination of this specimen's descending strokes, note carefully the "y" in the first word of the third line. Like the other descenders, this letter incorporates a male sex symbol, but, unlike the others, the upstroke which closes the loop crosses the stem of the "y" below the base line. This signifies that although a strong sexual desire exists, it has not been satisfied. The length of time satisfaction has been denied is determined by how far down on the stem the closing stroke crosses the downstroke. Remember, all findings must be made on the basis of signs found in the greatest number of letters. Note that in the majority of letters having lower loops, the circles are closed at the base line. This serves to tell us that this writer's desire is, for the most part, well satisfied.

There are other characteristics in the above specimen that add to our findings. Observe that the lines are heavy, indicating intense desire, and that the writing slants only slightly to the right, which, relating to sexual characteristics normally, would mean that the need for frequent satisfaction is not

shown. Because of the characteristics we have already discussed, however, I believe that in this case the relatively slight slant is a sign of repression, of which we shall say more later.

If this finding is accurate, it appears that this writer sublimates a portion of his sexual drive by hearty eating. I am led to this conclusion because of the relatively large small letters "e" in the specimen. Such out-of-proportion "e's" are the graphological indication of immaturity, and eating, according to psychologists, is one form of immature sexual satisfaction.

Look once more at the initial "Y." Note the beginning stroke forming a hook, which is the sign of a possessive nature. You will find the same sign in the final stroke of the word "either" at the beginning of the second line. As a final stroke, the hook formation is a sign of tenacity. If the note was written to a female, it is likely that the writer would like to "get his hooks" into her.

Also of significance is the fact that the lines of the writing slope sharply upward. The slope is an extreme one, measuring 110 degrees. Writing that slopes to form an angle of up to 95 degrees calls for an interpretation of optimism and enthusiasm. With such an extreme slope, however, we are justified in making a finding of eccentricity. Just how this finding will affect the writer's sex habits is a matter for the imagination.

Two other characteristics need to be pointed out before leaving this specimen. Note the well-inflated


ascending loops on the small "d's." This signifies that the writer is highly sensitive to other people's opinions of him and of what he does, perhaps a factor influencing the repression noted earlier. Now look at the letter "p" in the next to the last word of the last line. An extended loop on this letter reveals that the writer is fond of physical activity and needs to be in a line of work he enjoys, one in which his enthusiasm may find the fullest possible expression.

The following writing illustrates the formation of male symbols in the handwriting of a young woman. This specimen serves also to point up a situation which is the subject of a great deal of misunderstanding among those who have "heard a thing or two" about handwriting analysis. Some believe that small, dainty handwriting is characteristic of the female writer, while large, bold "masculine" script such as that reproduced below, is an indication that the scriptor is male.

This is altogether false. Many women have both physical and psychological male attributes, and likewise, there are men with female characteristics. Aggressiveness and a competitive spirit, for example, are arbitrarily classified as "male" characteristics, but I have seen many handwriting specimens of women which incorporated the heavy lines and pointed letter formations which are the graphological indications of just such a nature. Conversely, I have seen the rounded strokes indicative of a kind, easy-going nature in the script of a great many men. Always remember, an individual's handwriting re-

veals how he or she thinks, which is often very different from how he or she appears. Practicing graphologists soon get over their astonishment at the frequent "discrepancy" between thought and appearance.

It is easy to tell fast writing from slow writing. Fast writing has a natural; unaffected appearance and



52.

Specimen # 52

The male symbols in this writing are well-formed and leave little doubt as to the writer's nature. The lower loops are overtly larger than the upper, although those, too, are well developed. Note that the lines are evenly spaced, signifying emotional stability, and proceed across the sheet in the straight lines characteristic of individuals of even and predictable disposition. The words are spaced closer together, revealing sociability and a feeling of closeness to people. Letters within the words are all connected by rounded, gracefully executed and ex-

tended connecting strokes. Our finding, then, is that the writer is sociable, easy-going, and physically well coordinated, in addition to possessing a strong sex drive. Note that the small letters "p" have well-formed lower loops, revealing love of physical activity.

Anyone wishing to become better acquainted with this woman, who has been trained as a fashion designer, would have to respect her great sense of dignity. Note the small "t's." They rise well above the other ascending letters, and, instead of a loop which would indicate sensitivity, the stems are formed by retracing the original stroke. Because of the unusual height of these "t's," one would have to add a note of vanity to the finding of dignity.

The attractive, dignified young woman who wrote this specimen should appeal particularly to men delighting in the ardent, discriminating woman who values the pleasures of the mind along with those of the body.

The following specimen shows signs of strong sex urge in spite of the fact that the loops are almost non-existent—in fact, amount to little more than retraces of the original strokes. The absence of well-formed loops in the lower zone shows that the writer has limited imagination in the material-physical sexual area. There is some indication of imagination in the spiritual-philosophical area, but on the basis of the long descending strokes, we must conclude that most of his energies and attentions are directed toward satisfaction of his sensual cravings.

interest in Metaphysics
and how later he became
a "devoted Metaphysical
person"

53.

Specimen # 53

The extreme slope of the lines of this writing shows distortion of thought even beyond the limits defined by eccentricity. The writing is abnormally large, so much so that it tends to add the tinge of abnormality to all other traits observed in the writing. The extreme slant tells us that this writer is virtually ruled by his feelings.

So far we have dealt with male sex symbols and how they appear in handwriting. We have seen that incomplete knowledge of the sexual experience leads to incomplete symbols, and how the degree of satisfaction affects the shape of the loops on the letters that normally incorporate these symbols. We have seen that "y's" and "g's" at the ends of words are the most frequent location of male symbols, with symbols being found less often in other looped letters such as *l*, *d*, *h*, *p*, *f*, and *k*.


The same may be said of these same letters with respect to female symbols. Remember, a symbol is

an object that stands for, or represents, another because of a resemblance by appearance or function. Many of you will remember from the study of ancient history that certain ancient people made use of a form of writing called *cuneiform*. Cuneiform was composed of arrangements of *wedge-shaped* characters impressed upon clay tablets with a *wedge-shaped* instrument.

What does all this talk about wedges and cuneiform have to do with female sex symbols? Nothing, directly, but the Latin word *cuneus*, which literally translated means wedge, is one of the root words of cuneiform. *Cuneus* is also the etymological source of the word *cunnus*, which, according to the authoritative *Dorland's Illustrated Medical Dictionary*, is a Latin term for the female sex organ. It can readily be understood why the wedge, or triangular, shaped figure came to be associated in thought with the female genitalia. There is, in vulgar usage, a word for the female organ which bears great resemblance to the Latin derivative, a fact which tends to confirm popular association with wedge. At any rate, it takes no great imagination to see that the pubic area of the female body resembles a three-cornered figure. In handwriting, then, the female symbol shows up in the form of a triangle.

The following specimen was written by a virile young man whose vocation requires him to remain unmarried and to abstain from sexual relations. Note the extraordinary triangular formation in the word "many" at the end of the fourth line and the less

pronounced, but just as definitive, triangle in "brotherly" in the second line.

Beautiful music is the common
 language of brotherly love And when
 the virtuoso musicians of The Longines
 & symphonette Blend their many
 musical voices. 

54.

Specimen # 54

My client was plainly antagonistic as I proceeded to point out the personality traits in his writing. He was nervous and performed minor gymnastics with his fingers as we talked.

When it came time to discuss the large triangle in "many," I fell silent for a minute. Others were present, and, although this writer had given his consent for me to speak in front of them, I groped for the right words. I did not want to embarrass Mike, as we shall call the writer of this specimen, but the honor of graphology was on trial, and I was anxious to be as convincing as possible.

"Well," said Mike, "have you run out of something to say? What else do you see?" Having thrown down

the glove, he smiled knowingly at the others.

I was more than willing to take up the challenge. "I see that you have somewhat of a tendency to daydream," I said. Mike shrugged his broad shoulders.

"I see also that the subject of most of your daydreams is women," I went on, as though I were talking about one of Mike's athletic interests. "It seems that you have an excellent memory for forms, but that it has been quite a while since you refreshed your memory."

The room lapsed into a vacuum of silence.

"I will be glad to discuss the finding with you privately," I offered.

But Mike was convinced. "That's all right," he said. "I always thought that handwriting analysts simply rattled off a list of general characteristics, things you could say about anyone, then depended on the law of averages to prove them right. What you have said about me is pretty specific."

I had made a list of the traits I found in Mike's writing. He asked me if he could have the list to show to his friends. "I want to know how many others agree with you."

Note that the long horizontal stroke which completes the triangle crosses the original downstroke about halfway up the original downstroke. As with the "g" in the discussion of male symbolism, crossing the "y" at this point means that it has been a long, long time.

The triangle is not always to be found in the same

position, or as clearly defined as in the foregoing specimen. The symbol will be reproduced in varying sizes and degrees of resemblance as determined by the imagination and artistry of the writer. In the specimen below, the triangle has rounded corners and the wide side is somewhat bowed.

Act out a play

55.

Specimen # 55

This writing was done by an attractive girl in her late teens. The triangle extends slightly below the third zone, indicating that the girl's image of her body is influenced by her subjective thinking, or an image she has created in fantasy. This finding is confirmed by the fact that the writing tends to slant to the left. To the introvert, external objects, including their own physical bodies, are only springboards for their internalized thought processes. Note the absence of a loop on the letter "p" in "play." The small "t's," crossed by a backstroke and a knotted loop, reveal a secretive nature together with persistence. The fact that the "t's" are crossed so low on the stem indicates that the writer holds her-

self in low esteem, which possibly explains her wish to create a self-image in fantasy.

No matter what the shape of the triangle or location, or whether found in the writing of males or females, it is an indication that the writer's imagination is concerned with the female form. The same rules governing intensity, frequency, and degree of knowledge which are outlined in the discussion of male symbols apply to the female symbol.

Preponderance of male symbols in the writing of a male suggests preoccupation with his own powers and emphasis on masculinity. In the case of women, writing which comprises mostly female symbols suggests the same kind of narcissism, directed either at one's self or the female sex in general. Sometimes one finds both male and female symbols in the same letters. This kind of "bi-sexual" thought is often indicated in the writing of artistically creative individuals.

Note carefully the "g's" and "y's" in this writing of an eighteen-year-old male with severe emotional problems. In most of the descending strokes, both male and female symbols can be found. It is significant that the male symbols are much more prominent. Note also that many of the lower loops point sharply to the left, instead of straight down.

This is leftward movement in handwriting, which means, among other things, that the writer has bottled up within himself disturbing amounts of tension. The rest of the writing proceeds to the right, as shown by the wide left margin, the pronounced

Dear Sir;

I'm writing to you today on the subject of having my handwriting analyzed. I have found, to a certain degree; to be a very interesting subject. I would like for you in person to analyze my handwriting & tell me if this is true. I look forward to hearing from you in the near future.

Yours sincerely,
 Harold ~~_____~~

56.

Specimen # 56

slant of the writing to the right, and the placement of the closing signature. The presence of both sex symbols plus the fact that most of the symbols are directed to the left, suggests that the writer is suffering from the repression of powerful sexual desire. Notice that the descending letters, which are directed downward, are of unusual length.

The sharp rightward slant of the writing tells us that this writer's desire needs frequent satisfaction, and the heavy lines are indicative of great intensity. If you could see the back of this specimen, you would find not only letters in raised relief, but that the black lines of the writing could actually be read with the aid of a mirror.

The oval letters are compressed, and in some cases, filled in with ink, presenting a "muddy" appearance. Such letters are the sign of a sensuality so great that the hunger for sexual satisfaction crowds virtually everything else out of the writer's thoughts. This writer's doubts and uncertainties regarding his masculinity deal his ego a crushing blow, resulting in the handwriting being unusually large as an over-compensation. It is as if the writer were trying to erect a bold, black sign directing attention to himself. This craving for attention is confirmed by the neat circles drawn above the small "i's" in place of conventional dots. These circles-for-dots also reveal the writer's susceptibility to flattery and his tendency to become caught up in fads, the expressions of which seem to set him apart for special notice.

This desire for attention is one element of a serious conflict. The other element is to be found in the fact that, in each case, the personal pronoun "I" referring to the writer slants plainly to the left, signifying that the writer's present inclination is to withdraw from the very ones from whom he seeks recognition!

As you will remember, leftward movement in handwriting also signifies that the writer to some extent lives in the past, and as a child, was strongly drawn to his mother. It is a rule of psychology that emotional stress tends to cause regression to behavior characteristic of an earlier period of development and satisfaction. It is not surprising, therefore, to discover that the writer of this specimen subconsciously desires to return to an idealized state of dependency which he, from emotional necessity, remembers as a halcyon period of being completely loved and totally dependent. This desire represents a dangerous trend.

An important sign in this writing is the downward slope of the lines, although in the beginning, the lines are fairly straight, perhaps with a slight upslope. This contradiction reveals that the writer tries to present an appearance of cheerfulness and optimism at first, but as soon as he loses sight of his need to appear thus, lapses into depression and despair. This, together with the tensions and conflicts pictured in his handwriting, is a danger sign. An individual's signature is a symbol of himself. If he wants to "scratch out" his signature, there is a

possibility that he wishes to do the same to himself—as the writer admitted to me that he was considering.

If you could see the signature, which we omit for obvious reasons, you would find that it contains marks which, although they resemble artistic embellishments, tend to “scratch out” the last name. When you see this condition in a handwriting specimen, do your best to see that its writer seeks the professional help he or she needs.

A further warning to those who may be romantically involved with a person whose writing reveals similar situations: it is not a mate that such an individual is seeking, but a parent-figure. Unless you are willing to take the chance that someday he might wake up to that fact, and develop mature needs, be kind—but be gone.

The bi-sexual trend may be found in the handwriting of members of either sex. The following specimen was written by a slim, darkly attractive girl of eighteen. When Lois first came for handwriting analysis, she had just been discharged from the hospital, where she had been under treatment for a stomach ailment.

One immediately notices the striking formations incorporated in the capital. Once again we find leftward movement, in the lower section of the “I’s” where a wide swing of the pen to the left is required to form the extensions. This is apparently a contra-indication to the trend shown by the extreme right-hand slant of the remainder of the writ-

That our lives are best.
 I am only one, but I am one.
 I can't do everything, but I can
 do something.
 There are things I should do,

57.

Specimen # 57

ing. The interpretation is the same as for the reclining "I's" in the previous specimen—withdrawal into the past. (So strong is this urge that several of the extensions draw back behind the paper's ruled margin.)

The following is of the utmost importance in the interpretation of this unusual specimen. Note that the wide extensions of the capital "I" are divided into two parts. The portion of the extension immediately joined to the stem of the "I's" is in the shape of a triangle and, therefore, a female symbol. Beyond the mid-section of the extensions, one observes a figure eight-like crossing in a formation which might ordinarily be used to complete a small "g." Here we have a male symbol joined to the triangle which we have already identified as representing the female body.

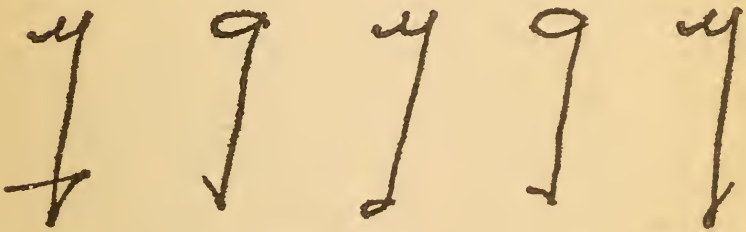
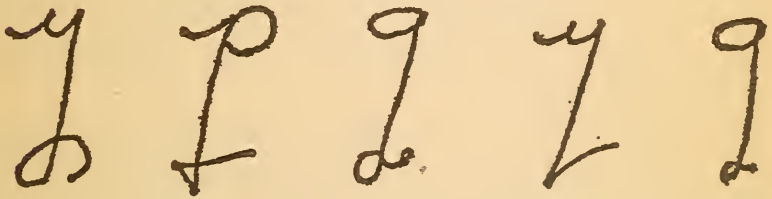
Since the paper on which this specimen is written is lined, we cannot make a valid finding pertaining to mood. It was obvious, however, from talking to the writer that she was seriously depressed at the time. As a general rule, any terminal stroke that is extended to the left and beneath, or through, the word, must be considered as an indication that the writer may be contemplating suicide—especially so if such movement is observed on final stroke of the signature, as it was in this case.

The manifest craving for attention, which we observed in the preceding specimen, are not clearly shown here, neither in the size of the writing (except in several individual letters) nor in the circular i-dots which characterized the other specimen. The writing size is that of the intellectually superior individual who desires solitude. The girl who wrote this specimen was fond of reading and had a talent for poetry. I pointed out these factors at the time of her interview, whereupon she told me that she wanted to be a solo dancer. And a star dancer, of course, receives much attention and admiration.

Sex symbols, both male and female, as well as single symbols combining the two, are to be found throughout this specimen. The writer was a seriously religious young woman, and, experiencing the intense sexual desire revealed in her handwriting, probably at the same time experienced strong feeling of guilt and the need for repression. If the advocates of psychosomatic medicine are correct in their pronouncements, we see in desire, guilt, and

repression a possible source of her gastronomical ailments. All that burns is not passion.

Occasionally you may see handwriting with the formations like those in the following illustration.



again
↑

58.

Specimen # 58

There is no specific way to interpret these peculiar formations, but the one thing about all is that they show sexual frustration, and devious sex habits which are but distortions of the normal sex drive, as these devious formations are distortions of the conventional. Experiments are being conducted by graphologists and psychologists to determine if the "chopped off" strokes like the one on the "g" in "again" are characteristic of the writing of sadists, who receive sexual satisfaction from inflicting pain upon their partners.

Dr. Th. H. Van de Velde, author of one of the most widely respected marriage manuals, declares that, "Life is dominated by the urge of self-preservation and by the sexual urge. The former preserves the individual, the latter the race."

Whatever an individual's sexual orientation, it constitutes a vital portion of his total personality. Since handwriting is personality made visible, the graphological picture will reveal that orientation in symbolic form. But the picture is clear only to those who can recognize and interpret the sex symbols in script.

Chapter Twelve

THE EXTRASENSORY PEN

The lecture room was warm, humid, and well-filled. September had not seen fit to deliver downtown Chicago from the heavy hand of summer, and the air outside the hotel was thick with the exhausts of the Windy City's six lane, bumper-to-bumper traffic. Nothing, however, was able to detract from the enthusiasm of the large group of listeners who had traveled to Chicago from all over the nation to see and hear Paul Twitchell.

The speaker at the lectern would, perhaps, not have impressed someone to whom the name of Paul Twitchell meant nothing. Twitchell had shed his blue suit coat and loosened his blue tie in deference to the heat, and the sleeves of his blue shirt were rolled up halfway to his elbows. He spoke with an unaffected voice, softened by a Southern accent, and, with the unavoidable exception of the esoteric terms necessary to his subject, his words should have been plain to anyone.

In his audience, as we learned later, were people from all walks of life. Some just listened; some wrote hasty notes for future reference; others glanced down from time to time at the level indicators of tape recorders resting on their knees. All present, however, had ears only for the man at the lectern.

Paul Twitchell, whom *Look* terms the world's leading authority on Eckankar—the ancient science of soul travel, has followers who number in the thousands and are found in all parts of the world.

He has been called the most wonderous prophet and healer since Edgar Cayce, the famous sleeping prophet of Virginia Beach, Va. Yet from all outward appearances, Paul Twitchell might very well be the dignified pastor of a Southern crossroads church, a doctor, a businessman, or an educator. Outwardly it is hard to tell Paul Twitchell from anyone else.

And so it is with the majority of the world's other prominent spiritual leaders and psychics. Great Britain's John Pendragon, in his hound's tooth jacket and neatly pressed trousers, is a far cry from the "swami" image held by many of the male psychics (or "sensitives" as John prefers to say) who garb themselves in long, flowing robes and wear turbans gathered in the front with carbuncle stickpins.

Those who expect lengthy chants and invocations at the beginning of a spiritualistic sitting would perhaps be astonished by Stan Matrunick's unembellished, "I can of my own self do nothing."

Malva Dee, Canada's lovely seeress, bears scant resemblance to the traditional bedraped "fortune-teller" traditionally presented by unknowing script writers and cartoonists. The dignity and charm of Dorothy Spence Lauer, called "America's leading psychometrist" rivals and, in many cases, surpasses that of the nation's most notable society and political women; and palmist Lilijan Martin's soulfulness and blonde beauty is a knowledge and sight to gladden poets' hearts.

What is it, then, that sets the psychic, or spiritual sensitive, apart? There are many theories which attempt to explain why some individuals have the faculty of clairvoyance, the ability to see images and picture scenes not unavailable to ordinary sight because of differences of time and distance, or clairaudience, the faculty for hearing sounds not received through normal channels of hearing.

Without discussing the several theories of extrasensory perception, it is sufficient to say that psychically sensitive individuals have the faculty for picking up vibrations that are always present, but which, like television signals, require a specially circuited "receiver" to convert them into forms which may be perceived through the physical senses.

Is there anything different about the handwriting of psychics which might reveal why they are able to function as receivers of vibrations from the eternal ether? With this question in mind we have analyzed the writing of six internationally renowned spiritual leaders and sensitives to determine if in

their hands an ordinary ballpoint becomes an "extrasensory pen."

The analysis of our six specimens, as might be expected from any such group, revealed both likenesses and differences in the writers. We will present those specimens together with a description of outstanding individual personality traits and then show how the script of all six fits into a general personality pattern.

Paul Twitchell has his headquarters in Las Vegas. From there he teaches "Eckankar," the ancient Tibetan art of soul travel, to students all over the world. A specimen of Paul's writing is reproduced below.

The first thing that strikes one about Paul Twitchell's writing is its simplicity. Many letters are printed, revealing that the writer is anxious to be clearly understood, surely a necessary trait for a successful teacher.

Words that are written in cursive form (see "again," third line) are characterized by simple strokes requiring a minimum of writing time, the sign of a fast thinker, whose thoughts usually outdistance his pen. This is interpreted to be a sign of superior intelligence with its characteristic impatience with routine.

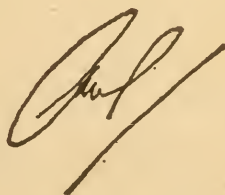
Looking at Paul Twitchell's heavy traced "t-bars," we find strong signs of will power; and by placing the "t-bars" relatively low on the stem, he shows that he considers his calling as a spiritual teacher to be of more importance than Paul Twitchell, the

Bred:

No,

I'D TAKE A
LONG LOOK AGAIN AT
THE PROPOSITION!

WE'LL TALK THIS OVER
SOMETIME - I'VE MORE TO
SAY—

A handwritten signature in cursive script, appearing to be 'Paul', written in dark ink.

59.

Specimen # 59

individual. Before leaving the "t-bars," note those in the words "at" in the third line, "this" in the fifth, and "these" in the last. These "t's" are formed by tracing a firm, ascending stroke upward and to the left, crossing the "t" without removing the pen from the paper. Such "t's" are signs of steadfastness, the ability to stand one's ground in the face of powerful opposition.

Note the presence of words formed by both connected letters and letters which have no connecting strokes at all.

Before discussing the significance of these factors, we ask you to think back to the chapter on extroversion and introversion, where the four functions—thinking, feeling, sensation, and intuition—were discussed. You will recall that each person normally chooses one of these functions for development and, as a matter of course, tends to de-emphasize the other three.

Paul Twitchell's connected and unconnected letters within words reveal that he has developed *both* logical thinking and intuition, functions usually thought of as antagonistic to each other.

Paul Twitchell's specimen was originally written on a sheet of paper $6\frac{1}{4}$ inches wide and $8\frac{1}{2}$ inches deep. Regardless of the sheet's small size, the seer of Las Vegas left a three-quarter inch margin on the left, and full one-inch on the right, with $4\frac{1}{2}$ inches top and bottom. This kind of wide, all-around margin indicates that, while the writer deals with the physical world in a practical way, he has with-

drawn his vital interests to apply them to spiritual-philosophical pursuits.

Paul Twitchell's writing reveals him to be a man of intelligence and frankness, as well as one whose thought is so rapid that his hands cannot transcribe them to paper fast enough. He is energetic and impatient while remaining logical in his thought, and relies heavily upon the inner voice of his intuition.

Twitchell holds his own with adversity and is not afraid to meet the world on its own terms. Yet the essence of Paul Twitchell, the spiritual teacher of thousands, is to be found in the intangible, yet eternally concrete, realm of the spirit.

England's John Pendragon is known as "the world's greatest seer." We quote from an article appearing in a recent issue of *Fate*, written by Brad Steiger:

"In print and as much as a year in advance of the actual occurrences, Pendragon accurately predicted the assassinations of John and Robert Kennedy, the retirement of Khrushchev, the detonation of Red China's atom bomb, Lyndon B. Johnson's election, and his subsequent operations, the Garrison investigation of the "plot" to kill President Kennedy, the Mid-East crisis, Kosygin's visit to the United Nations, and the recent travels of the Pope."

There is no overt indication in John Pendragon's handwriting of the source of his remarkable powers of prophecy, but there are clear signs of other traits which might lead to his success in other areas.

My only major criticism is that he tho convincingly
 "graphic" dialogue. You have tended to have your words into
 La you have made I all "I". Hope tho change of
 style from my. rather
 matter really. Thi tho "meat" that matters.

60.

Specimen # 60

To begin with, Pendragon apparently has literary abilities. Note the small "g" designated by arrow number 1. It resembles a figure eight, showing that the writer has the continuity of thought necessary to creative writing. There are many such "g's" throughout this specimen of Pendragon's writing. This trait is confirmed by his use of underlines (same word as arrow 1) and his use of quotation marks throughout the writing (arrow 2).

Note Pendragon's use of long, sweeping "t-bars." This sign is typical of persons having natural musical ability, or other talents involving sound.

Most of Pendragon's "t-bars" are formed well to the right of the stems. This means that he cannot bear to put things that must be done off to another time. He wants to do them now, or sooner. The "t-bars" sweep upward, revealing spiritual orientation and a high degree of ingenuity.

The first time I examined Pendragon's writing, I was reminded of the signature of Thomas Edison, who formed the initial letter of his first name with a printed capital T with the "t-bars" slanting upward and extending to the right, forming a sort of "roof" over his entire signature.

Pendragon's writing is relatively small, revealing a better-than-average ability for concentration and a critical sense. His standards are high, both for himself and others. On the other hand, his writing is large enough to show that he is at ease when mingling with people. Tolerance, or unwillingness to make distinctions, is shown by the sweeping graceful strokes that connect many words.

The many V-like formations (note particularly the small "n's") indicate that Pendragon has a highly developed analytical mind, and is not easily side-tracked by confusing details and red tape.

Neither is John Pendragon likely to be swayed by appeals to his emotions. The gentle slant to the right taken by his writing reveals that, although not without emotion, he will temper his response to emotional situations with reason. The predominance of connected letters within words assure us that this reason is reinforced with logical thinking. The same sign causes one to think that John would have done well as a politician or an actor—any area in which he could make use of his flair for eloquence.

Psychometry is the faculty of reading the characteristics and other data of persons by holding in the hand personal objects, such as a watch or ring,

which the consultants have currently had in their possession. An individual who is adept in psychometry is called a psychometrist. The following specimen was written by America's leading psychometrist, Dorothy Spence Lauer. (Specimen 61)

The outstanding individual characteristic seen in Dorothy Spence Lauer's handwriting is kindness. Note the many rounded strokes, both at the top of letters and at their baseline. The graphological sign of kindness can also be observed in the writing's connecting strokes. The graceful upswing of the final strokes reveal the psychometrist's generosity, not only in the sense of giving her material goods, but also the desire to use her talents and time in the service of others.

Dorothy Spence Lauer's imagination is directed primarily toward the spiritual realm. Note the high stems on her letter "k" at the beginning of the third line and in the word "know" in the sixth, and on the "b" in the word "book" in line four. We also find loops on her small "t's" and "d's," showing her concern for others' opinions of herself and her actions. Like Pendragon's, Dorothy Spence Lauer's letters within words are almost all connected, evidence of the logical mental processes which characterize her thinking.

The flourishes on the capital "D" of her signature show an artistic nature, and a tendency to take a little more time with projects for the sake of aesthetic appearance.

"The amazing Canadian Psychic," Malva Dee,

Parathy

I sorely think we could
 work well on this once I
 know what you wish
 me to relate. The book as
 is naturally contains much
 I know to be true!

(The publisher did not want me to
 put travel on Hydratum — why
 He said if I did he could not sell books
 on it!

61.

D.

Specimen # 61

numbers among her accurate predictions the death of Sir Winston Churchill, the Watts race riots in the summer of 1965, and the disappearance of the U.S. atomic submarine *Scorpion*. Despite such an impressive record there is nothing in Malva's handwriting, produced below, to disclose the source of her amazing second sight. There are, however, many signs of a well-balanced, mature personality.

10/9/68

Dear Brenda

Here are 2 photos just
taken by a Polaroid - Very
informal, I know - My Beebe's
haircut has to go. Still I
62.

Specimen # 62

The first trait one notices in Miss Dee's writing is the fact that she uses as much of the paper as possible, leaving no margin at all on the left, and a narrow, irregular margin on the right. Here we see the graphological portrait of a conservative in-

dividual, one who strives to make the fullest and wisest use of her resources. Lest some misread this as meaning "stinginess," let them observe carefully the wide, even spacing between the lines of the lovely Canadian seeress' writing. Such spacing is made by persons who enjoy spending money for the necessities and comforts of life, but who want to get their money's worth from each transaction.

Note also the upturned final strokes of Miss Dee's words. As you will remember from the discussion of Dorothy Spence Lauer's writing, this is the charity sign, that is, of an individual who willingly gives of her time and talent in pursuit of the welfare of others.

The sweeping, extended "t-bar" in the word "they" in the fifth line of Miss Dee's writing is similar to those in the writing of John Pendragon. This kind of t-bar is the sign of willpower and ingenuity. These same traits, along with literary inclinations, are also shown in the line traced for emphasis beneath the word "you" in line seven.

Looking at the individual words, we find that the writer has connected almost all of the letters. By now you will be able to recognize this factor as the graphological indication of logical thinking. When you see letters connected like this, you can be sure that the writer is an individual who wants to take time to think a problem through from start to finish before reaching a conclusion—which will, in the case of Malva Dee, be influenced by personal feelings only after logic and reason have had their say.

The essence of Malva Dee's personality seems, from the standpoint of graphology, to be balance. Looking at the base line of the writing, one observes connecting strokes and graceful, rounded bottoms on the oval letters. The top of many letters, however, show a tendency to become angular. It is as if the writer makes a strong beginning stroke which, if not halted, would elevate the strokes of letters intended to be formed in the middle zone well into the upper zone, where the interests they represent would conflict with those characteristically belonging there.

This complex graphological situation pictures an individual who has a well-developed appreciation of the transitory processes of everyday life, but has brought them under control, and does not let mundane things interfere with her spiritual life. It strongly suggests that Malva Dee has developed the habit of rendering unto the world the things which are the world's, and unto the Spirit the things that are the Spirit's. Here we see the profound indication of the maturity referred to about the restriction of one's competitive instincts to the only realm in which they emerge as a virtue. This in no way alters the fact that Malva Dee is a woman who likes to get things done on time and is frustrated by procrastination. But in all things, she makes the human considerations at stake the most important.

In Western culture, many people do not make a careful distinction between justifiable pride and vanity. One way to tell which condition exists in a

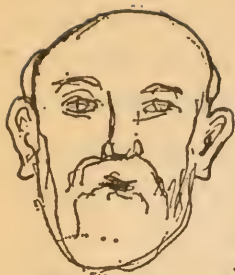
particular individual is by the relative height of the capital letters and the small in that person's signature. Malva Dee's signature shows that she traces capitals which are approximately twice the size of the small letters. This is pride. Capital letters extending higher than this reveal a trend toward vanity.

The handwriting of Malva Dee reveals a conservative nature, favorably modified by discreet generosity; a spiritual, imaginative intellect characterized by judgment and value of structure; a logical thinker; an accomplisher who places humanistic values in first place, and one who values her own qualities without being blinded by them. An impressive picture, but no clue as to why Malva Dee has come to be known as "the amazing Canadian psychic."

Stan Matrunick's writing presents another portrait of an individual whose approach to life's situations is keyed to human factors. Note the combination of rounded and angular formations, with both being found at the tops of letters and along their baseline. Such a combination is the sign of an individual who works hard to get ahead, but not at the expense of other people's interests. Such writers are often impulsive in thought, but delay action because of the fear of stepping on others' toes. Looking at Stan Matrunick's writing upside-down, one can see the scalloped formations which, as you will remember, are the sign of a physically coordinated individual.

I am acquainted with Stan Matrunick only through

Oct. 15, 1968



Dear Brad -

We enjoyed
 our visit very
 much and we know
 that it will be a
 continued and a
 fruitful experience.

God bless you on
 your pathway into the
 light.

Love,

Stan Matronick

63.

Specimen # 63

a tape recording of one of his sittings. As I listened, a picture came into my mind from grade school days of a student assembly when a music teacher conducted group singing of "Row, Row, Row Your Boat" arranged as a round. She first divided the auditorium full of students into three sections, and then, after starting each section out on the proper measure, walked up and down the aisle singing along with each section. This necessitated a rhythmic change from one part of the song to another as she walked by the different sections, a feat which she accomplished with the precision of a seasoned drill sergeant directing the files of a crack marching platoon.

Stan Matrunick gave his readings in much the same manner. His voice rose and fell in a cadenced pattern as he went from topic to topic, and at times, it seemed as if his speech became a chant. As the tape recorder hummed, I could almost see Stan's head move in time with the flow of words. It was as if he had assumed control of several situations at once, and shifted smoothly between them without stammering transitions. It was, then, no surprise to find the graphological sign of physical coordination and rhythm in his handwriting.

Stan Matrunick's writing shows him to be prompt to respond to emotional stimuli, but the effects will pass quickly. The extended lower loops on his "y's" and "g's" show that Stan Matrunick's rich imagination extends into the physical-material realm, but the same letters now give rise to a graphological

factor which we will discuss more fully in another chapter. We mention that principle here because it appears to directly affect the writer's adaptation to his spiritual calling.

Observe carefully the small letter "y" which is marked by the heavy black arrow. Note that the back stroke forming the loop sweeps back to the right and crosses the descending stem well below the base line of the writing. You can see the same trend in the "y" of "pathway" in the next to the last line and in the "g" in "light," the last word of this specimen.

In Stan Matrunick's case, this kind of stroke means that he has purposely neglected the striving for fulfillment of his physical-material needs and desires in order to follow his spiritual calling. Confirmation of this is found in the wide spaces between words, meaning that the writer has set himself apart from social pursuits in order to devote himself to other interests. Finally, compare the margins of this specimen with those of Paul Twitchell's writing. You will see the same kind of wide margin all around the body of the writing, evidence that the writer has withdrawn his vital interests from mundane considerations in order to follow the spiritual-philosophical path.

Like that of the other sensitives discussed in this chapter, Stan Matrunick's writing draws a portrait of an advanced personality, in the humanistic if not the materialistic sense. The writing reveals talents

and traits common to many persons, but none of them overtly explains his psychical sensitivity.

The popular misconception of psychics is that they all dress, act, and speak like the stereotyped side-show "fortuneteller." None of the six sensitives whose handwriting appears in this chapter even comes close to fitting to the "fortuneteller" image, and no one of them does more to explode that myth than does palmreader Lilijan (pronounced "Lillian") Martin.

The first time I saw "Leokadya," as Lilijan is also known, the impression was that of a chic housewife, such as one sees in television floor-wax commercials. Her trim skirt outlined an elegant figure, and a cascade of blonde hair fell around her shoulders. An ageless face beamed a smile at us as she approached, and zest-for-life sparkled in her eyes.

Lilijan studied my palm for about fifteen seconds. "You were born under the (Zodiacal) sign of Pisces, the Fish," she said to me. "I see the water sign clearly."

I replied in the affirmative, telling her that my birthday is in March.

"You are going to change your occupation soon," Lilijan went on.

Again Leokadya was correct. At the time of her reading, I had already been moving toward such a change for several months. Lilijan then went on to describe my innermost thoughts while I marveled at her accuracy. Some of the things she saw in my palm were extremely personal issues, known only to

myself and the other persons involved. I had a tense moment when the palmist's lovely face clouded over into an expression of sorrow, then instantly changed back to a sunny smile as concluded:

"Boy, are you ever going to travel in your new job! I see many long trips in store for you, perhaps world-wide."

When Lilijan had concluded her reading, I asked her to give me a specimen of her handwriting. That specimen is reproduced below.

Merry to husband & you both!
 Let your lives be merry & gay & end
 with profitable work & much
 success & interesting in your days
 of writing.

Lilijan Martin
 Leokadya

64.

Specimen # 64

As anyone who knows her can tell you, even without benefit of graphology, the outstanding qualities of Lilijan Martin's personality are spontaneity, enthusiasm, and kindness. The upward slant of the lines in her writing shows optimism, spontaneity, and self-confidence, a quality we will say more about farther on.

Because the upward slant is so pronounced, it is likely that these qualities occasionally combine into a somewhat unrealistic exuberance, which in Leokadya's case, develops into nothing more than a spontaneous, short-duration display of emotional pyrotechnics. Miss Martin's predominantly connected letters show that logic reigns in her thoughts the greatest percentage of the time.

The writing of Lilijan Martin affords the opportunity to again introduce a new graphological index. Note the unique use of a capital-like small "e" in the word "Merry" at the beginning of the first line. In graphology, this formation is known as the "Greek e" and is a sign that the writer is a devotee of the fine arts, such as classical music, opera, poetry, drama, painting, or sculpture.

Although I did not confirm the finding at the time of Miss Martin's interview, I would be greatly surprised if she were not fond of painting. The heavy heavily traced lines are a sign of the love of strong colors, and the shaded letters ("i" in "intervening," "i" in "in," same line; bottom loop on "y" in "your," and bottom loop of "g" in "writing," and in the heavy exclamation point at the end of the first line) are graphological signs of the ability to create special sensual effects by combining various components in harmony. The heavy lines and shading also indicate a liking for physical activity.

There is also the sign that Lilijan Martin may possess some acting ability. Observe the double left and right loop inside of the "a" in "Lilijan." This is

the only such sign in Lilijan's writing, but since it is found in the signature, it is more meaningful.

While we are on the subject of signatures, note the two firm lines drawn under "Leokadya," the second signature. Such lines confirm our earlier finding of self-confidence and add to the total analysis qualities of ambition and resolution.

The following conclusion must be viewed as educated speculation. If, however, it is in some measure accurate, we may have our first graphological clue to the enigma of psychic ability. In addition to the qualities listed above, a signature thus underlined means that the writer has a sense of independence. Here is where speculation begins: is it possible that in the role of "Leokadya," Miss Martin somehow assumes an "alter ego," a personality separate and distinct from that of Lilijan? On the other hand, if this is so, why does the same characteristic not appear in the other specimens? Perhaps the enigma of psychic sensitivity might be a new one for graphological exploration. In the meantime, the foregoing must remain in the limbo reserved for educated guesses.

We have examined the handwriting of six leading spiritual leaders and psychics, but so far have discovered nothing, with one possible exception, which accounts for their remarkable powers. Neither have we found anything in the script of Paul Twitchell, John Pendragon, Dorothy Spence Lauer, Malva Dee, Stan Matrunick, or Lilijan Martin to set them apart from thousands of other individuals having

no psychic ability. We have, however, found many traits that mark all six as outstanding men and women with potential for success in several fields.

Thus far we have examined the distinctive traits of each of our subjects. As you have seen, some of these traits are similar, differing chiefly in intensity and emphasis. There are, in addition, traits which each of the six share with each other and with innumerable individuals in all walks of life. The remainder of this chapter will be devoted to the description of the "mutual" personality of our six psychics, as revealed by graphological indices found in each of the six specimens.

The first characteristic one notices in all six specimens is the upward slope of the lines of writing as they proceed from left to right. As you will remember from the chapter on emotion and mood, this means that all six of our subjects are characterized by spontaneity, optimism, and ambition. The lines in John Pendragon's writing tend to proceed in a straight line, revealing that, in his case, the foregoing qualities will be somewhat tempered by caution. The most pronounced upslope is seen in the writing of Lilijan Martin, who occasionally dazzles those about her with outbursts of exuberance.

In all six specimens the writing slants to the right. This means that all six subjects are emotionally expressive, outgoing people. As with mood, we find Pendragon and Leokadya the most outstanding in opposite directions. Pendragon's writing is the least slanted of all, revealing that, although he has a capa-

city for deep emotions, he is ruled by reason, and this fact will cause him to show more reserve. Lili-jan Martin, on the other hand, will be the most readily expressive, and will respond in a prompt, sympathetic way to emotional situations.

Paul Twitchell's writing shows that he is the most energetic and emphatic of the six, with a toss-up between Pendragon and Malva Dee for second place. All six specimens were written by people who, by virtue of physical strength or force of personality, achieve their objectives.

In all six specimens, the writing is practically the same size. The letters are all larger than the average, showing that the six are enterprising, sociable, spontaneous, and restless. John Pendragon's writing is slightly smaller than the others, revealing a somewhat better faculty for concentration, and also that he will be more critical and reserved. The writing of all six is characterized by a combination of rounded and angular bases, showing average degrees of patience and impatience. The writing of Dorothy Spence Lauer and Stan Matrunick have the least aggressiveness and competitive tendencies and the greatest capacities for charity.

None of the six pieces of writing revealed strikingly extended or compressed letters. From this we see that all are enterprising, liberal, and sociable and that all exercise discretion in their business dealings and social relations with others. Paul Twitchell forms a great many words without connecting the letters, revealing that he relies heavily on his

intuition, as well as depending on the logical manner of thinking common to all six sensitives.

Finally, the signatures of all confirmed the traits shown in the body of writing, a factor that emphasizes the deep sincerity of all six writers.

(As you practice the principles of graphology set forth in this book, you will occasionally come across a specimen of writing in which the signature reveals traits contradictory to those found in the writing itself. When this occurs, it is a good idea to rely on traits seen in the signature when making your evaluation.)

Sincerity, however, is not psychism. We have analyzed both the differences and likenesses of Paul Twitchell, John Pendragon, Dorothy Spence Lauer, Malva Dee, Stan Matrunick, and Lilijan Martin and, from the standpoint of graphology, found no traits that cause these six to be "different" from their non-sensitive brethren and sisters. Without foreknowledge of their special powers, a graphologist has no way of distinguishing psychics from anyone else—unless, of course, the graphologist himself possesses second sight. In the last analysis, we must agree with Fred Archer, who wrote with respect to spirit mediums: "Psychics are people."

Chapter Thirteen

WRITE YOUR WAY TO SELF-THERAPY

It is often said that the pen is mightier than the sword. But how many have ever thought of comparing a pen to a scalpel? As you know, a scalpel is the instrument used by surgeons to make an incision and to excise inflamed or injured tissue which, if not removed, would cause the patient illness and, in many cases, death. More precisely, *The Oxford Concise Dictionary* defines scalpel as "a surgeon's small light knife *shaped for holding like a pen.*" (Authors' italics.)

In the preceding chapters we have seen how, in the act of writing, an individual transfers to a sheet of paper words that not only convey what he is consciously thinking at the time of the writing, but also certain subconsciously formed symbols that reveal his habitual patterns of thought as well.

In the process of writing, the individual draws certain symbols which reveal the shape of his habitual thought patterns. Since "As a man thinketh . . . so he is," he is actually drawing a psychologi-

cal picture of himself. This picture will reveal both desirable character traits and undesirable character flaws.

It is a principle of psychology that character flaws express themselves externally in what are called bad habits. Handwriting is an act which is both external and habitual, so we can naturally expect to find in an individual's script signs of other habitual actions. Just as a scalpel is used to remove troublesome tissue, so a pen can be used to remove, or minimize, the effects of character flaws.

A scalpel can also be a creative instrument. In the hands of a plastic surgeon, a scalpel reshapes deformed or unaesthetic facial features which have, perhaps, been the origin of severe psychopathology. Here, again, is a parallel between scalpel and pen: if a pen can be used to remove undesirable character traits, it can also be used to shape qualities which enrich and enhance personality. This is the true function of the mental and physical process which graphologists term "graphotherapeutics."

Before looking into an actual situation involving the use of graphotherapeutics, it would be helpful to know something of the history and theory of the use of handwriting in the treatment and shaping of character traits.

The practice of graphotherapy began in France. Use of the term "graphotherapy" came in to use about 1930, twenty-two years after the technique was first described by Dr. Edgar Berillion in a paper written to the Paris Academy of Medicine. Dr.

Berillion was a psychologist and a contemporary authority on mental illness.

Between 1929 and 1931 graphotherapy was tested clinically at the Sorbonne. Principles of handwriting therapy were used in correcting undesirable personality traits in alcoholics and in a group of children. M. de Sainte Colombe served as consulting psychographologist to these tests, which were conducted by the eminent Dr. Pierre Janet and Professor Charles Henry. De Sainte Colombe gives the following evaluation: "The experiment confirmed that the system (graphotherapy), intelligently and conscientiously applied, gives positive results that are impressive."

In 1931, Dr. Pierre Menard, a student of Dr. Janet, put graphotherapy into practice, and in 1948, published a book on the subject.

In the United States, graphotherapy is believed to have been first brought to public attention in an article published in the April 23, 1956 edition of *Time*. The article describes the work of graphotherapist Raymond Trillat with a number of disturbed children in Paris. We quote from *Time's* article:

" . . . All too often he (Trillat) has found emotional problems lead to illegibility, and illegibility leads to more emotional problems . . . graphotherapy does not change the basic personality; it is merely one way to break down certain kinds of emotional barriers."

In other words, graphotherapy does not add any

quality to personality, it merely allows qualities already present to come to the surface. Handwriting therapy works because it penetrates conscious thought to work directly with the creative power of the subconscious.

Electrical energy in the form of nerve impulses activates the muscles used in handwriting. Like all electrical current, these impulses flow in a two-way circuit. These impulses originate in the brain, race through a complicated system of nerves to the arm, hand, and fingers. Having activated the necessary muscles, these impulses travel back to the brain along other nerve fibers. These processes all originate as thought in the conscious mind. That which is habitually held in thought gradually sinks into the subconscious. The subconscious transmits these thoughts to the cerebral cortex where they are recorded in brain cells. Whenever conscious thought triggers the brain, the brain responds in terms of these impressions, and the circuit is complete. The law of the subconscious says, in effect, that the thoughts you hold in your conscious determines the nature of your subconscious reactions. Once the subconscious has accepted an idea, it will express that idea in external activities.

In terms of graphology, this means that if the mind causes thoughts to be externalized as handwriting, then handwriting can "feed back," and cause to be internalized, thoughtforming impressions into the mind.

It is beyond the scope of this chapter to teach

the principles of graphotherapy. Such practice requires not only a thorough knowledge of graphology, but of psychology as well, for even minor adjustments of personality may have serious and far-reaching effects upon unstable persons. Those wishing to pursue the study of graphotherapeutics are referred to M. de Sainte Columbe's book; the purpose of this chapter is to call attention to the existence of graphotherapy and to present an illustration of how it operates.

The following specimen was written by a twenty-year-old nurses' aid whom we shall call Laurie.

The night that I was introduced to Laurie, she was depressed, and angry. Her fellow workers, she disclosed, had been making fun of her.

"Why?" I asked.

"They . . . they tell me that I talk funny, and that I can't do the work as well as they can. And . . . and they tell me that I'm funny looking."

The first thing that I noticed about Laurie was her tendency to stammer over and then repeat the first word of each sentence as she spoke. I assumed that this habit was the "talking funny" the unhappy girl's co-workers found so entertaining. Laurie was short in stature and inclined to be chubby, but she had large, dark eyes which reflected loneliness from her pretty face, almost as much as does her writing.

Laurie's writing revealed mental depression, withdrawal, conflicts between repression and expression of the thoughts that were troubling her, basic emotional instability, and the tendency to expend most

Loneliness I

What is loneliness

Loneliness is part of ones personality. which makes one feel depressed and emotional upset

Loneliness is the ^{feeling} being unloved and desiring to be loved & having friendship & companionship of others

What does loneliness do

when no attention is given to the lonely? It causes one to smoke & drink alot. causes one to take overdose of medicine, ^{or even} causes one to attempt or even commit suicide.

Loneliness gives feeling of being a nobody but just a person with a long mooping face.

65

Specimen # 65

of her mental energies on her problems. The absence of willpower was also apparent, as was the fact that Laurie got through her days by virtue of pure perseverance. It was obvious that Laurie's basic problem was a lack of self-esteem, of genuine love for herself.

Lacking these qualities, Laurie had placed her sense of worth in the hands of others. When her associates failed to provide the affection and admiration she needed, Laurie lapsed into depression and self-abnegation. What Laurie needed to do was to rely upon herself more, and upon others less.

The most definitive graphological indication of self-reliance is a straight, emphatic underline beneath the signature. As I studied Laurie's writing, I remembered a case in which a man who had lost all respect and esteem for himself had been saved from suicide by handwriting exercises. If such a badly-depressed individual had been helped by graphology, I reasoned, surely it could help this girl, who had not yet come to so critical a stage of despair. At any rate, I resolved to try.

"Laurie," I said gently to her, "you are doing yourself just as much harm as are the people you work with. If you liked yourself a little better, you wouldn't be so ready to believe the things they tell you about yourself. I think I know a way to help you rely on yourself."

The graphologist who had helped the suicide-prone individual mentioned above had instructed the man to write his signature thirty times each night

just before going to bed, and following each repetition, to studiously and purposefully underline his name with a firm, bold line. From the indications in Laurie's writing I judged that thirty times was more than Laurie could manage with her limited willpower. I decided on ten repetitions for Laurie.

When I explained the details of the method by which I hoped both to help Laurie overcome her dependence on the approval of others and to further my knowledge of this exciting new area of graphology, she laughed with pleasure. Even that was progress.

At the end of the first week, Laurie brought the dated papers on which she had done her exercise to me for inspection, as I had requested.

"It's hard work," she said to me. "I never thought that just writing my name would be such a hard job."

"It's not the writing itself that's hard," I told Laurie. "You are attempting to overcome harmful thought patterns which you have been forming for years."

Every external act each one of us performs is an expression of how we think. Naturally, when one begins to change his action patterns, he will experience resistance on the thought level.

We cannot, of course, publish Laurie's exercises without revealing her true identity. At the end of the first week, the lines still showed a tendency to slope downward, as they do in the specimen, showing that Laurie was still depressed. The slant of her

letters had become more pronounced, indicating a gradual emotional response to the exercises. The dots above the "i's" had become more distinct, a sign that Laurie was taking pains to do the exercises as I had told her. I interpreted this to be a favorable sign. Examination of the back of the sheet, however, disclosed that Laurie had not exerted much pressure on the pen when she traced the underlines.

"This is very good, Laurie," I encouraged. "Keep right on with the same exercise for another week, with one slight change. Instead of a ballpoint pen, I would like you to use a number two pencil for your writing. Bear down as hard as you can, until the pencil point breaks. Then sharpen the pencil and try again, but with a little less pressure. Keep this up until you are pressing as hard as you can without breaking the pencil point. If you break the point again, don't worry about it. Sharpen it again, and again if necessary, until you have found the right pressure."

I knew that if I simply told Laurie to increase her writing pressure, it would set up more resistance to performance of the exercises. By encouraging her to break the pencil point then gradually decrease, I hoped to get her to unconsciously exert more pressure while seemingly striving for less. As it turned out, the method was a success. Not once did Laurie break the pencil point, but in trying to do so, she did a more emphatic job of underlining.

(By this time many of you will have thought

that it is a simple matter to leisurely write your name ten times and draw a straight line under it. And for some, it will be just that. But do not decide until you have tried it.)

At the end of the next week, Laurie did not return. I did not see her for several days, but when I did, it was obvious that something about her had changed. She had exchanged the drab dresses which she had worn every time I had seen her before for a pair of black stretch pants and a black sweater striped with orange, clothing she would not wear before because of self-consciousness over her "chubby" appearance. The girl who had been with Laurie on the night of our first interview came up to my booth.

"I don't know what's come over Laurie," she said, shaking her head. "Less than a month ago she was unhappy because she felt no one accepted her. Now she's going out of her way to be different. She talks all of the time and tells jokes. The girls at the nursing home say she hardly notices them. I don't know what's got into her."

Nothing had "got into" Laurie. What had happened was that personality traits which she had been repressing were now coming to the surface. Laurie had not suffered so much from the ridicule of others as she had from her own self-rejection.

In writing, underlines are used to emphasize words or phrases which have special importance and significance to the text. Remembering that an individual unconsciously regards his signature as a graphic

symbol of himself should make it easier to see how underlining that signature, through neurological feedback, emphasizes the individual's importance to himself.

Graphotherapeutics, then, consists in three basic steps:

(1) Determining through graphology the undesirable character traits you wish to change or eliminate;

(2) Slowly and purposefully eliminating the graphological indications of these traits from your writing through regular handwriting exercises;

(3) Adding to the handwriting exercises graphological expressions of the traits of character you wish to become a part of your total personality.

In exercising these steps, several principles need to be borne in mind. It is of the greatest importance to remember that graphotherapeutics should never be used in place of professional care in cases of severe psychopathology.

Everyone has an essential personality which must be respected. In the application of graphotherapeutics, it is necessary to know the difference between the things which can be safely changed and those which cannot. To avoid anxiety and confusion, never attempt to correct or instill more than one trait at a time.

Use a writing instrument which feels comfortable to you, preferably a pen or pencil which you have already used and found to your liking. Write your exercises on white, unruled, 8½ x 11 (regular type-

writer size) paper. Be sure to set a regular time for your writing, preferably just before retiring for the night. If you wish to do the exercises in the morning, do so as soon as you are fully awake and alert. Write the exercises morning and night if you can do so without too much resistance. Above all, be patient. Character traits, good or bad, are not formed overnight.

What should you write? Anything that has meaning for you, such as a favorite verse from the Bible, some lines of poetry, a famous quotation. Your subconscious will aid you in your selection by providing recognition of a passage which has special meaning for you or gives voice to a specific conviction or need. Look around a bit before you make your selection.

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