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A
CONCORDANCE
OF
GRAPHOLOGY
AND
PHYSIOGNOMY



R. D. STOCKER





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A CONCORDANCE
OF
GRAPHOLOGY
AND
PHYSIOGNOMY

BY
R. D. STOCKER



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*Unison is everywhere :
 The Universe, by Providence,
 Is thus united firm ; and hence
 One great, harmonious whole is there.*

*For Unity is strength, indeed,
 And EVERY POWER is infinite,
 And works with might hid from the sight
 Of mortals, yet with certain speed.*

R. D. S.

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PREFATORY NOTE

IN this little work I shall endeavour to demonstrate the harmony, *or unison*, which exists between the two arts of Graphology and Physiognomy—between handwriting and the face.

Handwriting is, in fact, the outcome of the soul, as expressed by the motion of the hand, and forms a very important character-expressing medium; while the Face, most persons will allow, is usually perfectly capable of displaying its owner's proclivities, for it constitutes the impression of the Spiritual forces within.

These two arts therefore, so closely knit together, are almost inseparable, for what the

one fails to disclose the other does. Should they ever submit any (apparently) contradictory elements, the causes for their thus doing would most probably be forthcoming by the other features expressed by them; and the differences of opinion they tender must be balanced, one against the other, when a true judgment of character will result.

R. D. STOCKER.

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A CONCORDANCE
OF
Graphology and Physiognomy

INTRODUCTION

GRAPHOLOGY instructs us in the methods by which character is to be discovered in individuals' handwritings; Physiognomy, as a science, teaches us how to read character from their faces.

The more one studies these two branches of character reading, the more is one impressed with their unity and reliability.

The two arts are, in reality, only *one*; and a knowledge of *both* causes them to unite themselves into a single science.

The handwriting, in nearly every instance, is pretty well bound to express the *temperament* or

constitution of the person ; and in such instances as it is not the case the reason would be, I think, that the whole character is constructed on an artificial foundation, or that the personality is *assumed*.

The temperaments, or constitutions of individuals are very often classified as four ; but recently the system embracing the three principles of Brain, Body, and Bone, has denominated the temperaments, as (1) the Mental system, composed of the brain and a pyriform face ; (2) the Vital, constituted by the preponderance of body, or rather flesh, and a round face ; and (3) the Motive, represented by the dominance of bone in the system, having an oblong and massive face.

This classification, which gives a very good general outline of temperament, was introduced, I believe, mainly by the noted phrenologists, the Fowlers.

The three types are characterized by distinct qualities.

Those of the Mental temperament are devoted to brain-work and using their heads.

The Vital temperament induces a free and easy, comfortable, pleasant sort of disposition generally ; or, if over-developed, and the subject be too fat, an indolent, sensual nature, disposed more to the

animal proclivities than the intellectual or spiritual tendencies.

The Motive constitution is the *bodily* active one: those in whom it is the chief factor undertake enterprises and vocations involving mechanical skill and such-like employments. One of these temperaments is seldom seen, pure and simple, in an individual: they are usually more or less blended together.

According to the old classification, the temperaments were considered under four heads, thus—the Sanguine, or Choleric; the Melancholic; the Lymphatic; and the Nervous. This arrangement depends principally upon the colour of the skin and hair. The old writers thought (and, indeed, some writers of the present day think) that these types of temperament were transmitted to us by means of the Influence of the Planets; and consequently the type of each planet then known was supposed to be represented, in a greater or less degree, in an individual's complexion, according to the dominating planets at his birth.

I neither subscribe to, nor deny, the theory of planetary influence, for I have not been an astrological student; but the system of considering each person as representative of one or more of the above types is the one universally adopted; and

those who are sceptical as to the powers of the Stars may, if they choose, consider the temperaments as the types of the gods and goddesses.

As to myself, I consider it to be a bad principle to contradict even the most mysterious and incomprehensible theories until one has studied the subject in question.

The Sanguine temperament is denoted by hair of a chestnut brown, and skin of a pink and white tinge; the eyes of a bluish tint, having thick-skinned eyelids (denoting a hopeful temperament). A person of this type constitutes a Jupiterian. A straight nose, well-delineated lips (showing a liking for material pleasures), and a chin which frequently has a dimple under it (showing interest in the opposite sex) are also characteristics of this type.

When an individual is of the Choleric temperament the skin is reddish, showing quick temper and an habitual predilection for outdoor pursuits; the hair, reddish—denoting a hot temper, but sometimes of a brown tint. The eyes are grey, or bright brown, bold and stirring in their glance. The types of Mars also have an arched nose (showing considerable will power and force of character); the lips rather thin (denoting absence of tenderness), and the chin square (indicating will power). The handwriting would be eager, active,

free, and pushing, in accord with these temperaments; and if Mars was in the ascendancy it would have firmly crossed bars to the "t's," and probably angular shaped dots to the "i's," which are indications of a firm will and choleric temper.

The Melancholic, or Saturnian, individual has a lank, spare frame; black hair, indicative of melancholy; sunken eyes, showing a brooding, thoughtful nature; a nose somewhat long, and inclined to *descend* over the lips, the sign of melancholy and reticence (yet sometimes an indication of stinging wit and satire); lips in which the lower projects, showing distrust; and a massive jaw, showing a firmness of character.

The writing would be pinched up, showing prudence and economy; without flourish, denoting an absence of self-appreciation, and certainly *minus* a considerable pen movement (which denotes good spirits), for this temperament is a sad and thoughtful one.

The Lymphatic temperament is represented in persons by their assuming either the type of Venus or the Moon.

If by the former the subject has brown hair and the same coloured eyes, denoting a kindly and gentle, yet intellectual nature; the skin being pink and white, and the nose straight, indicating refine-

ment of nature. The chin is rounded (showing a sympathetic and kindly disposition), and has a dimple in its centre, denoting interest in the opposite sex.

The Moon's personality is typified by a rounded face, having a dead or blue-white flesh, and the hair colourless. The nature is romantic, rather inconstant (from this cause), morbidly melancholy, and fond of travelling; the eyes, of light-blue, have thick lids; the nose is short and rounded, showing a passive sort of temper; the mouth rather small, but having full lips, showing a love of this world's goods; and a rounded and somewhat receding chin, showing by its retreating an absence of courage.

The writing is very rounded and inert-looking (showing a free and easy disposition) in both these instances. In the case of Venus, constituting the pronounced agent in the temperament of the person, it would slope to the *right* hand most probably; in the case of the Moon being the dominant form of the Lymphatic temperament in anybody, that person's writing would probably be rather upright, denoting the lack of great general warmth of affection.

The Nervous temperament is also denoted under two conditions.

The first is that which is termed the type of Mercury.

A skin of a honey-tint, frequently changing colour, and auburn hair, denoting intellectuality, are peculiar to individuals of this disposition. The eyes, which are deeply set, are grey or hazel-brown, showing scientific powers of thought. The nose is straight, rounded at the point, and having at its tip a small cleft, denoting an analytical mind. The lips are thin, the upper of which advances and protrudes (considered to be a sign of goodness of disposition). The chin is pointed, thereby indicating acute intuitive perception and a quick brain.

The Second division, or type, of the Nervous temperament is called the type of The Sun.

Those of this character have yellowish skins and yellow hair, which shows artistic taste.

The eye is greyish or brown in hue, showing intellectuality. The mouth is even, and of moderate proportions; while the chin, which is inclined to advance, is somewhat round.

This is the *artistic* aspect of the nervous temperament.

The Writing is, in the former type (of Mercury), small, and often decreasing in size towards the end of words, or at any rate not perfectly *level*, denoting thereby acuteness, even to dissimulation.

The handwriting in those in whom the type of the Sun is manifested is legible, clear, and, if cultured, would no doubt exhibit harmonious capitals, etc., for this is essentially the artistic temperament.

Upon our temperament depends our feelings of love and hate towards other persons.

Thus those who are of the Saturnian description would be friendly with those of the Jupiterian, the Sun's, and Mercurian.

Those who are of Jupiter's type would be attracted towards any persons, except those of the type of Mars. Persons who show the characteristics appertaining to Mars, would be unfriendly with all people, except those of the Venusian type. The Sun's temperament causes persons under its "influence" to be friendly with all men, saving persons of the Saturnian type. Venus' temperament is friendly with everybody.

Mercury's dominion over an individual compels him to be friendly with those of the Moon's, Venusian and Jupiterian temperaments, while those of the Saturnian and Mars types are his enemies.

The Moon's "influence" exerts its power by causing its subjects to be kindly disposed towards those of the temperaments of Venus, Jupiter, and

the Sun; whereas those of Saturn and Mars are repugnant to them.

Astrologers affirm that when persons are thus mated to their "affinities," they stand a better chance of being happy than when married to those of the temperaments which are at variance with their own.

People who marry should certainly always have *one* "influence" in common, as they will then understand and feel for each other. Persons who are of the Saturnian type, it should be mentioned, seldom marry, for they have but little regard for the opposite sex. Mercurians often marry when very young; while those of the type of the Moon are very capricious in all matters of the affections, and frequently marry when well advanced in years, and often persons whom no one would suspect they would.

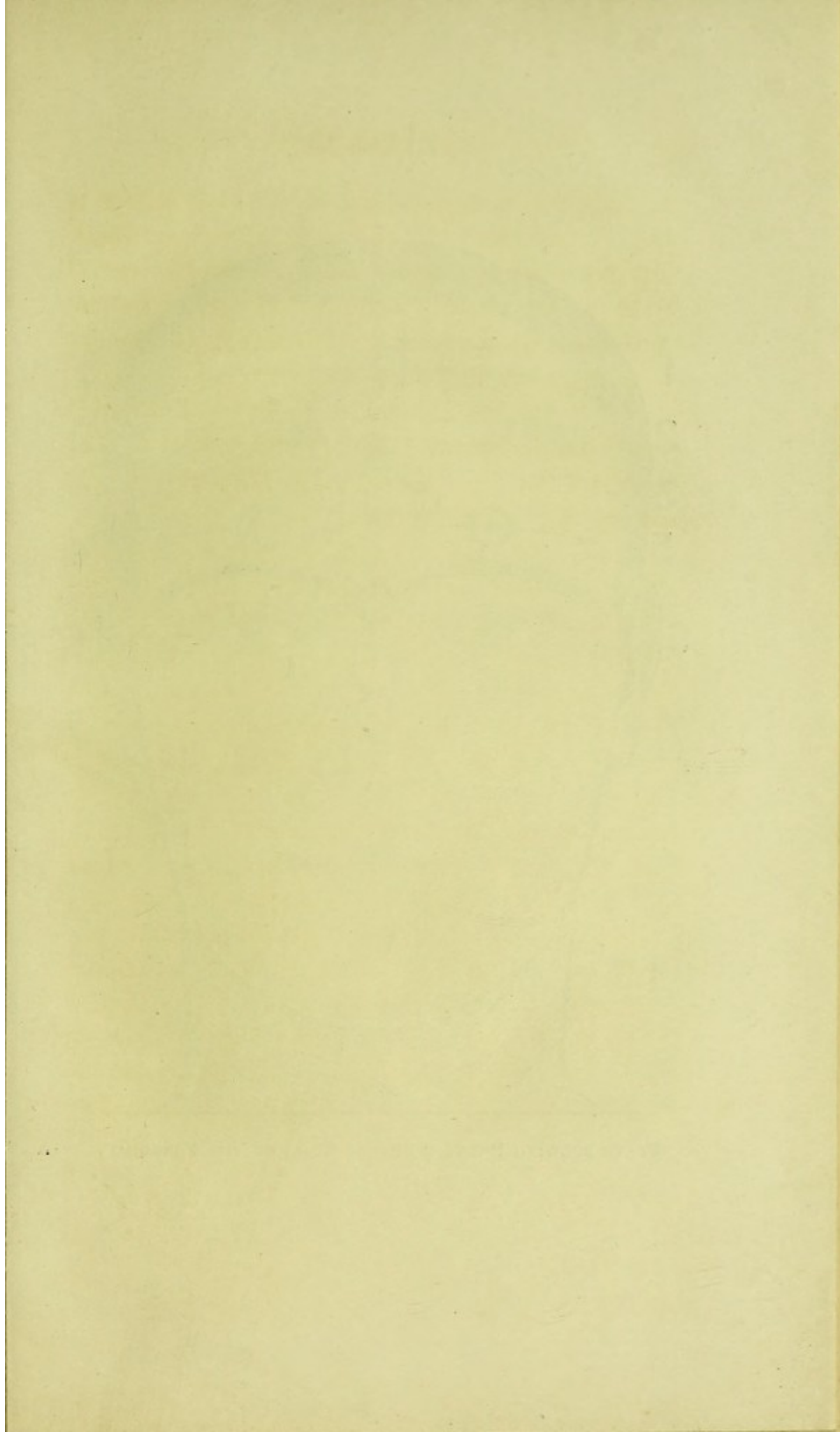
Such are the views of astrological physiognomists, and we cannot do better than study their theories before condemning them as "all bosh."

People are far too hasty in decrying matters of which they are completely ignorant, and they also only too often forget, when they obtain a "smattering" of a study, that it is the little knowledge which proves such a dangerous thing.

We cannot pretend to know the nature of all

the subtle influences which invade our universe, and, in my heart of hearts, I venture to think that the planets exercise some power over us of which we are entirely unaware: whether they rule our lives is another matter: let the earnest student of astrology settle the question.

N.B.—For the foregoing Astrological information I am indebted mainly to the works of Miss Baughan, which embody the theories of the ancient astrologers.



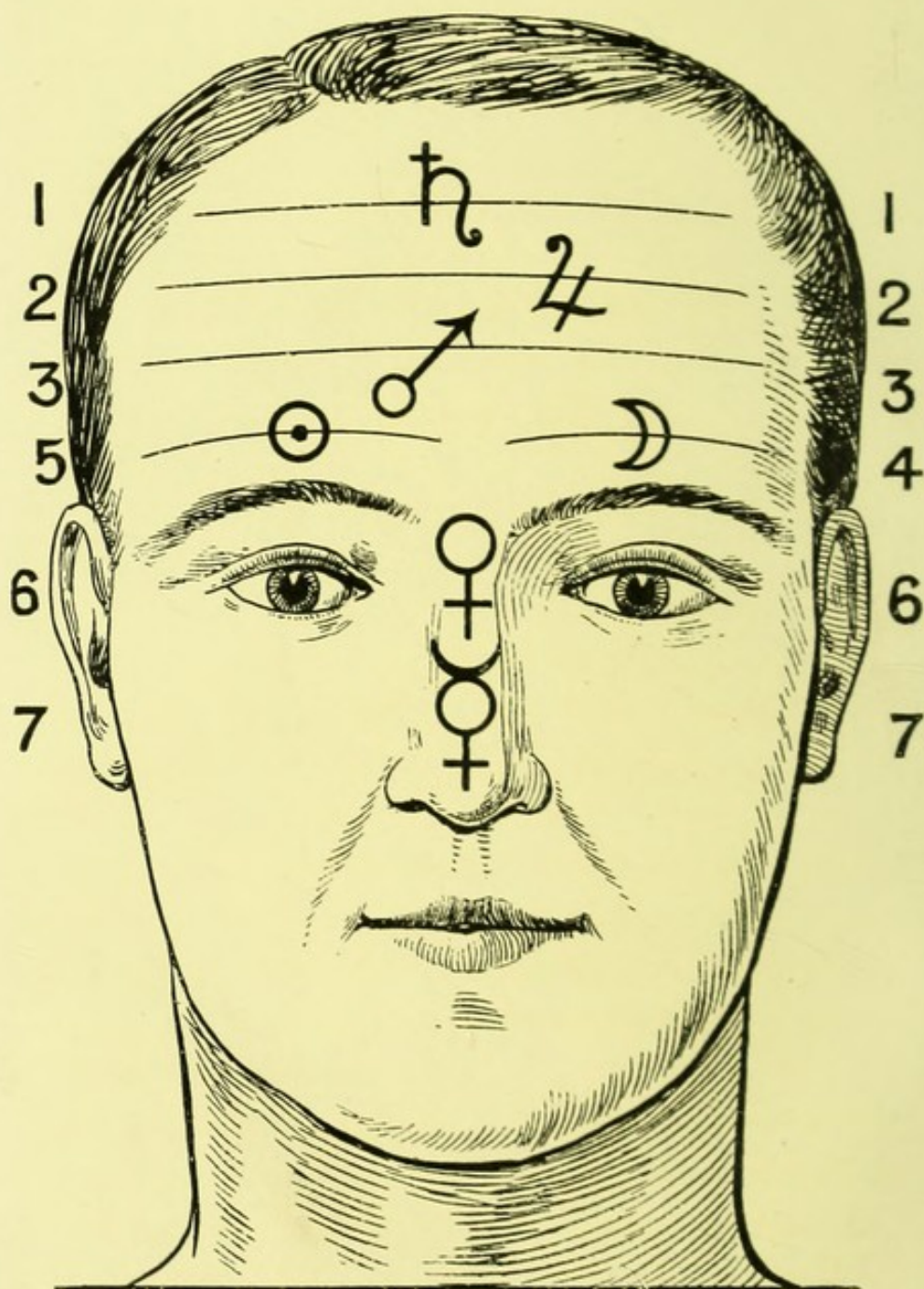


PLATE SHOWING POSITION OF THE LINES OF THE FOREHEAD.

SECTION I.

The Features of the Face.

CHAPTER I.

THE FOREHEAD.

THE forehead is mainly to be consulted as the seat of the *abilities* of the subject.

A forehead, full and projecting in the lower portion between the eyebrows and along the brow, shows perception and love of travelling. This form in combination with a considerable fulness, or, to speak with greater accuracy, breadth, just above the temples (which shows ideality) is a signature of the influence typical of the Moon.

A forehead, full just over the line of the eyebrows denotes musical capacity, peculiar to those of the Venusian type.

A high, exposed forehead (showing the presence of Mars in the individual) denotes courage; but

a forehead on which the hair grows far back, is said to show absence of force of character.

A forehead full about the temples (just above, and rather more to the sides than that indicative of musical talent), shows constructive ability, and denotes the Mercurial form.

A narrow, wrinkleless forehead shows an egotistical, unpleasant sort of individuality.

A broad forehead, somewhat low, denotes talent, and is a feature of the Sun's influence.

A curved, arched forehead denotes a tenderness and benevolence of nature, especially if it should have a blue vein shaped like the letter "y" upon it.

Square-shaped foreheads, that is to say, such as have extensive temples, and firmly marked eyebrows, show circumspection, reliability, and a perfectly honourable character.

Foreheads having many angular and knotty protuberances, or bumps upon them, are the indication of much energy and firmness and decision of purpose, as well as an almost overpowering degree of activity and perseverance.

As a general principle, it may be assumed that the more rounded or cornerless the forehead of an individual, so is his nature the more gentle, tender, and "cornerless"; whereas, should the forehead

be of a more compressed and firm description, so is the character accompanying it the more decided and resolute.

Lavater, the great physiognomist, also states that a *broad* forehead is generally associated with a comprehensive and analytic power of brain; whilst the narrower, *high* forehead, with the ability of concentration of the intellectual powers.

Observation is denoted by a forehead, which in the lower portion projects, the eyebrows being somewhat bushy, and overhanging rather small, deeply-seated eyes.

A forehead which is absolutely perpendicular from the hair to the eyebrows indicates a lack of understanding; but a forehead very much overdeveloped in the upper part, signifies a dull, or decidedly slow intellect; whilst a forehead moderately full towards the top denotes a deductive, logical mind.

A forehead filled out in the middle, is significant of a critical person, with a good memory for dates and historical facts.

Breadth, just above the nose, between the two eyebrows, shows the sense of size and form, the faculty, in fact, for drawing, indispensable to artists, etc.

Projecting eyebones, above the eyes (on which

the eyebrows are situated), show acuteness, and much readiness to take things in at a glance.

The wrinkles upon the forehead require consideration. These are each considered as significant of the type of the qualities denoted by the temperaments. The line far up the forehead, near its summit, bears the sign of Saturn. If clear and straight, it shows a wise and prudent person; but should it be broken, or curved, a discontented, fretful, avaricious-natured individual.

Jupiter rules the next line, which, if even and clearly delineated, is indicative of sense of honour and justice; but if intermittent, or obliquely-curved, sensuality.

The line under Jupiter is presided over by Mars. Boldness, courage, and ambition for warlike pursuits are its indication if unbroken throughout; but, on the other hand, if it be broken up, a quarrelsome, brawling disposition is denoted.

The line located immediately over the right eyebrow is consecrated to the Sun, and if it is well-formed, and extends pretty nearly to the centre of the brow, it shows an ambitious, successful disposition, having good judgment; conversely, if it should be considerably broken, or oblique, it denotes egotism, and a money-loving nature.

The line of the Moon, posited above the left

eyebrow, perfectly formed and clearly defined, shows love of travelling and movement; whereas, if it be much broken up, or curved, a capricious and untruthful disposition.

The line of Venus, placed between the eyebrows, clearly drawn, shows tenderness and success in matters of affection; intermittent and curved, the opposite.

Three lines across the bridge of the nose (which represents Mercury's domain) denote wit and fluent speech; if more than that number a deceitful, talkative nature.

Latter-day physiognomists, as is to be expected, contemptuously disregard these "heathenish" indications, with all the zeal which characterises modern thought generally, and display the most utter scorn towards their significations according to the old-world lore rendering.

Nowadays the wavy wrinkles situated in the lower regions of the forehead are considered to be the sign of enthusiasm, while those across the summit of the brow (straight in form) are said to announce the capacity for powers of wise thought, because in that portion of the forehead are located the reasoning faculties, and "up-to-date" authorities argue that the constant use of these occasions the development of the lines.

Irregular, yet deeply-marked wrinkles on the forehead are stated to be the sign of a bad-tempered subject, incapable of being led, and thoroughly wilful.

Oblique wrinkles are said, by Lavater, to imply a suspicious, weak, and evilly-minded individual.

One pronounced upright line between the eyebrows indicates attention to *minutiæ*.

Two vertical wrinkles, placed in the same place, if of the same height, says a well-known author, show the effects of anger in the individual to whom they belong; but should they be of different heights, their signification might be interpreted with very great certainty to the causes of thought.

Modern writers consider two perpendicular wrinkles to be the sign of an exacting nature which looks for justice in others; and three vertical lines, the indication of a conscientious or honourable character.

Horizontal wrinkles just above the nose are considered, by them, to denote capability of command.

Bluish veins, to be detected sometimes on the forehead, or upon the temples, are said to show a general tenderness and refinement of temperament.

CHAPTER II.

THE EYES AND EYEBROWS.

THE Eyes form one of the most conspicuous and valuable features of the face. You may observe from them principally the *temper* of the individual.

Black eyes, or those of such a brown which nearly resemble that hue, denote a passionate, arduous temper.

Blue eyes may show a loving and, in some cases, amiable nature, but their possessors are prone to looking after "Number 1."

Deep blue eyes are said to show a pure mind and tender nature.

Brown eyes show a combination of intellectuality, and kindliness of disposition.

Grey eyes denote a talented, resolute, and shrewd individual; generally with the disposition to "reason out" a matter.

Yellow eyes denote a quick temper and sharp

intellect, but if seen in combination with black hair, they are stated to indicate an "artistic, but rather selfish nature, jealous and very irritable, with much self-esteem."

Golden-brown eyes, we learn, "show artistic perception, as well as inconstancy and vanity."

Very light, grey eyes are said to show selfishness.

Hazel eyes also show intellect, but they also show a fickle, changeable nature; loving and agreeable, but quick and unreliable as to temper.

Large, round hazel are said to denote an appreciation of material pleasures, and a gentle, easy-going nature.

Eyes of a greenish colour denote an original, unconventional, talented individuality as a rule; but if seen with otherwise bad features they would probably denote an artful, treacherous sort of nature. Personally I have not studied eyes of this colour.

Very light eyes show cunning and a deceitful disposition.

Eyes which are flecked denote intellectuality.

Two eyes, each of a distinct colour, are said to show marked individuality.

The *form* of the eye varies considerably, and when consulting the eyes for character, must be judged in relation to the colour.

Very round eyes do not denote intellect, but they show a kindly, trustful disposition.

Somewhat long, almond-shaped eyes are significant of an intellectual, impressionable person.

Eyes placed rather far from each other show a frank and truthful nature; if too far, a stupid character; but eyes set very close together are indicative of a cunning, artful nature. One eye being larger in size than the other is said to indicate a tendency to madness—this peculiarity is a signature of the Moon.

Heavy, puffy eyelids denote an inert, sensual sort of nature—unless the subject who has them be tired or ill. Eyes, the upper lids of which appear to fold slightly over into a point at the outer corner, denote nicety of perception and tact—such eyes has Mrs. Patrick Campbell, the noted actress.

Eyes with long, sharp, and particularly if with horizontal corners (that is to say, such as do not turn downwards), with thick-skinned eyelids which appear to considerably obscure the pupil of the eye, indicate a sanguine temperament and genius. Mr. Chas. Wyndham, the well-known actor, has this form of eyes. As a general rule, the small eyes are more addicted to thought and close scrutiny, and the large eyes to sentiment and less

investigation, their observation being of a more superficial character.

Somewhat large, open and very transparent-looking eyes, which move quickly and have sharply-defined lids, denote a sharp discernment, good taste, an irritable and proud nature, besides much susceptibility to the charms of the opposite sex.

Eyes set obliquely in the head, or slanting slightly downwards towards the nose (as in the Chinese) indicate strict diplomacy, even bordering on deceit.

Round eyes show a more conjugal nature than those of a long almond-shape, for the latter are, as I have implied, significant of a more impressionable (and therefore less constant) temperament.

The eyebrows show chiefly the temper of persons.

Eyebrows set far apart denote impulse, impressionability, promptness, and intensity of feeling; whilst eyebrows which touch each other, or meet over the nose, forming an almost direct line, denote jealousy, and are generally indicative of the Saturnian temperament, if very dark; but if of a lighter shade, belong to the Moon's influence.

Arched eyebrows denote gentleness and tenderness of feeling; firm, straight eyebrows, decision

and decided will-power. These two forms combined, or the straight eyebrows curving near their termination, denote a correspondingly tender yet resolute individual.

Eyebrows which droop downwards very markedly at their finishing point, at the outer corner of the eyes, are said to show both strict economy and melancholy, as well as, by some, love of contest.

Eyebrows which grow backward, or towards the ear, and lie low at their termination, show the faculty for calculation bestowed by Mercury.

Arched and pronounced eyebrows denote artistic taste.

Eyebrows extremely highly-curved show a somewhat weak or foolish character, having little or no capacity for solid powers of thought.

Eyebrows which jut, or bend in a slight degree, downwards in the centre, show a vindictive disposition.

Irregular eyebrows, the hairs of which grow in a confused manner and stick out in various directions, show a very quick-tempered and "peppery" nature.

Uneven, yet fine-haired, eyebrows, denote an irritable and excitable sensitive disposition.

Even eyebrows, the hair of which grows all one way, show a more calmly thoughtful spirit.

Eyebrows which grow at their beginning, or starting point, from or towards the root of the nose, indicate a disposition which can keep its own counsel, and which is somewhat diplomatic and secretive.

Eyebrows which are pointed are said to show eccentricity in nearly all ways.

One eyebrow being thicker than the other is, according to one authority, at any rate, said to show sensitiveness; and one eyebrow placed higher than the other is, by the same physiognomist, declared to denote wit, critical faculty, and sensitiveness.

Eyebrows of a much lighter colour than the hair of the head are indicative of absence of force of mind; and eyebrows of a considerably darker shade than the hair of the head are said to be significant of constancy both in love and friendship.

CHAPTER III.

THE NOSE.

THE nose forms the great indicator as to the tendencies of a subject; as to whether his will power is strong or deficient, or as to the general bent of an individual.

Very few *great* personages have, or had, insignificant nasal appendages, although Socrates is reported to have possessed a "pug." This, one writer of note doubts altogether; but if he really *did* own a nose of this species, the other features of his face must, I conjecture, have expressed the signs typical of *exceptional* ability, to counteract this important deficiency.

The latter systems of physiognomy base their observations of the nose upon three, or rather four, distinct conformations, three types of which embrace noses in which a protuberance is visible; it is according to the relative position of this ridge that the characteristics are determined.

For example, the bump occurring near the base of the nose signifies attack, and a disposition to push itself forward in everything; the lump observable in the centre, half-way up the nose, shows (according to this classification) relative defence, and a nature always on the look-out to protect house and family; the rise set at the end, just above the tip, is said to denote self-defence, and a disposition always on the alert to stand up for one's self; this form of proboscis is, in fact, frequently termed the "selfish" nose. At such times as there is no ridge whatever upon the nose, it is supposed to signify that its possessor is of a "refined" but "characterless" personality.

Now, although there may be something in this method of cataloguing the various species of nose, it is rather questionable if the last-named attribute to the *Grecian* will "hold water." One thing is certain, however, that a straight nose shows a more *passive* disposition than an arched one.

It is, as a matter of fact, universally accepted as the type of a *perfect* nose, and all other forms are more or less degenerated features compared with it. Let this be as it may, the straight nose shows appreciation for art, and a refined, susceptible turn of mind.

A nose arched from the root (of the Mars type),

denotes an aggressive, pushing, argumentative, self-assertive tendency.

A nose in which the ridge comes in the middle indicates a romantic, but irritable and despotic, disposition.

A nose *delicately* turned upwards at the point signifies a certain amount of intuitive cleverness; but a nose with a *wide* upturned tip denotes an abnormal predilection for gossiping; whilst a nose that projects, or sticks out, far from the countenance is the sign of great curiosity.

An angular, thin-backed nose, having a sharply defined ridge upon it, denotes tact and quickness of perception.

A short, snub nose, low between the eyes, and altogether out of proportion, shows a low type of undeveloped individuality and unreliability, unless it be accompanied by other redeeming features, in which case it denotes a love of luxury or the good things of life.

A nose which bends downwards is an indication of melancholy, sarcasm, suspicion, reticence, and a rather "earthy" type of character, which is never over-pleasant—the feature is one of Saturn's.

A hooked "Jew's" nose has really much the same form as this, but it is, according to my views, more curved; it announces the disposition

for "knowing a thing or two," character reading, and general worldly shrewdness.

The down-drooping nose, arched in the upper portion, is the sign of a voluptuous nature cloaked in a cold manner.

In such instances as the nostril elongates downwards at its posterior portion, dramatic talent is, by some, supposed to be shown. This may be so; certainly in the case of Henry Irving, for instance, the development is marked, but in the portraits of Miss Marion Terry and Miss Winifred Emery, this form of nostril is not so very remarkable. One authority states the drooping nostril to be the sign of sensitiveness, and this, I think, is very probably its signification, for personally, I consider dramatic ability to be too complex a faculty to be indicated by one single characteristic, while the attributes which go to compose histrionic ability are imagination, fluent speech, and intuitive perception of character.

A nose just divided, or cleft in two at its extreme tip, shows an analytical, investigating power of mind.

Several delineations or incisions to be observed upon either side of the nose, even when the skin is at rest, show an artful and satirical disposition.

Somewhat small, closed nostrils bespeak timidity

and an unhopeful nature; very open nostrils, sensibility, which may, with other unfavourable concomitant signs, even denote sensuality, and a voluptuous disposition.

Large, wide nostrils show coarseness and vulgarity of nature.

Nostrils, the wings of which curl into the cheeks, show pride, and the love of distinction.

When the septum (the gristle) which separates the wings of the nose descends below the nostrils, it indicates originality of ideas, constructive ability, and analytical faculty.

It will thus be obvious that the nose forms a very important study, for it discloses many widely different traits, all of which must be judged very carefully when diagnosing character from the countenance.

The nose is the most *prominent* feature of the face, and it has wisely been remarked that people usually "follow their noses"—mentally, as well as physically: persons who have only an apology for a nose should follow the directions of those who have a more important development of the feature in which they are deficient—provided the persons on whom they rely be strong characters; for a long nose does not necessarily show exceptional powers, unless it be accompanied by otherwise well-balanced features.

A line from the corner of the nose, which approaches, but ceases before it reaches (or, rather, curves into the cheek) the mouth, is significant of pride, but a decidedly marked line from the nose to the corner of the mouth indicates, says a well-known authority, a depressed and melancholic nature — those of the Saturnian type would naturally develop it most.

CHAPTER IV.

THE MOUTH.

THE mouth is the one feature of the countenance endued with capability of assuming the greatest number of contortions.

The lips, taken together, express the passions—the lower, the animal and sensual ; the upper, the true and pure affection. The lower, the capacity of appetite ; the upper, the more platonic aspect of love.

A very thick-lipped mouth indicates sensuality, indolence, and a voluptuousness of nature ; and on the other hand, an extremely thin-lipped mouth denotes a very precise, orderly, neat, fidgety, and passionless disposition.

When the under lip is very fat, and hangs very conspicuously, extreme sensuality is shown ; and at such times as the upper lip is full and projecting, a kindly, gentle nature is denoted ; albeit one writer thinks this development to be a sign of selfishness and voracity.

A mouth of moderate proportions, that is to say, having neither thin nor too thick lips, and having a curve or hollow in the centre of the lower lip, shows a pleasant, jocose, lively temperament.

A somewhat long upper lip, having the curves of the mouth neatly defined, is said to denote sensitiveness and broad-mindedness.

A somewhat wide mouth, having well-defined lips, and a moderately long upper lip, is very correctly ascribed to the fluent of speech. Every eloquent man, says Lavater, has lips of at least a moderate thickness.

An habitually gaping mouth points to indecision, curiosity, and much enjoyment of "talk"—usually of little importance.

A closed, decided mouth, as might be expected, simply echoes the firmness of the soul within, and shows much cool, firm, nobleness of heart.

Lips which descend at their corners show a disposition prone to view life from a sad point of view, and a generally melancholic, and, sometimes (with other confirmatory signs), even ill-tempered nature.

Lips which, on the contrary, curve pleasantly upwards at their termination, show a jocular or, at any rate, happy, contented, and cheerful disposition.

Dimples at the corners of the mouth show a lovable, affectionate nature.

A rather full-lipped mouth, in which one side of the lips is more pronounced and thicker than the other, denotes a nature much attracted by the opposite sex.

Lips expressed by delicate, rounded curves, somewhat similar to "Cupid's bow," denote an affectionate, kindly nature.

Lips which are pushed out by the teeth, and project from that cause, show a grasping, acquisitive, and, perhaps, miserly disposition.

A mouth which exposes the upper gum when speaking, indicates an inactive and selfish nature.

A rough, large, coarse mouth is indicative of a correspondingly unrefined and, probably, brutal nature; whereas delicately chiselled lips denote refinement, though, perhaps, want of force of character.

The teeth now claim a passing glance.

Lavater (a great authority upon the subject of Physiognomy), completely refutes the assertion made by the ancients that "long teeth accompany long life, and short teeth the reverse"; and I, personally, agree with him. He further states that he has remarked short teeth in persons well advanced in years, but that they (the teeth) were

seldom of a pure white. I further venture to think that some long teeth may even denote, at times, a not over-strong constitution. Small, retreating teeth, hardly ever observable unless in laughter, one authority considers (with much good reason, I fancy) to denote a want of physical, as well as moral, courage. The same writer asserts that "Very small teeth indicate delicacy of constitution, refinement, and a gentle nature, while large teeth show a hard and rather quarrelsome temperament."

CHAPTER V.

THE CHIN AND CHEEKS.

THE chin shows several very important characteristics. A lean chin denotes activity; a soft, fleshy, "double" chin, an indolent temperament, with a liking for material comforts and the "good things of this world."

A square, firm-looking chin is typical of decision and will power.

A rounded, though not necessarily fat chin, shows a truly sympathetic, kind, lovable nature.

A retreating chin shows a lack of affection, coldness, and an absence of courage; whilst an advancing chin denotes considerable energy and pugnacity.

A very large, massive, substantial, somewhat coarse, yet long, chin is significant of a sensual, passionate, ill-tempered and domineering-natured person.

A flat chin denotes a cold temperament, lacking in warmth of affection.

A very small chin denotes timidity, and an absence of will.

A sharp chin, which comes to a point, is indicative of much acuteness, and general quickness of perception.

A dimpled chin shows interest in the opposite sex.

High cheek bones are stated to show egotism, duplicity, and love of rule and authority.

The vertical length of the jaw-bone downwards, just under the ear, is significant of the amount of will power possessed by an individual, according to its development.

The breadth of the jaws is significant of the amount of passion in the nature. Very broad jaws denote an extremely sensual temperament; yet, if counterbalanced by other favourable indications, would denote ardour and energy of disposition.

CHAPTER VI.

THE HAIR.

THE hair is rightly classed as indicative, principally, of temperament.

Lank, black hair, which is entirely without any curl whatever, is asserted to show a melancholic, reserved disposition ; but smooth, shiny, blackish hair shows both prudence and force of affection.

Golden hair indicates caprice of nature ; red hair, hot temper, or vanity.

Hair of no special colour, being of a fair non-descript sort of tint, is affirmed to denote a general absence of will and force of character.

Auburn hair shows refinement and delicacy of feeling.

Coarse hair shows courage and an absence of susceptibility (unless it be accompanied by indications which are widely different in this respect) ; whereas hair of a fine texture shows tenderness and gentleness of character.

Smooth hair shows a placid, unexcitable nature.

Extremely curly hair is said to show energy, and perhaps quick temper—if of a reddish hue.

When the hair grows far back off the forehead, a want of force of character is supposed to be thereby shown; and when the hair is of a markedly distinct shade of colour to the eyebrows, an over-sensitive temperament.

CHAPTER VII.

THE EARS.

THE ears of human beings signify more than might be supposed.

They are situated in a position which renders it, perhaps, more difficult for the physiognomist to note them (in any case from a photograph) than the other features of the countenance.

Ears which are fine and small denote refinement, and an artistic nature.

Ears which obtrude from the head, and stand forward, show that the disposition is combative; such ears are those of the type of Mars.

Long lobes to the ears show long life; the ears to which they belong are usually large (but rather close to the head), and denote very strict economy; such ears are of the Saturnian description.

Ears fairly close to the head, and somewhat enlarged towards their summit, show a liking for athletics and such like pursuits; such ears would

be a type of Jupiter, or Jupiter and Mars, in conjunction.

Coarse, badly-shaped ears denote a rough, low, sensual sort of individuality.

Ears, the tops of which are set on the head higher than parallel with the line of the eyes, show a quick and passionate temperament.

Ears which slope backwards in a marked degree, are the indications of timidity and fearfulness of nature.

SECTION II.

Graphology:

HOW TO DISCOVER A PERSON'S CHARACTER FROM
HIS OR HER HANDWRITING.

INTRODUCTION AND PRELIMINARY REMARKS

GRAPHOLOGY is an art which teaches us the method by which we may discern a person's temper, tastes, and character, generally, from his *natural*, free-and-easy handwriting. It is essential that the handwriting to be diagnosed *be* penned in the writer's usual, ordinary style (in ink, on unruled paper), for an assumed writing simply reflects the characteristics of the person in whose manner it is indited, and partakes really more of the nature of a *drawing* than a specimen of handwriting.

Many people seem to think handwriting incapable of expressing character, merely because several persons never write, to their minds, "twice

alike." This is a mistaken idea, however, for handwriting as viewed from the ordinary observer's point of view, and handwriting as inspected from the graphologist's standpoint, are two entirely distinct things. Moreover, I would endorse the assertion made by a well-known exponent of the art, when he declares that the very alterations in a subject's handwriting stand in favour of its accuracy as a character-expressing medium, for, as he wisely remarks, do not one's moods vary from day to day, as well as one's chirography?

I *have* heard it objected that, "although *some* people's writing *may* exhibit some traces of character, many other persons' handwritings are so bad and illegible that no traits of the writer's individuality can possibly be gleaned from them"(!) Wrong again! It would be, in the first place, the graphologists' duty to find out from the handwritings so positively set down as meaningless, whether the "bad writing" were due to the effects of imagination or dissimulation, or if it proceeded from a lack of education (all of which will be hereafter alluded to), and then, unless the writing were really that of an uneducated individual, or of an utterly undeveloped personality, there would certainly be found *much* character in it.

But, putting aside all objections (to which, by the way, any one who has investigated the subject declines to listen), there is positively *no doubt* whatever that Graphology is a perfectly reliable guide to character, and I am, indeed, not at all sure but that the material it affords for the analysis of character, &c., is not even more comprehensive than the data the human face furnishes to the Physiognomist. Certain persons, I believe, consider at any rate that such is the case.

But there are many reasons for which the science of Graphology is justly esteemed. It is capable of being utilised, for example, in delineating an individual's character when that person is not present; and quite unconsciously to the subject, we are considering his character by a means that is far indeed from his thoughts.

But Graphology is of the greatest service as an art for discovering our friends' and acquaintances' *real, true, down-at-bottom* characters, and, consequently, it is for this reason that its remarkable ability and power should never induce the student to slight its capabilities by joking about it, or attempting to analyse character by its methods before giving considerable study and *practical* experience to it, especially.

I, myself, however, would by no means discount

the value of *studying* the subject, whilst, at the same time, I am convinced that practical as well as *personal* knowledge of this (or any other) art is absolutely necessary. The science of Graphology is not so hard to learn as many other similar arts—such as Palmistry, for example—but I do not say to attain to a high degree of excellence in it is not difficult, for it can, in fact, only be proficiently practised after years of experience. People are just beginning to generally admit there is some degree of truth in this and kindred subjects, but the reason they are so reluctant to acknowledge they think so is partly because the world is so conservative and so unwilling to adopt anything out of the common.

However, we may hope for better times, when all the world will testify to the merits of the wonderful and reliable art of Graphology, which, if it informs us of other people's shortcomings, also acquaints us with equal accuracy as to their (probably often undreamed of) good points.

CHAPTER VIII.

GENERAL PRINCIPLES.

Energy and Indolence—Ambition and Hopefulness, and their opposites—Melancholy and Depression of Spirits—Good Nature and Avarice—Sense of Honour, and the absence of the same—Truthfulness, and Deceit, and Imagination.

WHAT I would impress upon the student of Graphology at the outset is *its extreme common-sense and simplicity*.

Energy is a trait which should be one of the first attributes to look for when delineating character. As may be readily expected, this attribute is manifested in the *movement* of the autography. When the writer is extremely active by nature, the chirography will be sprightly and inclined to jump about, or contain a considerable degree of pen-movement; when this is so, the subject may safely be set down as energetic. If, on the other hand, the writing is round, destitute of this brisk appearance, and has a lazy, inert look, the writer

is evidently of an indolent temperament, who would not put himself out to work, but let the world and its troubles slip by without disturbing his head about them.

Ambition is more or less allied to hopefulness, except that in the former the sign is more markedly accentuated in the handwriting. If the reader will observe the signatures of such men as the Duke of Wellington, Lord Nelson, Marshal Soult, and Napoleon, he will remark one striking peculiarity common to all, which is that they *ascend* on the paper; this *upward* tendency of the writing is the sign of *ambition*. Melancholy and despondency is denoted by exactly the opposite movement, and the handwriting exhibiting its influence, descends.

Ill health is considered to be denoted by this downward movement of the handwriting, or by a drooping tendency at the termination of individual letters. I believe the downward droop of the endings of *letters* shows ill health, while the falling *lines* of writing show depression of spirits. Of course, should the signs indicative of both conditions of body and brain be shown united in the same handwriting, it is possible the melancholic view of life taken by the writer may be the outcome of illness.

In the later signatures of Marie Antoinette, the movement expressive of melancholy is conspicuous, as well as in the autograph of Napoleon, "written at the Isle of Aix after his second fall."

When the qualification of good nature is present, the handwriting is of a flowing description, with ample, extended strokes to the finals, &c. It is not to be expected that generous persons will cramp and pinch their handwriting, saving every scrap of ink and paper, for that type of writing indicates *avarice*.

Here I must mention there is a wide and marked distinction between *avarice* and *economy*; and the differences between good nature and extravagance should also be carefully considered.

Trustworthy, honourable people write in straight lines; that is, the letters of their writing are pretty well of a size, and although the autography may be of an ascending or descending nature, it is rigidly *even*.

Candid persons write in a legible, lucid sort of manner in these straight lines; but their o's, a's, and g's, &c., are frequently left open at the top, signifying communicativeness.

People who are untruthful and given to lying do *not* write in perfectly horizontal lines, for their chirography develops into a wavy, indistinct, ser-

pentine line, and the letters towards the ends of words are especially illegible. Imagination also frequently occasions the writing to be hard to read; but this qualification does not cause the writer to dwindle and gladiolate his writing, as in the last instance. In this case, the writing is irregular, and full of "tails" to letters flying about, and the illegibility (if present) is not the outcome of dissimulation, but imagination; this partially, notwithstanding, explains why a very imaginative individual is seldom noted for truthfulness, his vivid fancy causing him to view things in *his* light.

In this chapter I have not proceeded in an alphabetical arrangement of the various characteristics, but rather given the chief qualities expressed by the *general aspect* of the writing *as a whole*. This is the most important section of Graphology, for on it depends the various after-deductions and conclusions arrived at. To gain a good glimpse of the handwriting of a person, in this manner, is as valuable as obtaining a hurried glance of his face.

A graphologist, although well grounded with all the discovered precepts and rules of his art, would *base* the analysis of character he gives on the characteristics presented by the writing in its *entirety*, and then proceed to notice the minor signs in relation to the general impression it gives.

CHAPTER IX.

VARIOUS CHARACTERISTICS.

ACUTENESS and quick perception is the first characteristic on which I shall touch in this chapter. It is to be gathered from a handwriting which is somewhat *angular*, and having the letters of words frequently disconnected. A sharp-brained, intellectual person will be found to write in this manner, which also implies a rapid, intuitive estimation of character. Affected, vain, and boastful people will, very naturally, adorn (or disfigure) their caligraphy (or *uglyography*) with an amount of flourish, in proportion to their self-estimation. This is easily understood, and may be confirmed day after day by noticing the "hands" of those who consider themselves "somebody." Twirls, twists, and ornaments (perhaps becoming, should the individuals who pen them have a cultured mind), will be observed upon capitals, and under the name of the writer in such

cases. Affectionate natures write with a slope to the right hand. Calm, passive, patient persons do not indulge in the freaks of the pen peculiar to the imaginative: no, they will, on the contrary, write a regular style, and one in which there will be no quirks or flying streamers to the letters, the tails of which will not be running "up hill and down dale." There will not be much ambition typified in such handwritings.

Clear-headed people indite in a manner in which the letters are clear, and free from blotted loops; their brain is, in fact, in accord with their pen, which reproduces their lucid powers of thought to a "t." Dignity is virtually a holding one's own, and not suffering the world to take undue advantage, or, rather, liberties with one. The general character of a handwriting typical of this quality is a firm style, embracing capital letters which are not squatty and diminutive, but *rather*, if anything, "drawn up." *Pride* may ensue as the result of an inordinate appreciation of oneself, and this attribute causes the chirography to increase in dimensions, as might be expected.

Egotism is akin, and, indeed, almost identical with a certain class of the superfluous pride mentioned just now; but this characteristic is denoted by the capitals, such as "C," having an *inward*

curve at their terminations, together with, perhaps, curls to the final strokes attached to the small letter "d," which strokes would be thrown backwards over the letter.

Extremely selfish natures write with inward curves to the letters, but their writing is upright and squeezed, showing a self-sufficing disposition, while the egotist's autography is sloping towards the right, showing an affectionate — though not truly self-sacrificing — character.

Firmness and Will-power are one and the same thing. Their possessors do not write with very rounded curves, but pen in a rather angular fashion. The bars which cross the letter "t" are firm—in the event of the subject being a despot, they are *thick*; the "f's," "g's," "j's," "p's," "q's," and "y's" tails end in a blackish, heavy, decided stroke, and the handwriting as a whole has a firm appearance: thus we find a firm-willed person presses on his pen with a decided movement, and produces a correspondingly firm, decisive, piece of penmanship.

Harmony and Refinement are exhibited in a very similar manner—the handwriting is of a somewhat *light*, fine style, unembellished by any absurd flourishes, and containing a generally simple, tasteful (if not cultured) look. We have

not to go very far to test the truth of this indication, which is sure to be denoted in the writings of refined people.

Impatience prompts its possessor to write after the fashion of the determined; only it further occasions its master (or servant) to place somewhat large squarish, or triangular dots above his "i's," and as punctuation.

Indecision is chiefly shown by continually varying the methods of forming the same letter.

Judgment is usually considered in Graphology under two heads, viz., deductive and intuitive; the former being evidenced by letters (even words) constantly joined together, and the latter by the letters being set in juxtaposition, yet unconnected (as in intuitive perception). These two species of judgment are very commonly seen together in a handwriting specimen, and, when well balanced, a very excellent degree of judgment is denoted, for with the perception the question to be considered is taken in, and with the deductive or logical reasoning, it is weighed and judiciously thought over, prior to the conclusion being arrived at.

An optimistic nature will be found denoted, I think, by the bars which cross the letter "t" curving upwards; a pessimist's bars to his "t's"

will, on the contrary, be seen, I believe, to slope (with a *rounded* line) downwards.

I am not perfectly *certain* as to the meaning of this sign yet, but careful observation will soon inform us as to whether we have hit upon its right signification.

Originality is shown in a way that is eminently "common sense"; the eccentric, *bizarre* formation to the letters, the capitals especially, lending themselves to odd shapes in the "hands" of the unconventional.

Prudence is an important attribute, but its signification, as I here discuss it, renders it synonymous with *caution*.

Bars or dashes in lieu of stops on the lines at the ends of sentences, &c., announce its presence in the writer. A full stop with a dash after it renders the indication of a more pronounced description—the prudence verges on suspicion.

Temper, Impulse, and Quarrelsomeness.—Temper is a most important consideration. A quick temper is shown by hasty bars to the "t's," often flying far above them; impulsiveness is denoted by a dashing style, having prolonged bars to "t's" and lengthened terminals, &c.—just the opposite to the calculating style mentioned under Economy. Quarrelsome people write with an exaggerated

sort of "firm-willed" movement, having, as well, the *penchant* for crossing their letter "t" with a bar which ascends (in a straight line) upward.

A persevering sort of temperament is shown by an angular method of writing, while the bars to the "t's" have, at their endings as well, a small hook, which is also to be seen at the terminations to letters.

From this it will be gathered that it would seem as if even the *pen* of the persistent left the paper with unwillingness, and "hooked" on (in unison with their nature in regard to every-day life) to each word delineated.

Regard for the opposite sex is shown by somewhat decidedly dark down-strokes to the writing. In a mild degree of this attribute the writing is moderately dark; but an inordinate amount of passion is evinced by uncommonly black (if that coloured ink be used) writing.

The distinction between the two is that the first is sensuousness — possessed in a greater or less degree by artists, &c., while the latter is sensuality.

The very opposite to these characteristics is spirituality of feeling, which denotes an absence of passion—though not necessarily of tenderness. It is shown by a very light style in the extreme,

lending an almost thread-like appearance to the chirography in which it is found.

Tact, a ready, quick ability to discern, is shown by a *very* moderate degree of one of the properties of Deceit, which is that the letters slightly diminish in size towards the ends of words. But this marked difference exists between the two characteristics—that, in the case of Tact, the line of writing are perfectly straight, whereas, in the case of untruthfulness, they are uneven and undulating. Undulating writing, *minus* the diminishing of the letters, signifies a diplomatic, secretive sort of nature.

Tenderness and Sensitiveness call next for attention, and they are shown by a sloping, “affectionate” hand, combined with the light, spiritual type, noticed above.

No greatly pronounced signs of will are presented by a very tender individual's writing, as it is absent, naturally.

Vanity is really a species of egotism; its presence is to be discovered when the writing abounds in flourish and excessive ornamentation. Now in the cultured this said ornamentation would assume a probably artistic appearance, but the *most* cultured, strange to say, do not so often indulge in these self-approbative embellishments,

whilst, on the contrary, those less cultured are very apt to do so. Of course, vanity *may* exist in *any* sphere or walk of life ; but, taking numerous examples from the handwritings of the most eminent personages, the "flourishing" class is exceedingly small.

Writing with a backward slope—*i.e.* leaning towards the left hand—is pronounced to be the sign of an unreliable character ; some authorities saying it is indicative of untruthfulness, or vanity.

To determine betwixt the two last-mentioned characteristics, in any given instance, it would, of course, be necessary to take into account the other qualities exhibited ; and here I would *expressly* urge any would-be students of Graphology to abstain from taking any one isolated characteristic, in a handwriting specimen, without well noticing the other indications present, for, of course, one glaring quality would be considerably diminished in value should there be other opposite qualifications denoted. Therefore, the one great rule to be borne in mind when delineating character is—Balance every point, and obtain such a whole as shall result from just and deductive reasoning.

CHAPTER X.

THE TEMPERAMENTS AND THEIR INFLUENCE ON THE HANDWRITING.

I NOW propose to discuss the relation existing between handwriting and temperament, which is, naturally, marked.

People can, up to a certain extent, no doubt, "escape from their temperament," as a noted author asserts, but I think that as a general principle, or rule, it may be broadly stated with tolerable certainty, that every person exhibits in his or her autography the influence of the constitution or temperament which governs them.

The temperaments which I shall here detail constitute the old classification, and my explanation for adhering to the ancient system is, that I consider it easier in practising both Graphology and Physiognomy (for beginners, at any rate) than the later arrangement. The temperaments are four in number, notably, the Sanguine, or Choleric, the

Melancholic, the Lymphatic, and the Nervous. As manifested in human beings, these four temperaments are determined by the tint of the complexion and the colour of the hair.

The Sanguine temperament causes individuals to be of a Jupiterian type; their skin is red and white, and their hair brown, the handwriting being large, distinct, and having a mounting tendency, showing the temperament to be of an ambitious, eager, enthusiastic nature.

The Choleric temperament is denoted by a reddish flesh and reddish-brown hair, constituting a person of the type of Mars. The writing in this case is firm, decisive, angular, and pronounced, having thick cross-bars to the letter "t," all indicative of a strong will, to which this temperament is addicted.

The Melancholic, or Saturnian, temperament is indicated by coal-black, lank hair, and a spare, bony frame, together with a livid or earth-coloured skin; the handwriting is somewhat compressed, and certainly free from flourish (showing self-depreciation and strict economy), probably descending (the sign of a melancholic and desponding turn of mind, prone to look on the dark side of life).

The Lymphatic temperament is denoted by a

pink and white, or dead-white skin, and soft brown or colourless hair; the writing sloping sometimes to the right, showing tenderness, and sometimes to the left, indicating unreliability, and in any case round and inactive looking, for those of this temperament are not of a very energetic class.

The Nervous temperament is shown by a small, or medium, well-proportioned body, and golden or auburn hair, in combination with a yellowish-tinted skin, sometimes having colour in the cheeks, the writing being rather small and energetic-looking. This is the temperament for activity of brain.

No single temperament, however, is, as a rule, seen without others in conjunction with it; a combination of two or three being very commonly the case. Consequent thereon, to judge of the exact admixture of the temperaments of an individual by means of his handwriting requires considerable experience, and the characteristics the handwriting exhibits, as studied for the means of ascertaining temperament, are really to be gathered by a knowledge of Graphology without touching upon the *temperaments* at all. As the constitution of persons is usually composed (as I have remarked) of several combined temperaments, it stands to reason the handwritings of such people must require a nice amount of discrimination on the

graphologist's part, to determine the prevailing, and secondary, temperaments which influence them. Still, one branch of character-reading leads one to pursue another, and any knowledge whatsoever of that most mysterious of mysteries, man, must aid in imparting a fuller and more complete amount of wisdom to that already gained, and aid in studying in the future his complex individuality.

CHAPTER XI.

ART: DRAMATIC, MUSICAL, POETIC, PAINTER'S AND DRAUGHTSMAN'S ART.

ART may be generally considered under the heads of drawing or painting, the drama, music, and poetry.

These are all found, in a greater or less degree, expressed in the autographies of their respective masters.

Artists write, as a rule, with an essentially tasteful touch, exhibiting much grace of form in the letters as a whole, and especially in the capitals. The writing is often inclined to present a somewhat black appearance (as in the signatures of Sir Frederic Leighton and Alma Tadema, for example), denoting a certain sensuousness which is almost part and parcel of this branch of artistic work.

Dramatic aptitude would seem to be indicated

by the signs indicative of imagination, together with that typical of intuitive perception of character (letters sometimes separated): the writing of such artists would be, as a general rule, rather sloping to the right, denoting a considerable tenderness of nature.

Musical ability is indicated by a sloping, rounded "hand," probably embracing the signs expressive of imagination.

The poets are distinguished by a markedly original style; their method of forming letters is generally, that is to say, unique. They are not without the imaginative faculty, but the evidence of extreme affection is not usually so apparent in their handwriting as in that of the musicians.

Some signs of artistic taste in the above forms is nearly always to be discerned in the writings of those engaged in any of the arts to which they are peculiar.

No Academician will employ the same mode of writing as that adopted by a person for whom art is an unconsidered and unheeded employment.

Refined people, with cultured, artistic minds, do not write, either, in a caligraphic manner, which is indicative of an uncultured or undeveloped individuality.

Handwriting is, perhaps, a far surer guide to

character than many people imagine, and it soon betrays the amount of education its writer has undergone.

Clerks, when writing in an office, under supervision, cannot *permit* their pens to move as they would otherwise, under freer conditions, consequently *their* manner of writing is caligraphic. But in the capacity they hold, as clerk, they are bound to be orderly, methodical, and precise, all of which characteristics are evidenced in their caligraphy.

Handwriting will be found to develop only as the individuality of the writer matures: a very remarkable study is afforded by the inspection of the penmanships of those who have made their "mark in the world": we see in the representatives of every calling certain traits peculiar to their respective vocations. Just as in art, where the curves usurp the place of angles, so in the Services will impulse and ardour usually be found to be the dominant characteristics.

With mathematicians and scientific luminaries, the style of writing adopted is nearly always methodical and regular: there will seldom be great evidence of imagination, although in certain cases it will be found typified.

National handwriting is, again, most interesting

and instructive study when observed from a graphological point of view.

The French, as a nation, write a more *rounded* style than the English, and foreign artists as a rule employ considerably more flourish than those of our own country.

Of course, *genius* is not representative of any nationality, as it escapes, as it were, both from the time and place to which it belongs.

CHAPTER XII.

PUNCTUATION, &c., AND CONCLUDING OBSERVATIONS.

WE now reach a most important portion of Graphology—that of punctuation.

Careful, businesslike men or women take very great care to mind every stop or comma; conversely, the negligent and careless omit to attend to such details.

Very black stops denote a sensual nature, and bear the same indication as the dark, thick writing to which I have previously alluded; very light stops show a proportionately less vigorousness and energy of passion.

A number of notes of exclamation or admiration (!) employed at the end of phrases, &c., shows an enthusiastic and romantic sort of nature; a long series of dots is said to show the same thing, as well as frequent underlining of words.

Such a sign as the note of exclamation, placed

flying about, would show imagination; ending thickly, it would indicate a determined will; and so on.

The signature of a person is really the most valuable portion of his writing he can give, and when estimating character, no Graphologist would pretend to make a successful analysis without it. Consequently, I may briefly state that a plain, simple autograph, signed without any flourish or line whatever, usually indicates a superior individuality; when a line is placed after the signature it shows caution; and if a line should be put under the autograph it would signify prudence, I think, although some authorities consider it indicative of "pride of name."

Flourish disposed round and about the signature shows vanity—such a method of signing her name had Queen Elizabeth.

Perhaps this would be a good point on which to touch upon the attribute, "sense of the ridiculous." A certain sprightliness of the imagination goes to compose it, and signs of imagination with upturned finals partially testify to its existence in the autography.

But I must say I very much agree with the method of determining it brought forward by Mr. J. H. Schooling in "Handwriting and Expression,"

by which it is to be discovered when a lively twist to the pen is given before, we will say, forming a letter. This seems to me to meet the case admirably, by my own personal experience.

We have now reached the conclusion of this little work, and my only fear is that I have been unable to do so great a science as Graphology justice. I have not, therefore, as may well be understood by the intelligent reader, more than briefly touched upon even the *general outline* of the subject, but I hope I may honestly believe I *have* done this much—roused those who desire to use their eyes and brains to take up the art, or, at any rate, be open to the conviction that there is truth in it.

I am, personally, *convinced*, the more I study Graphology, of its magical aptitude for delineating character from the handwriting. The study is founded almost entirely and exclusively upon observation and experiment, and it is no fanciful art, or “fortune-telling,” money-making game, but a matter worthy of anybody’s serious consideration.

A person who has once “taken up,” or “gone in for,” the art, will soon be a confirmed believer in Graphology.

In conclusion, I fancy it will be found an excellent plan to make a collection of the hand-

writings (such as old letters, &c.) and photographs of one's friends and acquaintances, and study them. By doing this one would discover their actual characters, and understand better how to deal with them (the people), to say nothing of the instruction which would be in this way imparted.

What I have tried to bring forward in this small volume is the value of consulting the face and the handwriting *conjointly*.

Graphology and Physiognomy are so closely allied that to sever the one from the other is to only obtain a one-sided view of their whole superstructure. Of course, they may be *employed* separately, but to study the one should, according to my idea, mean to study the other.

I think it may be safely asserted that students will find no two handwritings exactly similar, for the reason that there are no two faces precisely alike.



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