

The Graphologists's Alphabet

By

Joel Engel

Each of the foregoing letters has something different in its form and, therefore, in the interpretation to be put upon it. Often the same meaning can be derived from several different letters in one person's handwriting. This is because the same characteristic form can appear in different letters. The reader should now be able to discern the meaning of any letter simply by knowing which form it should fit into.

Here are two examples of how it works:

Consider the letter A. This letter has two factors that we are concerned about. It is a capital, and it is quite thin. The capital letter reflects the ego of the writer, and because he "thins himself out," we say that he is shy. The same interpretation would be true of, say, a capital H: This thin capital also implies that the writer is shy.

Picture the lowercase a, the bottom is open and the letter is oval-shaped. Therefore, the rule that applies here applies to any oval-shaped letter with an open bottom--perhaps the letter o.

The letters a and o are both middle-zone letters, but upper zone and lower zone letters also belong to this category, providing that they have round parts in the middle zone; for example, the letter d.

Once you understand the principles, it should be easy to interpret all the possible variations in letter shapes.

What the graphologist is really seeking in analyzing handwriting are the writer's personality traits. A personality trait is usually composed of many different factors. For example, if the writing indicated a lack of self-control, passion, impulsiveness, and violence, the graphologist would sum up the personality trait as temper. Should self-control, passion, and violence be present, without impulsiveness, temper would still be indicated, but if violence were the missing element, the graphologist would hesitate to say flat out that the writer has a bad temper. He might admit, however, that the possibility of temper exists.

A similar situation exists in interpreting letters. Before the graphologist weighs the form of a letter into a total analysis, he looks for consistency. In other words, he must find the same form often enough in the writing to be significant before he includes its meaning in the total analysis. Here is the usual rule of thumb: If all the major components are present, we say that the personality trait most definitely exists. If all the major components but one are found, there is a strong possibility that the personality trait exists. If only one major component is found, the writer has a tendency toward this trait.

Small minimum letters (i.e., middle zone letters) show the concentrating, frugal, and masculine worker. Small and carefully executed minimum letters have been seen in the handwriting of first-rate research workers, teachers, scientists, and thinkers, who keep themselves under the strictest self-control so as to be able to accomplish what they undertake (Nietzsche, Einstein). However, it should be noted that inferiority feelings and temporary depressions also express themselves in small minimum letters.

A letter may not only be tall or small or deep, but also wide or narrow; it may widen itself in a left tending or right tending direction, or shrink from these directions; it also may widen itself to a reasonable extent or at the expense of its neighbors.

To judge, for example, the width of a letter in an individual handwriting, we must know the penmanship models on which this handwriting is based. In Palmer's models such letters as e, i, o, a, and s are supposed to be taller than they are wide, the m, n, and w wider than they are tall. Only deviations from these norms can be considered "wide" or "too wide," "narrow" or "too narrow."

The wide letter, the letter that takes up more than its "allotted" space as it moves to the right, is typical of the spontaneous, broadminded, and "large" writer, who is sociable and sympathetic, eager to share with you and willing to let you share with him; he is "extroverted." But if the letter is "too wide," if it seems to spread and unfold, as it were, at our expense, the writer is obtrusive, impudent, or simply an intruder.

The narrow letter, the letter that has surrendered part of its "allotted" space, is characteristic of the inhibited, uneasy, narrow-minded, economical writer, who is not sociable, who is prepared to share with you nor desirous of having you share with him; he is "introverted." But if a letter is "too narrow," then our subject is timid, secluded, suspicious, and avaricious. A narrow initial letter of a word betrays particularly the socially timid.

We often see narrow letters widely spaced, or wide letters closely following each other. Obviously, this is a coincidence of two contradictory tendencies: narrow letters widely spaced reveal one whose sympathy and generosity are either simulated or forced upon him by circumstances. Wide letters narrowly spaced betoken the liberal and sympathetic person who simulates the economical and concentrated worker either voluntarily or because of circumstances.

The letters between the first and the last letter, the body of the word, so to speak, portray the process of thinking that leads the writer from an intention to an accomplishment, a decision, an act. A clear, well-proportioned last letter indicates a clear and trustworthy decision; an illegible, neglected, or omitted last letter is a warning. A disproportionately tall last letter is characteristic of the person who not only has an opinion, but insists on it—because he has character, or because he is arrogant, opinionated.

Each sign in an analysis has meaning, but is reliable only as one aspect of the total analysis. So although the following letters are strong indicators by themselves, they cannot be regarded as proof of any fact about the writer until they are properly weighed.

There are many different ways of forming the letters of the alphabet:

A

- Picture the letter a (or any letter for that matter) with two hooks. A hook by nature grabs, hence it shows greed. The double hook implies avarice.
- Imagine the left leg extended far to the left (past). The fact that there is also a blotch hints of a "blotch" in the writer's past, which is very much on his mind.
- Consider the letter that is called a block letter. Its construction is simplified, showing intelligence and culture. Most books use block letters, and this may be an unconscious imitation.
- The markings on top of the letter are inexact and unnecessary. This shows inexactness on the part of the writer, but the fact that he did write the letter in such a manner shows him to be an unusual character.
- Picture the letter that shows a large loop with a knot. Loops made bigger than necessary to read the letter show pride. This particular form has been found among writers who take pride in their families.
- Imagine a knot in the letter. This shows toughness, hardness-someone who is apt to be thorough in what he undertakes and will not give up easily.
- Consider that the starting point of the letter is thick and close to the body, not extended to the left. The thick writing shows a materialistic nature.
- Capital letters, among other things, show an image of ego. Thus, the thin, narrow capital letter indicates shyness.
- Picture the left leg considerably longer than the right one, as if the man were running. It shows aggression and ambition.
- A round block letter depicts a form of construction of some kind and therefore shows a constructive thinker.
- The letter may be constructed in a square fashion, showing an interest in architecture or in mechanically related fields. The shape itself looks like a building brick.
- Imagine the left leg longer than the right, as the letter we spoke of above, but it descends deeper. This is the meddler. Because of the position he gets himself into, the writer will become argumentative when the person he is annoying flares up at him.
- Consider the capital A in the form of a small a. Since the capital letter shows the ego of the writer, a small letter indicates humility and modesty.
- When the bar of the A is missing, it shows carelessness and neglect. There are times when the A bar may be omitted and not have these meanings-when the writer is in a hurry, for instance-but if the writer always forms his A's like this, it implies slovenliness.
- Picture the arc that points back to the capital letter (the ego) and therefore shows egotism.
- Imagine the left leg stretching out to the left, showing a strong attachment to the past. Often these writers have a difficult time getting started on projects or even everyday things.
- Consider (a) crossings that are both inexact and their lack of completion forms what graphologists call open-mouthed ovals, which shows talkativeness. The more open the ovals are, the more talkative the writer is. When these letters are a regular feature of someone's writing,

he can be said to be both open and honest. However, if there were no oval letters closed, it would be best not to tell the writer any secrets—he may have difficulty keeping them.

- Of course, all these writers represent only different degrees of open-mindedness and openness; there are those who thirst for knowledge, and those who are merely curious; those whom we call frank, and those who are tactless; but none of them can be called selfish. A few overdo the openness, too. To entrust such a writer with a delicate secret may be disastrous, for he probably is not able even to hide his own; and since the opening exposes the lower zone, this may suggest a quality of indelicacy, possibly the exhibitionism of a libertine.
- Picture the letter showing an angular form. This indicates rigidity and hardness.
- Imagine the low 'A' bar. Like the low t bar, it shows an inferiority complex. Since the capital letter reflects the ego, this low bar hints at reduced self-esteem.
- Consider the letter that shows a peculiar shape. Whenever strange looking shapes appear, we see sexual perversion and a strong sexual imagination. (However, these letters should be compared with the rest of the writing.) If this distortion is what he thinks the letter should be, imagine what he thinks a sexual relationship should be.
- Picture the letter resembling an A bar, which in reality is an in-turned arc, piercing the capital (the ego). The writer is destroying his ego, showing strong depression and suicidal tendencies.
- A similar meaning is indicated when the A bar strongly descends—its very direction implies that the writer is down in the dumps.
- The letter, which is encircled several times, reflects the feeling of living in one's own world of imagination. The writer is trying to protect himself by not allowing anyone else in. If anyone ever does penetrate, he will not find it easy to change the writer's ideas.
- Loops by nature are showy; therefore, such a writer discloses vanity. (Note: Do not confuse loops with knots, which show a different meaning).
- The upward rounded stroke reveals the performer, the entertainer. You can almost see him bowing to the audience as he makes this flamboyant upward stroke.
- Imagine the letter, which is ink-filled, pasty, and blotchy. It shows sensuality, as if the writer's guts were pouring out on the page from the passion inside him.
- Consider the oval letter open at the bottom. (Before you can analyze this letter, you must make certain that it was not the writing tool that erred. Pens do sometimes "gap.") This shows the embezzler, the crook, the hypocrite. The fact that there is something missing in its construction implies a similar lack in the writer's makeup. What is missing is honesty, as though there were a hole inside him, where everything decent fell through.
- Picture the left side of the oval open. This writer cleverly conceals this side of his nature (the opening is tiny), but his motive is strictly for himself, and he is greedy. Obviously, he is also untrustworthy. Often people who write like this are found to be neurotic.
- Imagine the person who writes as if he were bending away from something that may hurt him; this reveals himself as touchy and sensitive. The inward, bent right stroke shows him protecting himself.
- Consider the letter that is knotted (not to be confused with a loop). The knot shows that, although the letter was already closed, the writer added the knot, just to make sure. It shows secretiveness, reserved manner, introversion, and one who rarely allows people to get to know

him. When coupled with other signs in the writing, this form often appears in the writing of dishonest people.

- Letters may be written quite square-shaped. People who write in this fashion show an aptitude for construction and mechanical ability.

B

- Picture the bottom arc of the letter 'B' inflated. Inflation shows vanity. In addition, the under length extends past the body of the letter itself out to the left. This writer puts himself on a pedestal and thereby calls attention to himself, underlining his own importance. His ego is represented by the capital letter and the pedestal by the extended under length. Since the bottom arc is inflated, corresponding to the lower zone, this also shows materialism.
- Imagine the stroke that extends upward. It shows one, who is willing to undertake a new project of some kind, though it may be risky. The upstroke appears to be pointing to the heavens, to outer space.
- The constant changes in a letter indicate a hypochondriac. He always feels that there is something wrong with him. Whatever he does is not good enough, and he returns and changes the letter repeatedly.
- Consider the complicated, overdone, ugly letter; this shows vulgarity-one who is loud, corresponding to the gaudy letter he produces. He will often be pedantic about trivial details.
- Picture the letter that has a sharp top. When a particular part of a letter should be round and instead is pointed, as if it were a knife, we see resentment.
- When the pointed (or angular) shape is at the bottom of a letter that would ordinarily be round, it indicates resentment. In addition, here is a piercing, sharp personality, bent on getting his own way. The angular shape reveals hardness and rigidity, especially when it dips into the lower (physical) zone for some strength.
- When there is a combination of these writings, sharp at the top as well as at the bottom, it thus shows the same traits. There is no way out, since both sides are angular also; hence, we see a person who will not compromise.
- Imagine the round beginning stroke. This shows talkativeness in the writer, plus a sense of humor. This extra beginning stroke was not necessary, but it was as if the writer had to tell something to somebody-pull someone over to whisper in his ear.
- When the end stroke ascends to the upper zone, it shows imagination and high-mindedness. Many poets write this hand.
- The hooked letter, which is also angular, shows stubbornness. As we know, hooks hold on to something: they do not want to let go.

C

- Consider the script of the following ©: the beginning stroke is in, then, down, around, and over. This personality seems to be always computing something. The writer may be in trouble, but he persists and gets out of it. The shape itself looks like a side view of the human brain.

- Picture the angularly shaped letter ©; this shows what an angular shape represents; speed. The writer is quick and usually more intelligent than the round (arcade) writer, so we see intelligence.

D

- Imagine the letter written in two parts. We see the individual standing alone. Since this letter (D) is normally made of connected lines, this technique of writing shows a deficiency in adjusting to what others may do.
- The simple letter (d) with an arc at the right shows taste. The writer has a flair for the finer things of life. Try writing this letter. You will feel the grace of it.
- The letter, which is written in the form of a musical note, shows musical interest.
- Consider the upper length, which extends quite high into the upper zone; this shows a moral personality; this is a person who respects spiritual ideals.
- When the letter is looped, it shows vanity and sensitivity, as if the loops were an added shield of protection from getting hurt.
- There are letters, which are called the Greek d, e, and g; because they resemble the way those letters are formed in the Greek alphabet. When two or all three of them appear repeatedly in someone's handwriting, it is a sign of culture, of a literary-oriented individual. Such letters are usually found among intellectuals and people with high IQs, and their presence indicates speed and good taste. If only one of these signs appears-and especially if it is relatively infrequent-, we see someone who is trying to appear cultured, but is not quite.
- When the head of the letter is written downward, demonstrating the writer's feelings, it shows pessimism and depression.
- Whenever two different ways of writing the same letter appears, it indicates versatility. (In the capital I, it hints at someone who is not quite sure who he is, so he tries out different personalities.)
- When the loop is harmoniously swung around, we see one of two things: in a superior script, logic in decision-making; in an inferior script, an attempt to use logic that the writer does not possess. A superior script is one that often contains original letterforms, simplicity, words and lines clearly separated and usually speedy writing. An inferior script is one that often contains lack of originality, a strong adherence to copybook standard, ostentation, and usually a slow hand, with words and lines, which entangle.
- When there is a nice 'swing' in writing the letter, it reflects the mind's ability to move in whatever direction is necessary.
- When the letters are connected, it shows the power of deduction. This writer uses logic, building fact upon fact, just as he places letter upon letter.
- Picture capital letters, which are excessively large. Since the capital letter represents the ego, they show pride, vanity, conceit, and jealousy.

E

- Imagine the letter (e) written with a loop and itself in the form of a garland. Garlands indicate friendliness. The round, easy way it is written shows casualness, lightheartedness, even carelessness.
- When the end stroke comes up, over, and down the left side, it shows someone who distorts facts. Picture the beginning of the end stroke (at the right side of the letter) as the writer's right ear. By the time the stroke has traveled around to where it ends (by the left ear), the story has changed. The true story went in one ear and out the other.
- Consider the letter as two concave arcs. This capital E looks like two eyes staring at something and it denotes the keen observer.
- When the beginning stroke touches the top part of the letter, like a weight of some kind pressing down on it, it shows the writer's difficulty in handling his concerns.
- Picture an underline that would underline the rest of the word. The fashion in which the writer extends this capital (the ego) shows self-admiration.

F

- Imagine wavy lines (in the capital F), as we learned from the t bar, wavy lines indicate gaiety, a sense of fun, often the practical joker.
- When the top stroke extends over the whole word, it shows a feeling of protection. This is a masculine quality, but it is found in many women, especially those bringing up children alone.
- Simplified strokes show the writer's urge to speed and a lack of adornment in his personal life-style.
- When the letter contains a knot, it reveals toughness
- Consider the 'f' written as a triangular shape with the end stroke horizontal. Angles, as we know, show hardness, and there are three of them here, all in the lower zone. This hints at a strong resistance to interference absolutely any interference whatsoever. It is probably caused by sexual frustration.

For the letter g, please view in the graphology course

H

- Picture the down stroke (of the 'h') extending under the body of the letter and to the left. This person, because of his stubborn nature, would rather fight than compromise. The stubbornness is demonstrated by the long down stroke, as though he were clouting someone. The fact that he would prefer to fight for his position is shown by the leftward tendency. Not only does he not end the letter with a rightward finishing stroke (which is normal and shows a good relationship to the other person), but he goes the opposite way, leftward. This declares defiantly that he is withdrawing his social attentions from the other person.
- Note: If an individual's handwriting tends toward a specific direction in one particular zone, it indicates a strong meaning. This very writing is such an example. This letter shows a vertical writing in general, but a lower zone with a distinct tendency toward the left-reclined writing. This shows that, although the writer maintains a more or less stable posture in his intellectual

and everyday life, in matters of sex or money or materialistic pleasures, he effects a certain withdrawal.

- Imagine a vulgar-looking and ornate letter ('H') that has a vertical line added in unnecessarily between the left and right parts. Obviously this writer displays an undue claim of self-importance. Adolf Hitler wrote this way. (Many graphologists believe that the vertical line accentuated his mustache.)
- Consider the upper zone that hardly exists at all. Hence, this writer does not believe in spiritual ideals.
- When the upper zone is large-say three to four times the size of the middle zone, we see an idealistic, spiritual, and often religious individual.
- Picture no end stroke to the letter. Since the end stroke represents the relationship to one's fellowman, we see meanness here.

For the letter i, please view in the graphology course

J

- Imagine that the (J) loop is tremendous and extends to the left. This writing is found among many male homosexuals. The loop is similar to the under length of the g and suggests masculinity. The fact that it veers to the left, although the letter itself inclines to the right, shows what reclined writing would show-an opposite role. If the writer is male, we see him playing the female role. The rightward tendency of the other two zones shows him to be quite extroverted; the leftward lower zone hints that he is introverted sexually.
- Note: It is very difficult for a graphologist to say definitely whether an individual is a homosexual. What he can detect is that the person thinks of himself as sexually unusual. Distortions in the lower zone or strangely shaped letters show a sex life that is of an uncommon sort, but not necessarily homosexuality. Remember that this is what the writer himself feels. The homosexual who does not consider homosexuality strange will not reflect this in his writings. Since the left represents the past (the mother), apparently in the writer's youth, he became confused about the proper role he was to play in life. He rejected the father role and preferred the mother figure, which apparently evidenced more warmth. As an adult, the former child now seeks this same nonviolent warmth.

K

- Consider the letter ('K') split into different parts. It shows someone who lacks adjustment and can be compared to disconnected writing. It is as though, through the spaces where he did not write, intuition of some kind seeped in. The writer is usually quite clever and has many ideas, although he doesn't do things as most other people do (indicated by the unusual splitting of the letter).

- Picture the end stroke (of the 'k') as a down stroke, made with considerable pressure and extended quite deeply into the lower zone. This shows someone on the defensive; he keeps his "hand" at his side instead of reaching out with it. He dips into the lower zone for strength and stresses it. This hints at brutality and stubbornness.

L

- Imagine the horizontal stroke (of the 'L') darkened (technically called shading). This unbalanced distribution of shading (one area of the letter has it, the others do not), shows poor circulation plus moodiness. This kind of writing often occurs at puberty or menopause. The shaded area created by heavy pressure seems to suggest a physical condition of which the body is aware and to which it responds. Since only the middle zone is heavily pressured, the condition lies somewhere in mid-body, probably in the abdominal area.
- Consider the letter ('L') that looks like a zero; this indicates someone with a mathematical bent.
- Picture the down stroke (in the 'L') severed into two parts. Imagine this letter superimposed over the body of a person. The break would lie somewhere in the area of the heart. Therefore we see a weak heart or one that may be about to have an attack.
- Consider the letter written in a highly simplified manner; whenever a letter is simplified and still contains all the parts necessary for reading, we see a quick, sensible mind.
- When the letter ('L') is in the shape of a number 4, it shows a love of order and method. The square shape indicates a desire to put things in some kind of order, and the resemblance to a number adds one who is methodical.

M

- (Note: The letter m is considered one of the most important letters.)
- Picture a diagram of the basic letter M, consisting of its three humps. The first hump represents the writer's ego; the second hump represents his social status; the third hump represents other people. Should a particular hump not reflect the basic M, we look for variations, as we looked for variations from the school model (Palmer Method) and analyze the deviations.
- Imagine the letter ('m') that shows an arc curving under the body of the letter. It illustrates the performer, the speechmaker; the arc looks like an arm making a kind of gesture to the audience.
- When only two "tops" (humps) are made, the first represents the ego and the second the other person. When the first part is higher than the second is, we see the writer's ego as of more importance than the other person. He is probably proud and conceited.
- When the first part of the letter is lower than the second part, although the whole letter itself mounts toward the end, it shows ambition. The writer's ego is lower than the image he has of the other person. This indicates an inferiority complex, one that is dependent on others' opinions.
- Imagine the letter ('m') looped and large; loops are an attention-getting device. In addition, the blown-up size of this letter indicates vanity.

- Consider the capital letter ('M') that, although it has the 'opportunity' to show off its ego by making itself larger than the rest of the word, does not do so. This indicates a writer who is modest, simple, and retiring.
- Obviously a letter made in the form of a musical note, shows musical interest.
- When the starting stroke, instead of beginning from the left, starts from the right, as though the writer needed some extra flourish to communicate his thoughts, we see talkativeness and a good sense of humor here.
- Picture the ugly-looking letter, where the middle stroke descends sharply, showing materialism. Its ugly shape indicates vulgarity.
- Imagine the middle hump is lower than the other two. Since the second hump shows the social status of the writer, this form implies dissatisfaction with his social position or his job. People who feel this way tend to rely heavily on public opinion in deciding on a course of action.
- When the middle hump is highest of the three, this writer relies more on his own opinion than on that of others. Because the second hump is "climbing" above the first and third, we see an ambitious person, who may step on others to attain his goal.
- Consider the letter ('m') written in a wavy fashion, without distinct shape. This shows changeability. A diplomat, who must often evade ticklish situations, might write in this manner.
- Picture the letter that is called a "thready connection." Making the proper upstrokes and down strokes was too much trouble for this writer. He takes the easy way out and avoids them all. People who write like this usually find it difficult to make decisions and are prone to lapse into hysteria. Note: This thready M is not to be confused with the thready dying out of a word, which implies unwillingness to commit oneself—a subtle difference. (See Chapter 11, note 5.)
- Imagine the letter written in the garland form—open at the top. The garland betokens a friendly, easygoing, kind individual, which does not conceal how he feels. Its round form shows warmth and softness.
- When the angle changes, we see a person who cannot decide whether he wants to live in the past, present, or future. When the writing shows only two changes in angle the indecision is not as severe as when the writing changes angles in three directions. Nevertheless, the writer is torn.
- Consider the small, crowded 'm.' Since the m represents so many social aspects of the individual, this letter indicates a narrow-minded person who chooses to crowd himself in. He is probably shy.
- The rounded letter ('m') shows someone with a heart of gold. Roundness implies softness, like a bouncing ball, whereas angularity implies hardness, sharpness, like the point of a knife.
- There are instances when it is a good idea to watch the writer while he writes. He may take his hand off the page and make a nearly conscious decision as to how the letter should be completed. If one goes over the letter without lifting the writing tool, one has to use what are called covering-up strokes—the upstroke and the down stroke share the same line. Covering-up strokes indicate that the writer is hiding something. It usually involves cheating in one manner or another, and hence the writer tries to show as little of himself as possible, avoiding separate up-strokes and down strokes, since separate strokes would show more of his true personality than he wants to reveal.

- Picture strokes which are broken, although there is no doubt that the letter is an 'm.' Writing like this is found among frugal persons (as though they were saving by not filling in the entire letter) and among nervous people. The latter seem to need to lift the hand from the page, possibly because it trembles.
- Imagine the third hump is the highest of the three. Since the third hump depicts the writer's relationship with other people, this shows envy. He has placed others on a pedestal higher than himself and now begrudges the heights to which they have risen.
- Consider the end stroke going to the right and down. Since the normal, social thing would be to extend the final to the right; this down stroke betokens a pessimistic attitude. This writer sulks and probably suffers from depression. His writing is directed downward to reflect his feelings.
- Picture 'tacky elaboration.' This reflects exaggeration, because of the unnecessary strokes and surely, a lack of taste.
- Imagine the beginning stroke is hooked. A hook can reveal egotism, greed, and stubbornness. Here the hook represents ego, and because it points inward toward the first hump of the M, it shows selfishness.
- Consider the beginning stroke that is both large and flourished. Since the first part of the 'm' shows the ego, we see snootiness. The writer is trying to give an exaggerated image of his own worth. When used in an ungraceful manner like this, flourish strokes show false pretense and affectation.
- When the various humps are a uniform height, we see intelligence, good taste, and a generally amiable disposition. Its similarity to the block letter, which shows simplicity, implies intelligence, and good taste is shown by the very fact that the writer has chosen the simplest possible form. We read good disposition in the equal size of the humps—none distorts the others; social status, ego, and relationship to his fellowman are all in due proportion.
- The end down stroke may be significantly lighter than the rest of the letter. This writer has a mean streak in him. He cuts off his relationships with his fellowman (the shortened third hump). In addition, since the light down stroke heads in the direction of the lower (sexual) zone, he probably cannot enjoy marital relationships in the normal way. The combination of meanness and inability to enjoy normal sex hints that this writer is by nature a sadist. (See chapter 6.)
- Picture the end down stroke that is considerably more lightly written than the rest of the letter. If it continues into the lower zone, the area where the strength of the individual lies, it implies fatigue and weakness.
- The end stroke, which is written with heavy pressure, indicates brutality. There are two reasons for this: (1) all end strokes show the writer's relationship to the other person, and (2) the third part of the m also shows this. Thus, this personality trait is emphasized.
- Imagine the end stroke that goes up into the upper zone and ends in a heavy dot. The upper zone indicates the imaginative and intellectual aspect of the writer, and the leftward tendency of the stroke reveals negativism about him. (Leftward tendencies often mean negativism and rightward tendencies positivism.) The heavy pressure of the dot shows materialism. Adding up these facts, we conclude that this writer engages in calculating flattery.

- Consider when the end stroke is hooked. A hook in general shows tenacity, and when it is found at the end of the 'm' (relationship to others), we see someone whose dealings are marked by stubbornness.
- Picture the end stroke that extends into the upper zone (spirituality, mysticism). When this end stroke is found at the last part of the 'm' (relationship with other people), we see one who couches his human relationships in religious terms.

N

- The letter n and the capital N are overshadowed, in terms of importance, by the letter M. We usually find that the way the writer writes the beginning and the end strokes of the n will be like that of the m. The m and n have the same form and therefore, the same meaning. The m is usually written in the form of an arcade, and likewise the n.

O

- Picture the letter 'o' as a closed oval-at the top; it shows a person who is secretive. The degree of closedness of the oval letters reflects the degree of closedness in the person.
- When we use the expression "oval letter," we mean a, o, the middle zones of g and d, or any other letter containing an oval shape.
- The knotted letter 'o' indicates great secrecy. When there is more than one knot or when the oval is "double knotted," the need for privacy is even more powerful. This form often appears in the handwriting of criminals, who obviously lock themselves in with these knots so (they feel) they will not be found out. When knotted ovals appear throughout the handwriting, we often find a paranoid personality. This person feels that somebody out there is against him and he must lock himself in for protection.
- Naturally, the more closed the ovals, the more introverted the individual. When one makes a knot or loop (especially double ones), it means that the letter was not closed tightly enough for the writer. By going over it, he convinces himself that he has plugged all the "leaks."
- When the oval is open, the opposite of the closed oval is revealed. Its openness at the top indicates talkativeness, sincerity. The writer is not bottled up but is thoroughly extroverted.
- We often see reclined (leftward) writing with open ovals. Although reclined writing hints at withdrawal and reserve, there is no contradiction. When such a writer is approached, though by nature reserved, he is nonetheless able to respond. By contrast, the reclined writer with closed ovals is usually unable to come out of his shell at all.
- On the other hand, where the writing is inclined (rightward) but the ovals are closed, we see a person who is really warm, but when exposed to certain situations, in public or private, he closes up and does not know what to say. This is not because he is cold-he is merely subject to an unreasoning fear of the particular person or thing with which he is faced. When opened oval-shaped letters at the top appear with inclined writing, we often find the broad-minded individual. This writer is sincere, but it would be advisable not to tell him any important secrets; it is difficult for him to keep confidences. If there are some open and some closed ovals, then he

probably can be trusted with a secret, since he knows how to hold his tongue when it's important.

- Imagine the 'o' that really looks like an e, but it's not. If you try to copy it, you will see nothing unnecessary in the writing. It has a beginning stroke and an end stroke, the letter itself inside may pass for an o. Unlike the regular 'o', which is usually written in two motions—a counter-clockwise swoop, forming a complete circle, followed by an end stroke—this letter is written in a single motion. This writer has a way of avoiding extra effort.
- Consider the oval, which is open but looped. This writer sets traps. He is also very shrewd. When he opens his mouth (ovals reflect the mouth in shape) and speaks in a way that appears to be open and honest, he is trying to lure you into something. Once you agree, the trap (loops) snaps shut.

P

- Picture the letter 'p' made in two arcs, looking as though it was assembled or constructed. Any such form shows creative ability.
- Imagine the stroke without the hump, and can only be read as the letter 'p' by seeing the entire word. This indicates neglectfulness and impatience, possibly forgetfulness, and the speed with which it is written implies liveliness.
- When two straight, simple and fast short lines form an angle at the top and 'hint' of a 'p', they often show the quick, brilliant mind, able to solve puzzles rapidly. When simplified writing is combined with quick writing, it is a sign of superior intelligence.
- The letter 'p' may look as if it were wearing a top hat. Since this structure reaches into the upper zone, we see an inspirational, idealistic personality.
- When we see the hump on the wrong side of the stem, we obviously have a writer with unusual habits. He is often shy; he places the hump where he feels people won't see it and thus avoids the limelight.
- The letter may be written on a base, a pedestal. This shows artistic taste and also draws attention to what the writer has in mind. The base makes the letter into a "drawing," but since it (he feels) is not properly part of the letter, it also indicates a certain degree of falseness in the writer. And, not being necessary, it shows affectation.

Q

- The Q, excluding the diagonal bar, has the same interpretation as that of the o (without this bar, it is an o). But it is useful to notice changes in pressure in the diagonal bar itself. In most cases, the writer usually lifts his hand and writes the bar as a separate stroke.
- Consider the diagonal bar (of the 'Q') written in much heavier pressure than the body of the letter. As we have seen, heavy pressure shows brutality. Here, it's like a club that is being held over someone's head.

R

- Picture the letter ('r') with two loops. Loops show vanity and here indicate an attempt to inflate the writer's image by adding unnecessary extras, as if he were saying, "There is more to me than just this." Two loops hint that the vanity has affected the writer's thinking, perhaps prejudicing it.
- The second part of the letter ('r') may be lower than the first. This shows curiosity-the first part seems to be looking over the shoulder of the other part. Very often, where this shape of letter occurs, the i dot is correspondingly offset as if it too wanted to see what was happening.
- When this letter looks like a round blob, it is an unimpressive way of being written. This shows the lazy individual, perhaps a dullard, and since it hasn't a hint of an angle, he possesses no aggressiveness whatsoever.
- The written letter 'r' may show strong visual qualities. It resembles the frame of a pair of glasses, its two top points being the eyes. Many people whose eyes are a major factor in their occupation, such as painters, designers, interior decorators (even graphologists), write this broad-structured letter. It also appears often in the writings of people who are considered fancy dressers. The two top parts of the letter can be seen as shoulders and the bottom strokes as perhaps a cape or stole.

S

- Imagine the letter s that resembles the dollar sign; we know that money is on the writer's mind. For the letter t, please view in the graphology course

U

- The very nature of the letter u is a garland, which implies the easygoing, friendly human being. When this natural form is changed-for example, into an angular shape, we see a writer with a strong resistance to friendliness. The angle shows hardness in general, and here the hardness is emphasized.
- Consider the wavy-lined letter ('u'). This writer has the diplomatic touch and tries to be slippery and not commit himself to a particular course of action. Wavy-lined writing also shows versatility.

V

- Picture a word, such as 'leave.' The word starts in a connected fashion, and suddenly the right side of the letter 'v' rises up and seems to be saying, "I've had enough, let me out of here!" The end of the word is left stranded, alone--a sign of revolt, of one who wants to break away from the conditions as they are.

- Imagine a hook at the top of the upstroke. The 'v' by its very nature, being angular, represents hardness, but that does not seem to be enough for this writer, for he also adds a hook. He is probably mean, the kind of person who seeks revenge for slights. Here he had already finished writing the letter but, having some unfinished business to tend to, he hooked back onto the end stroke.

W

The letter 'W' has a 'right' to be angular (as does the v), but its simplified form shows intelligence and its angularity a piercing mind.

X

- The x naturally looks like a tough letter, as though two men were dueling with swords. When, the end stroke extends an already 'belligerent' letter into the lower zone (to pick up some strength) we see a person with a fierce temper.
- Consider two separate strokes crossing each other. The x shows a fighting nature when it is written in two strokes that are diagonals. The fact that the strokes cross in the middle shows exactness.
- Note: An 'x' made in the cursive fashion does not show a fighting nature--that is only indicated when the strokes are made as diagonals.

Y

- Picture the letter ('y') made in a soft manner (resembling the Palmer Method, which is by nature, a round kind of writing). Any letter with a gentle loop in the lower zone shows friendliness and kindness in relation to the writer's physical drive.

Z

- Consider the end stroke (of the 'z'), which descends when it should be horizontal. This shows that the writer finds himself in a state of depression.

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