

2013

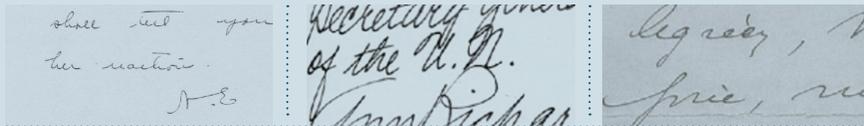
Maresi de Monchy

Phobia in Handwriting

it, op zondagmorgen via Radio 5 en op woensdagmorgen via Radio 4.
 te Deum laudamus, U God loven wij, zijn de beginwoorden van een oudchristelijke lofzang.
 vroeger is deze toegeschreven aan de kerkvaders Ambrosius en Augustinus, maar
 tegenwoordig wordt Nicetas Remesina (overleden ca 360) als de auteur beschouwd.

Patricia Siegel

Women of the World



Lois Vaisman

Today's College Generation

Bernadette Keefe and Monique Riley

An International Approach to Graphology

When Penny returned she initially seemed to be able to cope but
 after a couple of weeks she started to take sick leave again without
 communicating that she was going to have to take the day off. As a



2013 CONFERENCE PRESENTATION

March 9

Maresi de Monchy

Phobia and Handwriting

Maresi de Monchy was from The Netherlands and was one of Europe's most respected graphologists. She was also a psychologist, the former president of the Dutch Graphological Society, a member of the Dutch Order of Graphologists, the European Graphological Association and the Dutch Institute for Psychological Help.

Her presentation on phobias and anxiety in handwriting was the result of extensive research of the handwritings of people diagnosed with phobia in The Netherlands and Great Britain. Maresi described the types of phobias and then showed handwritings that illustrated the signs of phobia. These deeply rooted fears cause panic attacks and prevent a person from leading a normal life. The underlying cause of phobias is anxiety caused by a trauma early in life or a chemical imbalance in the brain. The phobias usually show up during puberty.

The main manifestation of a phobia in the handwriting is lack of spontaneity. Letter forms often appear narrow and arcaded, rigid, tense, lacking garlands, and having wide right margins. The writer is afraid to move forward and take chances.

One example was a handwriting of a woman who wanted to become a stewardess. Her perfect, constrained writing showed she could not handle emergencies. She admitted to being phobic about making mistakes. Most interesting of all, there was the writing of a man who was afraid to cross the street. It is probable he was abused as a child. Once medication was prescribed, the phobia indicators in his writing greatly diminished. After the medication, his writing showed fluidity and movement. His fear of crossing the street may have been his desire to remain a child and be protected, as he could not cross the street without help.

Maresi concluded phobias and anxiety can be detected in handwriting and in many cases treated or resolved. The following synopsis is from her presentation. Phobia is a persistent and irrational anxiety disorder, or fear of a certain object, animal, activity, or situation that poses little to no actual danger. With Phobic Disorders, anxiety is experienced if the person confronts the dreaded object or situation (DSM-IV).

Causes Specific phobias are the most common psychiatric disorders, affecting up to 10% of people. Specific phobias are an anxiety disorder in which a person may feel extremely anxious or have a panic attack when exposed to the object of fear. There are a large variety of causes of phobias; usually they are based on traumatic experiences (sometimes in early youth), mental or physical abuse, etc. In severe cases the anxiety may lead to compulsive and/or obsessive behavior.

Common (simple) phobias* include the fear of:

- Blood, injections, and other medical procedures
- Leaving the house/going on the street
- Certain animals (for instance, dogs, spiders or snakes)
- Flying
- Enclosed spaces
- High places
- Insects or spiders

Maresi de Monchy *(continued)*

Symptoms

Being exposed to the feared object, or even thinking about being exposed to it, causes an anxiety reaction and, in some circumstances, severe panic attacks. This fear or anxiety is much stronger than the real threat. The following symptoms might occur (DSM-IV):

1. Trembling, twitching, or feeling shaky
2. Muscle tension, aches, or soreness
3. Restlessness
4. Easy fatigability
5. Shortness of breath or smothering sensations
6. Palpitations or accelerated heart rate (tachycardia)
7. Sweating, or cold clammy hands
8. Dry mouth
9. Dizziness or lightheadedness
10. Nausea, diarrhea, or other abdominal distress
11. Flashes (hot flashes) or chills
12. Frequent urination
13. Trouble swallowing or "lump in throat"
14. Feeling keyed up or on edge
15. Exaggerated startle response
16. Difficulty concentrating or "mind going blank" because of anxiety
17. Trouble falling or staying asleep
18. Irritability

*Only common, simple phobias are mentioned; multiple phobias etc. will not be discussed here

At least six of the listed symptoms are often present when anxious (not including symptoms present only during panic attacks).

The person will avoid situations in which he or she may come into contact with the feared object, animal or situation — for example, avoiding driving through tunnels, if tunnels are the subject of the phobia. This type of avoidance can interfere with one's job and social life. The victim may feel weak or cowardly and lose self-esteem when avoiding the object of the phobia.

Phobia in Handwriting

In many cases medication, often in combination with psycho-therapy, can help the patient to cope with phobia successfully, depending the severity of the final diagnosis.

Can we see phobia in handwriting? It is very difficult to be completely sure if the producer of the manuscript suffers indeed of some kind of phobia. One can, however, evaluate the classic signs of anxiety in handwriting, as anxiety is the dominant factor in phobic behavior, and presume that the person is, or could be phobic. But if a phobia is diagnosed in a person, one can — following these classic signs — clearly see the symptoms.

The classic signs of Anxiety in Handwriting are

- Usually slow writing
- Small writing, meaning small letter forms
- Correct letter forms
- Perfect, very precise writing
- Precise punctuation
- Disconnected writing
- Often, but not always, a narrow left margin
- Usually a wide right margin

Maresi de Monchy *(continued)*

- Narrow handwriting
- Usually upright, and often left slanted handwriting
- A high degree of tension (Pophal IVa, IVb,V)
- Arcade forms (in narrow writing)
- Very light, or very heavy pressure
- High, usually narrow, upper zones
- Covering strokes
- A wide, to an extreme, distance between the words

It is not necessary that all graphic signs mentioned above are present in the handwriting of a phobic person; however, the majority of the symptoms or signs should be present. Also, to define the person as a phobic writer, six of the physical characteristics should be present.

Note: Medication will not only influence the patient's behavior, but also the handwriting!

Illustrations of the handwritings described are on the following pages.

Handwriting 1

Woman: 31 years old

Phobia: Emetophobia (fear of vomiting) and social phobia. Receiving medication and psychotherapy.

This person suffers seriously from her situation, as she explains in the letter. The handwriting shows varying pressure; sometimes light, sometimes (a bit) heavier.

Looking at the manuscript, many graphic signs correspond to a phobic handwriting:

Graphic Signs

- Slow
- Small
- Correct letter forms
- "Perfect", very precise writing
- Precise punctuation
- Has a rather wide right margin
- Upright slant
- High degree of tension (IVa)
- Arcade forms
- Light and sometimes heavier pressure



**Maresi
de Monchy**
(continued)

104

(Medium pressure)

17 Mildmay Street,
Lincoln,
Lincs.

LWI 3HR

3/6/96

Dear Marion,

I am writing to you in response to a brief article in the Phobics' Society newsletter. I hope this information will be of use to you!

I am 31 years old, female and suffering from Emetophobia (and maybe social phobia too!) I have never really enjoyed people being sick - but then again, who has?! However, a real fear of vomit/vomiting has been a significant problem for approximately six years, since when it has been a disabling illness, causing me a lot of grief. Strangely, I can recall many people who were sick during my childhood and adolescence, the place, the reasons why, the colour even in one instance! I, myself, had not been sick (until recently) for a period of almost 20 years.

When the Emetophobia became a real problem - not just a strong dislike, but a TERRIFYING FEAR - coincided with buying my first house and doing it

**Maresi
de Monchy**
(continued)

up over a six week period; taking in a lodger who was totally incompatible with me; a recent breakdown in a two year relationship and the introduction of numerous paper-tasks involving paper work due to the implementation of the National Curriculum. (I am a teacher!) Following a course of tablets - Anafranil and later Buspar or was it Favorin ... I can't remember! ... and a couple of visits to a Clinical Psychologist (a waste of time!) and a few weeks off work, I improved and gradually became able to face life again!

Almost two years ago, I was suddenly ill again.. more seriously this time. Again, I was given medication by my G.P. (Favorin) but 5 months later, the Doctor at the Day Hospital gave me Imipramine (150mg./day) which seemed better. Eighteen months later I am still on the same dose, and seeing a Clinical Psychologist fortnightly.

The specific symptoms are too many to write - but in my 10 year career, I've only had 1 day off until Emetophobia struck. I needed eight months off last year! The symptoms...

shaking

twitching

sweating

tingling hands, feet, nose

churning stomach

Maresi de Monchy *(continued)*

Handwriting 2

Woman: 38 years old

Suffers from multiple phobias: Agoraphobia, social phobia, compulsive behavior, anxious about being abandoned. Receiving medication

The handwriting has a regular, fairly heavy pressure. At first sight, the manuscript shows classic graphic signs that are found in phobic patients.

Graphic Signs

- Slow
- Small
- Correct letter forms
- "Perfect", very precise writing
- Precise punctuation
- Disconnected
- Upright slant
- High degree of tension (Pophal IVb-V)
- Arcade forms
- Fairly heavy pressure
- Covering strokes

Conclusion

Both handwritings seem printed, as if coming straight out of a book. It shows that the author has a strong wish to be perfect; every detail in the writing has been considered; it must have taken her much time to write the lines. The visible tension is extremely high, and the energy involved to produce the (copied) text, with such extreme precision, must have been tremendous.

There seems to be no free will involved, only compulsion. The author is imprisoned in her world, full of anxiety. Is it a wish to be perfect, to fulfill the expectations of the society she lives in? It makes one sad to realize that a phobic person seems to lack a "free will", living constantly — at least in this case — in a self created prison.



**Maresi
de Monchy**
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Handwriting 1 Detail

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Handwriting 2 Detail

2013 CONFERENCE PRESENTATION

May 19

Patricia Siegel

Women of the World

Pat Siegel is President of The American Society of Professional Graphologists. She is a practicing handwriting analyst, executive coach, and handwriting identification examiner. She is a former faculty member who taught accredited courses in the Psychology of Handwriting at New School for Social Research.

Over the last couple of generations there has been a revolutionary shift in attitudes about women's roles and potential. This presentation explores how different women, with inherently different personalities and backgrounds, manage to navigate their own way to follow their dreams. It is updated from the initial ASPG presentation.

Some women achieve beyond the typical expectations of their day. They confront personal bias, prejudice and glass ceilings; they find ways to turn limitations into opportunities. Their motivation, personality and sheer talent, within the context of their personal backgrounds and generational and cultural influences, converge to propel these women to reach unusual success in their fields.

Each of the women presented here has traveled an individual journey. Their handwritings provide a window into the dynamics that made them stand out in a world that often did not welcome their ambitions. As there is no generic woman, there is no generic story of success.

For the most part, these women achieved in environments dominated by men. How they rose to prominence and handled the challenges they faced are lessons for us all. The obstacles are both external, ingrained biases and expectations of their families and environment, as well as internal, biases stemming from childhood, personal needs and fears.

The external barriers to women's success include both conscious and unconscious stereotyping, which in turn influence women's internal perceptions about their abilities and choices. Gender-defined roles and cultural expectations create barriers causing many women to lower their own expectations.

In schools, boys who dominate communication are considered precocious, while outspoken girls are often labeled obnoxious or aggressive. Parents who demand high grades from their daughters may also want them to be polite and not to brag, argue or question authority, at least in the times when the women featured here matured.

Some women may fear success, concerned that they will be rejected as not being feminine, or they themselves may dislike behaviors they perceive as needed to achieve. Women's ethic of caring and the importance they place on relationships may create internal ambivalence. They are often criticized for being insufficiently committed as parents and as professionals.

What then are the circumstances and characteristics needed for women to succeed? Sally Morgan Reis' ongoing studies of talented women found that most but not all have nurturing families, although a few were distant or abusive. Patricia Wellingham-Jones found motivation in the special relationships between young girls



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Patricia Siegel
(continued)

and their fathers who supported their daughters' independence and growth. Successful women as girls were allowed more freedom than their peers. They were asked to reason and assess, not merely to obey. Their families tended to be upwardly aspiring.

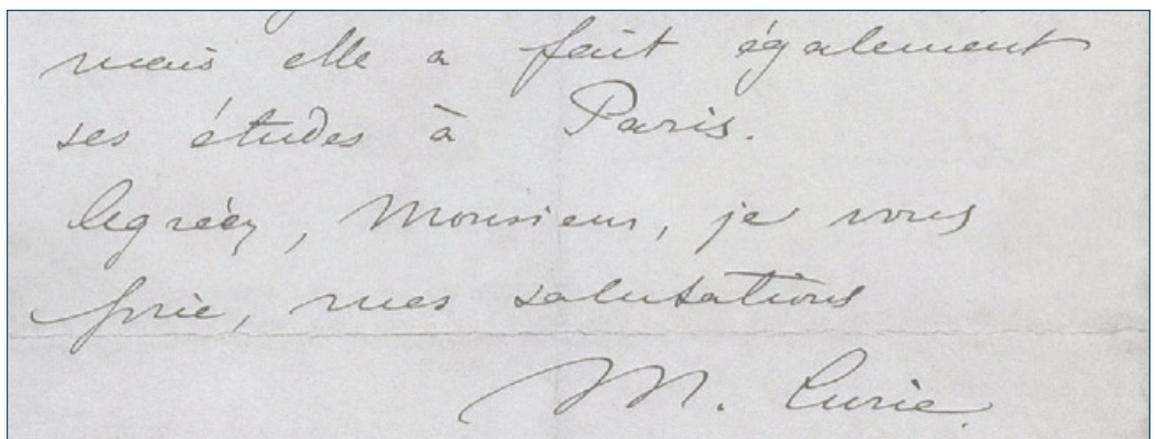
Of course, each woman has a different set of circumstances and personal motivations that lead to her success. The one trait exhibited by successful women in a study by Reis is determination, the ability to strive for success and work hard even under adverse conditions. Other significant characteristics include self-efficacy, confidence in their ability to succeed, a passion and sense of purpose, and resilience when faced with difficulties.

Researchers say that the biological differences between men and women do not mean there is a difference in function. Scientists have trouble assessing their significance in real-life performance. Reis believes it may not be possible to truly understand the biological differences until we are able to reduce differences caused by social and cultural issues.

Discovery and New Horizons

Marie Curie (1867-1934) Marie was the first woman to be appointed a professor at the Sorbonne, elected to the French Academy of Medicine, and awarded a Nobel prize. She received not just one, but two Nobel Prizes, the first in physics for the discovery of radioactivity shared with her husband, and the second in chemistry for the isolation of polonium and radium.

Marie Curie overcame incredible odds to educate herself and persist in a field not readily open to women. The youngest of five children, she was from a poor but well-educated Polish family. Her mother stopped hugging her to protect her when she contracted tuberculosis shortly after Marie was born. By the time Marie was 10, her mother and oldest sister had died, and Marie went into a profound depression, losing herself in books and speaking very little. From childhood, depression and withdrawal marked her life.



Handwriting of Marie Curie

Patricia Siegel *(continued)*

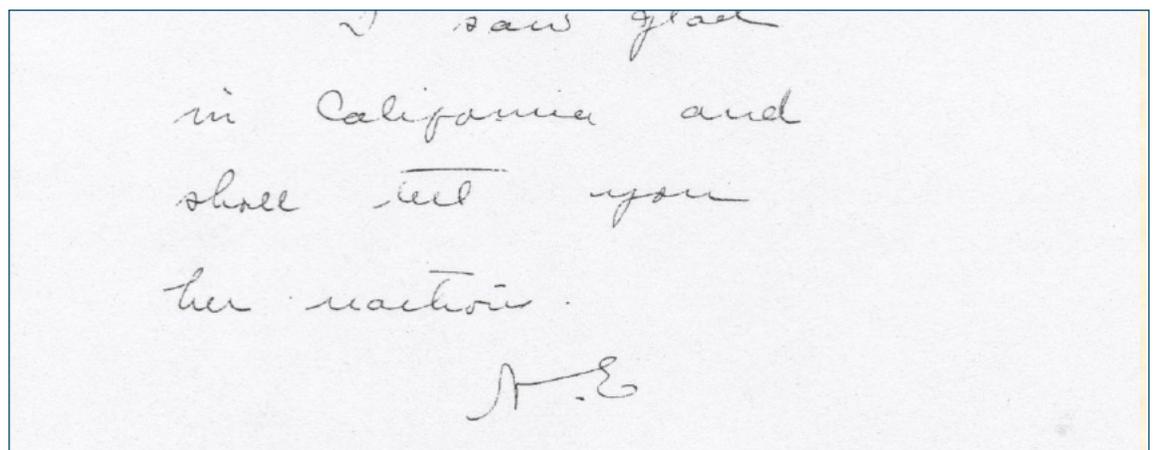
Marie's father, a science teacher, guided her. Marie eventually received degrees in physics and math from the Sorbonne, but only after working for years to first support her sister's efforts to become a doctor, and then living an impoverished life as a student herself.

Madame Curie's handwriting shows emotions kept in check beneath a composed reserve. Her commitment and precision are evident in the writing's regularity and in the delicacy of her light, thin stroke, moving methodically across the page in a fluid, disciplined manner. Narrow, partially retraced garlands predominate with sharp accents; her sensibilities are guarded, and her analytical skills are astute and focused. The rigidly straight baselines are reflective of her control and capacity for dogged study and regulated work habits.

Amelia Erhart (1897-1937) First woman to cross the Atlantic by plane. Set seven speed and distance aviation records. Died in an attempt to circumnavigate the globe. In her own words, "Women must try to do the things that men have tried. When they fail, their failure must be but a challenge to others."

Amelia was adventurous from childhood. Her mother did not believe in raising her daughters to be "nice little girls." Her father, an alcoholic, had difficulty maintaining financial stability for the family. Amelia, despite chronic sinusitis, and spending almost a year hospitalized for pneumonia, remained focused on taking on new challenges.

Amelia Erhart's handwriting barely touches the page. Words are widely spaced, isolated from each other. Sensitivity and an introverted need to have her own space imply a reluctance to engage with others. Although reported to have poise and charm, she was comfortable being alone. Her initials are aesthetic, her writing simplified, with no obvious need to make a big impression. Other than the long elevated "t" bar and few extended terminals, it is difficult to envision in this handwriting the determination needed to pursue her passion and conquer new horizons. But we can see in the writing a desire to be free of attitudes that would confine her. She needed to chart her own way.



Patricia Siegel
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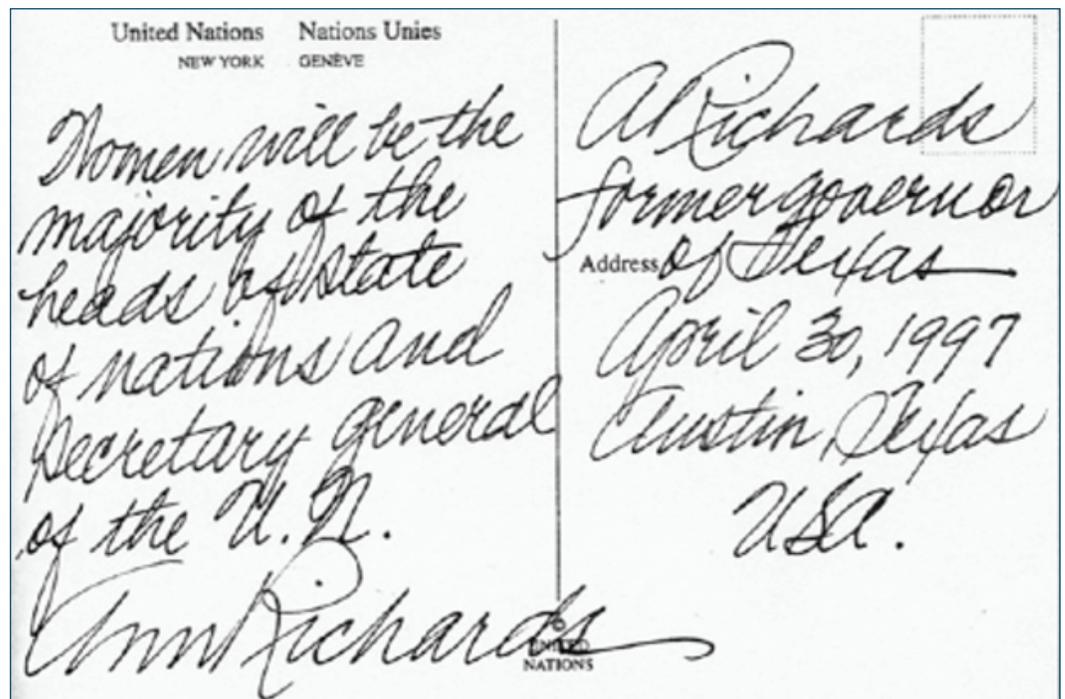
Eager for Influence

Ann Richards (1933-2006) First woman Governor of Texas. According to Ann, "Ginger Rogers did everything that Fred Astaire did. She just did it backwards and in high heels." Laughter, Ann maintained, is the great equalizer.

Ann grew up in a small Texas town, the only child of hard working parents, both from large farm families that were "dirt poor." Ann recalls, "I believed I could do anything, and my father encouraged me to believe it. Mama did too ... 'and when you work at it,' she told me, 'you have to do the job right.'" "There was probably no child in the world more loved than I was." "I learned early on that people liked you if you told stories, if you make them laugh." Her parents were not well-educated, but they greatly valued personality.

Ann won a debating scholarship to college. She married and, for many years, was a stay-at-home mother and housewife. After her marriage started falling apart, Ann drifted into alcoholism (both grandfathers were alcoholics). She went through a painful period facing her problems and her alcoholism, all before her amazing rise in politics.

Ann's dynamic handwriting is a strong statement about the force of her personality and her need for recognition. The large middle zone, even larger signature executed with flair, the firm stroke, connected uphill movement, and overall showmanship reflect her energy and need to make an impact. Her folksy manner and disarming humor disguise her demanding nature.



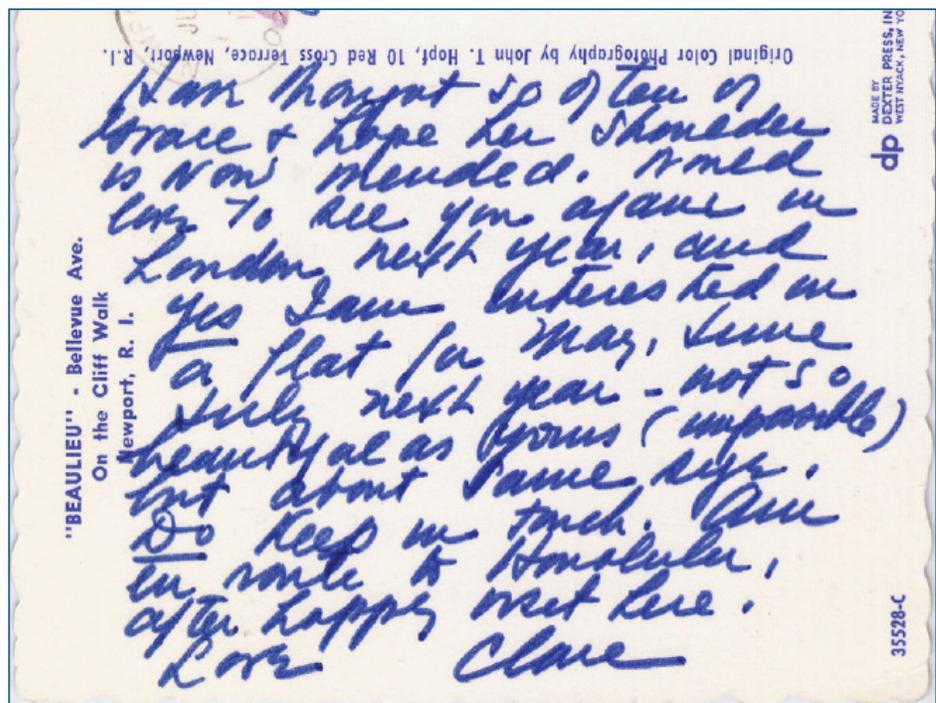
Handwriting of Ann Richards

Patricia Siegel
(continued)

Figure dominates ground with relentless activity. The compact letters, the middle zone charging though lower zones above, and the long pressured final stroke of the “s” in “Texas,” show her determination to push through any obstructions that get in her way. The school copy precision is evidence of conventional work ethics and internalised social values. Ann had great vitality, but also a powerful need to lead and control. Compulsive activity disguises underlying anxiety. She was a doer, with a resilient positive attitude. Focusing outward, rather than inward, she represses negativity so she can get down to the practical tactics for achieving her objectives.

Clare Booth Luce (1903-1987) Author, journalist, war correspondent, managing editor of Vanity Fair, writer for Life magazine, elected to a Republican seat in U.S. House of Representatives, U.S. Ambassador to Italy and Brazil under President Eisenhower, conferred the Presidential Medal of Freedom by President Reagan. She and her husband, the editor Henry Luce, were one of the great power couples in U.S. history. It was a difficult marriage, but they remained together until he died.

Clare’s father instilled in her a love of literature. Her mother’s initial plan was for her to become an actress. Clare was a charismatic and forceful public speaker and Republican advocate. Her only child, a daughter, died in an auto accident at the age of 19. After going into grief counseling, she became religious and converted to Catholicism. Even so, she continued to be engaged in and committed to public life.



Handwriting of Clare Booth Luce

**Patricia
Siegel**
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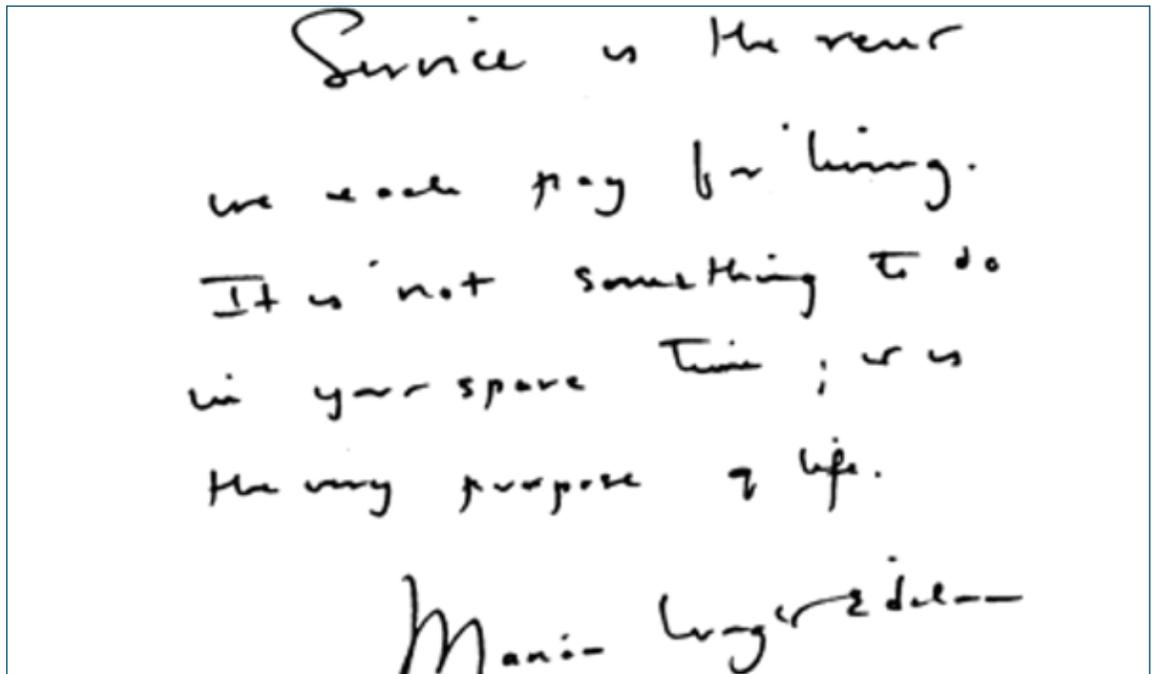
Her handwriting projects energy and tenacity. The intensity of the congested writing, influenced in part by the size of the postcard, gives little room to be open to others. It reflects a propulsion to fit as much into life as possible. It is a forceful, demanding projection, unrelenting in pursuit of her objectives. Mostly angular with fewer curves, and with frequent emphasized terminal strokes, most pronounced in her signature, her writing shows her toughness and determination to make an impact.

The Quieter Face of Influence

Marian Wright Edelman (born 1939) First African-American woman attorney to be admitted to the Mississippi state bar. Founder of the Children's Defense Fund and recipient of the MacArthur Foundation "Genius Award."

Marian was one of five children, born in segregated South Carolina. Her father, a Baptist minister, died when Marian was fourteen. His last words to her were "Don't let anything get in the way of your education." She eventually earned a Yale law degree. Following her parents' legacy, her life has been dedicated to being an advocate for social justice and children in need. Her family and tight-knit community, who took responsibility for all the children and for each other, molded her vision of what the world could become.

To quote Marian, "We learned that service ... is the purpose of life and not something you did in your spare time." "He (her father) was able to convey to me ... that I, a young Black girl, could be and do anything; that race and gender are shadows; and that character, self-discipline, determination, attitude, and service are the substance of life."



Handwriting of Marian Wright Edelman

Patricia Siegel *(continued)*

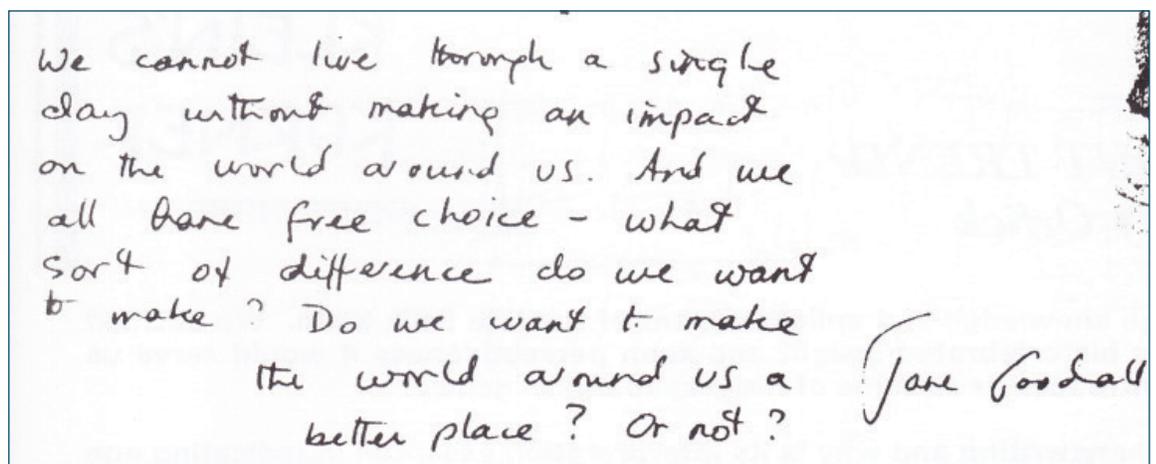
Marian's intellect, idealism, pride and tenacity are conveyed by her linear, progressive handwriting, small middle zone, tall capitals "S" and "M," pronounced capital "I," and the moderate uphill pull in the alignment. The wide spacing between and within words, and between lines, is prominent. There is a detached, introverted quality in the distancing of these elements; it is both reflective and reclusive. But this distancing also allows for objective reasoning, clear strategy, and an open receptivity to ideas.

The stroke quality is thick and pastose, with a warm, earthy tone. The spare thready movement shows her adaptability and her focus on essentials. It reflects the quiet force of her influence. She avoids conflict and contact. She relies on reasoning, but her inner sensitivity is evident in her stroke quality. Marian is guided by her independence, individuality, and ingrained principles, which are not easily influenced. She knows her own mind and is not deterred from her mission.

Jane Goodall (born 1934) Considered the world's foremost expert on chimpanzees. She received numerous honors for her lifelong study living among great apes and as a global leader in her effort to protect them and their habitats. Her findings gave new insights into chimpanzee social behavior and revealed that, like humans, they used tools to forage food and were aggressive in achieving dominance and assaulting smaller primates.

Her mother encouraged her to pursue a career in primatology, a male dominated field at the time. "My family has very strong women. My mother never laughed at my dream of Africa, even though everyone else did because we didn't have any money, because Africa was a dark continent, and because I was a girl."

And Jane describing a good chimp mother: "She is patient, she is protective but not overprotective - that is really important. She is tolerant, but she can impose discipline. She is affectionate. She plays. And most important of all: she is supportive."



Handwriting of Jane Goodall

Patricia Siegel *(continued)*

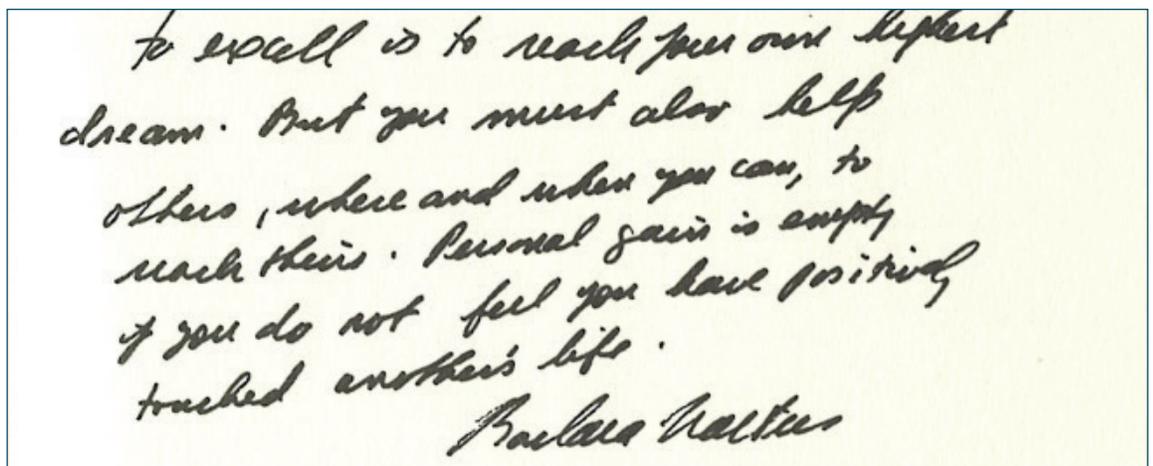
Jane's writing is flexible, with moderate stroke tension. With balanced spacing, it is well-organized, not rigid or perfectionistic. Predominantly rounded forms give the writing a soft, compliant quality. Simplified and without ego emphasis, it is a relaxed presentation, a conventional British writing. There is an open, receptive, unassertive sensibility that takes in and does not project outward to the same degree. Given her choice to live in the wild much of her life, it is not surprising that her handwriting does not reflect the same drive to achieve and confront as with many other accomplished women. She enjoys the wonder of discovery and appreciation of nature, being unencumbered.

More than Entertainment

Barbara Walters (born 1929) The first American woman to co-anchor a major television news program. For many years she was the co-host of the TV news magazine 20/20. Barbara has probably interviewed more statesmen and stars than any other journalist in history.

Barbara was a shy, sensitive child. Her father was a famous impresario and nightclub owner, but also a gambler and rarely home. Their repeated rags-to-riches existence made Barbara anxious and insecure. Overriding everything else, her family was traumatized by the death of a son and birth of a mentally disabled daughter before Barbara was born. Barbara loved and defended her older sister and felt a responsibility towards her, but resented the attention her sister's disability took away from her, and the embarrassment it caused her growing up. She felt a responsibility to support her entire family, particularly her older sister.

Although Barbara appears confident on television, her handwriting reveals ingrained insecurities. The writing is contracted; her letters are close to each other; the forms are tight; the stroke quality is blurred and often congested. In addition, the writing is condensed into the middle of the page, with wide margins creating a buffer between her and the world. It is a closed handwriting with an anxious expression.



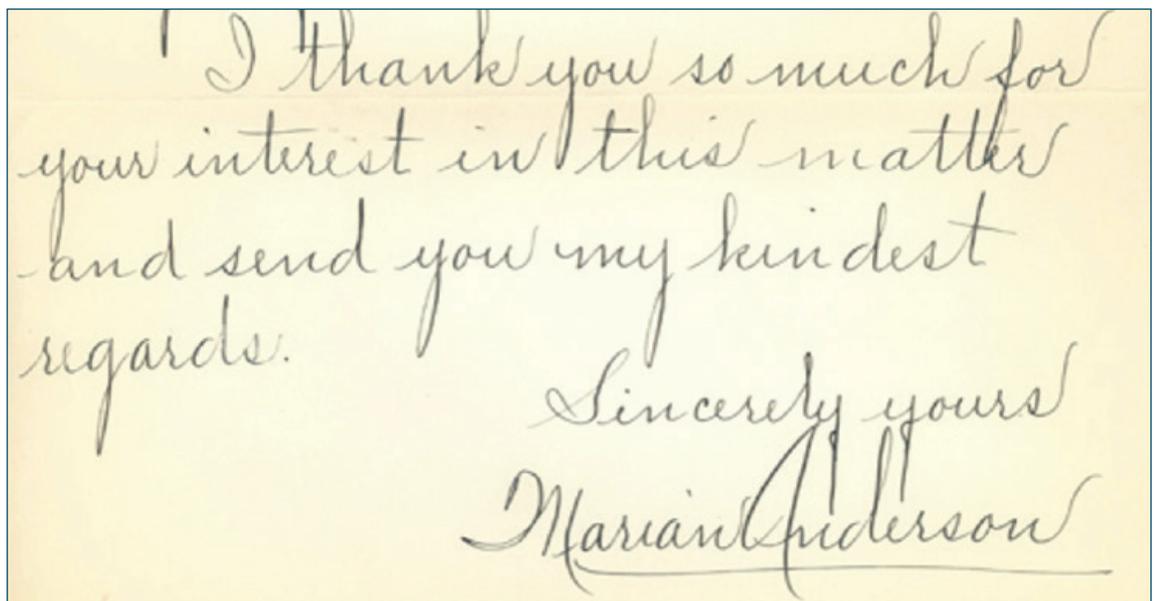
Patricia Siegel *(continued)*

But there are compensating elements in her writing that can also explain her success. Serious, persistent effort goes into executing conventional though awkward letter forms. There is a high degree of connectedness, a far-right slant of the letters, and an increasingly upward pull of the alignment as she proceeds. Her writing is compressed and underdeveloped, but striving and assertive. It is a determined uphill struggle. Barbara is weighed down by a heavy sense of responsibility that both burdens and motivates her. Her own insecurities contribute to her ability to compassionately address the vulnerabilities of those she interviews. Her personal, friendly style entices them to respond openly.

Marion Anderson (1897-1993) The first African-American singer to perform at the White House and the New York Metropolitan Opera, she was an important figure in the struggle to overcome racial prejudice in the U.S. in the mid 20th century. Sponsored by Eleanor Roosevelt, she sang in an open air concert at the Lincoln Memorial after being denied access to another venue because of her race. The concert was attended by 75,000 people and a radio audience of millions. She performed throughout the U.S. and Europe, including at Presidents' Eisenhower and Kennedy inaugurations, and received the Presidential Medal of Freedom.

Marian's mother was a teacher and took care of young children. Her father, who died when she was 13, sold coal and ice. Her grandfather was born a slave. She credits her aunt for encouraging her singing in church from age 6, and for getting her singing concerts at local venues. The pastor and church raised money to pay for singing lessons and high school. When turned away from a Philadelphia music academy because of her race, the black community continued to support her.

Marian learned to write at the turn of the 19th century when attention to aesthetics in handwriting was expected. Still, this is the writing of a perfectionist, someone who takes



Handwriting of Marian Anderson

Patricia Siegel *(continued)*

pride in her presentation and in the quality of what she does. She assiduously follows the rules given to her, careful not to veer off track or to show any vulnerability. It is disciplined, well organized with calligraphic flair at the end of many words. She is guided by her sense of artistry and mechanical proficiency. Long lower zones clue us in to her drive, but the strict control lets us know how she must act to maintain her image with those who look to find fault. It is primarily in her signature and the underline paragraph below, elevating her stature, that we see an expression of personal pride and desire for acknowledgement.

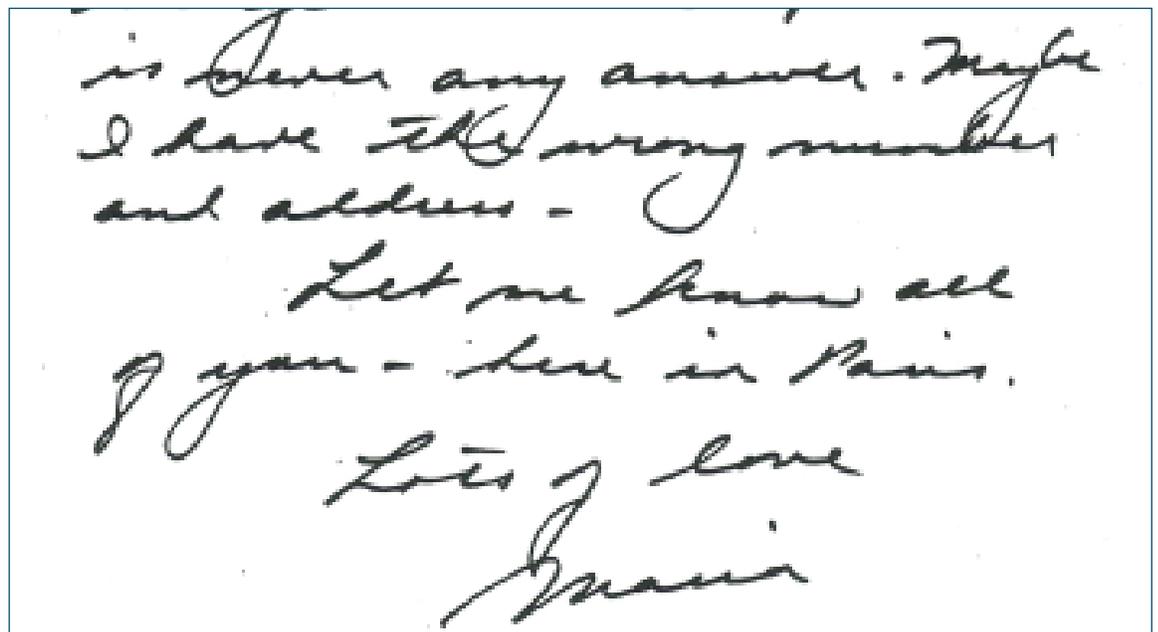
Self-Expression

All three handwritings in this category emphasize drive and an active seeking of fulfillment above all else. These women are not shy or retiring. They are propelled to speak out and be heard.

Maria Callas (1923-1977) She was one of the most renowned and influential opera singers of the 20th century.

Callas often spoke of her unhappy childhood. Recognizing her natural gift, her mother pushed her to sing at an early age. After her parents broke up, her mother took her and her sister to Greece where she arranged for Maria's music education. Speaking of her mother Maria said, "I'll never forgive her for taking my childhood away. During the years I should have been playing and growing up, I was singing or making money." They were not on speaking terms the last 27 years of Maria's life.

As a music student, Maria was described as uncompromising, dedicated to her studies heart and soul. Her progress was phenomenal. In the early years of her career she was very heavy, wasn't well and couldn't move freely. She lost 80



Handwriting of Maria Callas

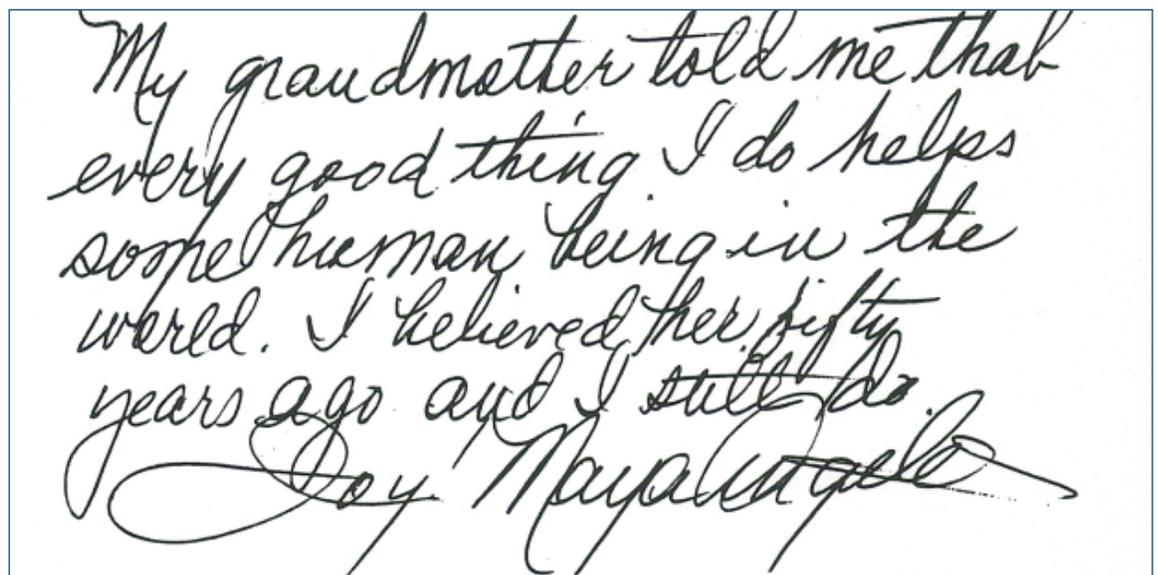
Patricia Siegel *(continued)*

pounds and became a striking beauty. Although praised for her dramatic voice, she also endured scandals, including when Aristotle Onassis left her for Jacqueline Kennedy.

Maria's expansive writing reflects her expansive personality. Along with long, wide lower zones, it reflects a hunger for more, a lack of fulfillment. Striving to make an impact, she stretches herself forward with wide horizontal spacing. The pastose ink flow achieved with a thick-nib pen, along with her use of angular thread, show her dramatic expression and impulsive tendencies, as well as a need to be noticed. The overall projection expresses a can-do attitude, an emphasis on instinctual needs along with loose instinctual controls. A high degree of connectedness and relatively straight alignment imply commitment to staying on task, with sufficient discipline and organizational ability to be productive. It is her inherent energy and drive, however, that dominates what we see on the page, that feeds her ambition.

Maya Angelou (1928-2014) Poet, memoirist and civil rights advocate, she received dozens of awards and over 50 honorary degrees. Her best known memoir, *I Know Why the Caged Bird Sings*, told of her childhood in the Jim Crow South. It revealed her rape at age 8, her refusal to speak for five years thinking that by revealing her rapist's name, she was responsible for his murder after he was released from prison. During this period of silence she developed her extraordinary memory, her love of books, and her ability to listen and observe.

Her many memoirs revealed her life story, not always pretty. She was a dancer, a singer, married at least twice, had a son, toured Europe performing in the opera *Porgy and Bess*, was a member of the Harlem Writers Circle, organized for Martin Luther King, became a friend of Malcolm X, and more. To quote Maya, "I've



Handwriting of Maya Angelou

Patricia Siegel

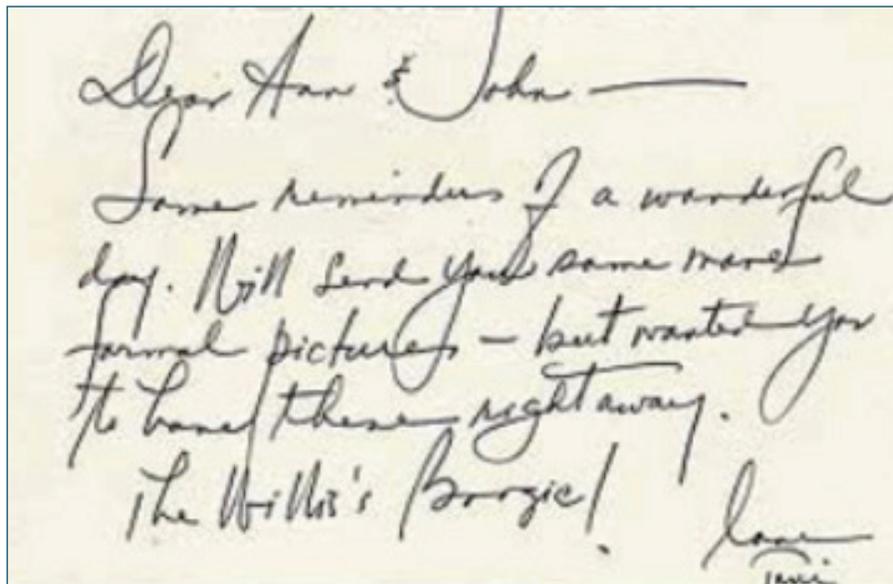
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learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

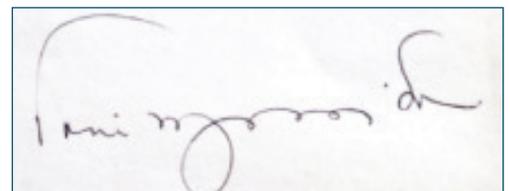
Maya’s handwriting vibrates with dramatic movement and gutsy activity. Figure dominates ground as she boldly and assertively fits as much into her life as she can. It is sharp, energetic, commanding, demanding, a force of will power. No apologies are made as she pursues her passions of the moment. Her energy attracts, but she is also willing to confront. In this highly confident projection of this large writing, there are weaknesses evident – the occasional shakes in some letters, the tendency for one line to cling closely to the line above, the confusion created by letters over other letters, and especially the capital personal pronoun “I”s, symbolizing herself, broken in two parts. That broken “I” contrasts with a strong ego expressed in her embellished signature and the word “Joy.” She is stubbornly driven to overcome, to survive, and to put her stamp on the world.

Toni Morrison (1931-2019) Novelist, essayist, book editor and college professor. Received the Nobel Prize in Fiction for *Beloved*. Was awarded the Presidential Medal of Freedom by President Obama. Received the Nobel Prize in Literature and was inducted into the National Women’s Hall of Fame. Her books addressed the harsh consequences of racism in the U.S.

She was one of four children from a working class African-American family. Her father was traumatized by the racism he and his family experienced. He would not allow white people into his home. Morrison’s parents instilled in her a sense of her



**Handwriting of
Toni Morrison**



Patricia Siegel

(continued)

heritage through telling traditional African-American folktales, ghost stories and singing songs.

Toni enrolled in Howard University to have the company of fellow Black intellectuals and later received a Master's degree in literature from Cornell. As the first African-American woman to be a senior editor at Random House, she brought Black literature into the mainstream. She also taught at Princeton and, in her honor, they dedicated Morrison Hall.

As she said, "If you want to fly, you have to give up the things that weigh you down."

The note above is a dynamic writing. Her striving and ambitious reach are seen in the height and length of the upper and lower zones. The horizontal displaced pressure in the "t" bars, dashes and terminal letters emphasizes her determination, her will power. Her small connected middle zone is evidence of her ability to concentrate and of her intellectual focus. There is artistry combined with speed and energy, an assertive display but with attention to presentation and pride in how she creates. The fullness of the wide loops in the lower zone shows a need to express her creative instincts not yet fulfilled. They bring attention to herself while her signature "Toni" at the end is not given much space. In a note to friends, her name is humbly displayed in contrast with the more flamboyant expression of the words in the message itself. Compare that with how she presents her full signature, her image when signing one of her books. She knows who she has become and is proud to display how she wants to be known.

Conclusion

Each of these extraordinary women is unique in how she took advantage of life's opportunities. The avenues that lead to success are limitless, as are the obstacles they face. The cultural heritage of these women and their individual childhood experiences, are significant in determining who they would become and what they would need to overcome.

There is a long continuum between failure and success in all walks of life. Where a woman strives to fit in along that continuum depends on her subjective decision about what she values most. These values are not inherently fixed but change with greater self-awareness with each stage of life. Women may not be able to fully discount the circumstances they are presented with, but with resilience, perseverance, and a sense of purpose, they can overcome the barriers that seem to block their way, allowing them to reach their potential, hopefully satisfied with their journey. ■

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2013 CONFERENCE PRESENTATION

May 19

**Lois
Vaisman**

*Today's
College
Generation*

Lois Vaisman is Vice President of *The American Society of Professional Graphologists* and is a licensed and practicing psychotherapist as well as a graphologist.

Lois showed handwritings of a group of young college students applying for an internship at a non-for-profit arts foundation. Each handwriting submitted was accompanied with a resume that highlighted the individual's education, work experience and skills. On the resumes, under their skills, each applicant listed detailed computer knowledge.

Even though the current generation of young people have been schooled in using computers and other forms of technology, handwriting nevertheless remains the medium in which individual personality characteristics can be seen. Although, the majority of the time young adults may rely on social media, there is always a need for pen and paper. Handwriting might not be the first go-to application and may not be kinetically as comfortable as a form of communication, but it still reveals and reflects the individual. Handwriting continues to be an area of expression that is unique and emotive for all ages. Handwritings will always reflect personality and the need for people to have an emotional connection to what they hope to communicate to others. ■



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2013 CONFERENCE PRESENTATION

October 26

Bernadette Keefe and Monique Riley

An International Approach to Graphology

Core Insights into Handwriting Analysis

Bernadette Keefe and Monique Riley are both on the Board of The International Graphological Colloquium.

Bernadette Keefe earned her initial and Advanced Diplomas with the London College of Graphology and the British Academy of Graphology. She has a professional practice, The Graphology Consultancy, and received the Royal Society of Arts Certificate in Counselling Skills. She served as Vice Principal and Governor for the London College of Graphology and the British Academy of Graphology, where she taught and helped run the London College for five years. She is a Fellow of The Royal Society of Arts.

Monique Riley received her Diploma and Graphologue Conseil in Paris from the French Society of Graphology. She later became Vice President responsible for international relations, lectures and courses. She has been a long time Fellow, speaker, and examiner for The British Academy of Graphology, has provided numerous articles, and presented at national and international conferences.

The International Manual of Graphology, coauthored by Lorraine Herbert, Bernadette Keefe, Monique Riley and Monique Stirling, was launched in April 2013 at the International Graphological Colloquium's conference at the University of Cambridge, UK. Envisaged as a reference work for international graphologists and schools of graphology, this book combines a core of handwriting indicators drawn from well-recognised national and international sources, combining them with current cultural and psychological advances and discoveries in neuroscience. The book is illustrated with 300 handwriting examples in different languages and numerous other illustrative features. It is set out in 5 main sections:

- 1.** Global Pointers: such as Tension, Structure, Axes, etc. which provide a meaningful visual 'map' which sets the context for the correct subsequent analytical interpretations.
- 2.** The Four Fundamentals: namely Stroke, Form, Movement and Space, containing the simple variables (or indicators or signs) which are at the heart of the book.
- 3.** Complex Variables: There are sixteen of these, each of which integrates several variables so they are more qualitative and wide-ranging in meaning than the simple variables or indicators, and they have an important influence on the resulting interpretation.
- 4.** Individual Features: such as signatures, free signs, punctuation, diacritics, etc, describes the smaller, easily missed, yet revealing aspects of handwriting and personality.
- 5.** Methodology: which gives guidance on how to combine and apply the above details so as to produce illuminating insights into character and personality. Seven detailed analyses are presented of handwritings in different languages.

First, the authors give the core underlying motivation or need behind each of the



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many variables contributing to the way someone writes; second, they provide an insightful range of varying interpretations which each variable or indicator may yield depending on the specific style of each person's handwriting.

THE CONSIDERED IMPRESSION logically follows on immediately after the First General Impression. Its purpose is not to replace the value of the First Impression, but to support it.

Instead of being passive receivers of the First General Impression, we now approach the writing a little more closely. Still maintaining a very broad and distant focus, this time we view the writing with a specific question in mind. We now use active perception to look at the writing from the general viewpoints of its four basic fundamentals – **Stroke, Form, Movement and Space**, but for now, we do this simply and quickly.

Most schools assess the relationship between Form and Movement. Many also assess the relationship between Movement Form, and Space. While all schools assess the Stroke during the detailed analysis, to include the Stroke now, as a basic fundamental, and to gauge and combine its behaviour at the outset, gives helpful information as to whether the Stroke interacts well and explains the interplay between Form, Movement and Space. It arms us with an early clue to potential anomalies to examine later in the process.

For example, a nourished stroke with medium or strong pressure lives well and relates with large forms more securely than a light or weak stroke, which might infer some compensation through illusion, bluff or pretence. In a similar way a healthy-toned or tonic stroke, with firm tension and some weight and precision in its pressure, may provide greater security for thready or imprecise forms than a slack, light and pasty stroke.

Consequently, assessing all four fundamental strands of the writing provides an early holistic guide and a useful orientation for the detailed analysis that follows.

For the sake of this early "snap-shot", and reducing the four fundamentals to their most simplistic basics, we remind ourselves that:

- **STROKE** indicates inner resources and condition, both constitutional and psychological.
- **FORM** talks of self-image, both what one is, or wants to be, and how we want to be seen.
- **MOVEMENT** talks of inner emotions, self-expression, drives, struggles and motivation.
- **SPACE** indicates how one adapts externally, both from one's sense of perspective and one's sense of relative value.

Reduced down even more drastically:

- **STROKE** = How I am within myself
- **FORM** = How I represent myself
- **MOVEMENT** = How I express myself
- **SPACE** = How I position and organise myself



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This is of course a vast over-simplification because all four fundamentals are inter-related, but is intended to show that, at this global stage, we merely take a cursory glance at Stroke, Form, Movement, and Space (SFMS) to gain helpful pointers only before the detailed analysis.

We ask ourselves the question "What is going on between SFMS?" We do not force any pre-set order onto the writing, but merely describe to ourselves which of the SFMS are emphasised most or least, and how they 'live and work' together, and the success and compatibility of their relationship.

Once focussed upon individually, one of the four fundamentals may appear to have some prominence over the other three, or perhaps one may be neglected or damaged. One of the fundamentals may possibly compensate for problems in another. (The weakest fundamental may be where most defence mechanisms are required.)

Because these four fundamental constituents are all-encompassing, it allows us to quickly gauge all the basic tendencies of the writer. For instance, graphologists and students viewing a highly designed style of writing are likely to have their attention drawn firstly to the dominance of Form, which infers that self-image and self-representation are most important.

However, a small and very spaced-out writing is likely to impact first through its important Space, showing possible heightened awareness, and that self-scrutiny in external adaptation and organisation is uppermost.

A hurried writing, thrown across the page, is likely to make an impact first through its dominant Movement, implying that emotions, drives and enthusiasms predominate.

With writing that has an excessively heavy or erratic pressure-pattern its Stroke is likely to have the greatest impact, showing that physical or psychological intensity or agitation is probably dominating.

Obviously these four fundamentals are dealt with in full detail in the subsequent analytic procedure, yet nevertheless an early snap-shot of their specific interplay is useful for the early perspective it provides. This is exactly the point of the Considered Impression.

Holding onto the above simple and basic principles we can then describe very succinctly:

- How vital, relaxed or intense the writer's physical or emotional state is (Stroke).
- How image-conscious (or not) the writer is, and how he generally presents himself to the world at large (Form).
- How naturally expressive (or not) he is, how temperamental, enthusiastic, or consistently driven he is (Movement).
- How the writer generally adapts, and copes in everyday external life (Space).

These four broad viewpoints are, at this global stage, preliminary indications only, yet they are useful to gauge straight away. Whether as a student in an exam without

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access to textbooks, or as a practitioner working face-to-face with clients, the Considered Impression provides an instant focus and practical starting point which maps the way ahead.

This Considered Impression gives a further chance to grasp the writing's gestalt. "The whole being greater than the sum of its parts" it can provide a meaningful glimpse of the whole picture, the global personality, before we meticulously dissect it and piece it together again.

finding it difficult to cope. while talking about the situation she started to cry and could see that ~~she~~ she was in no fit state to work and so told her to take a week off work and seek medical advice

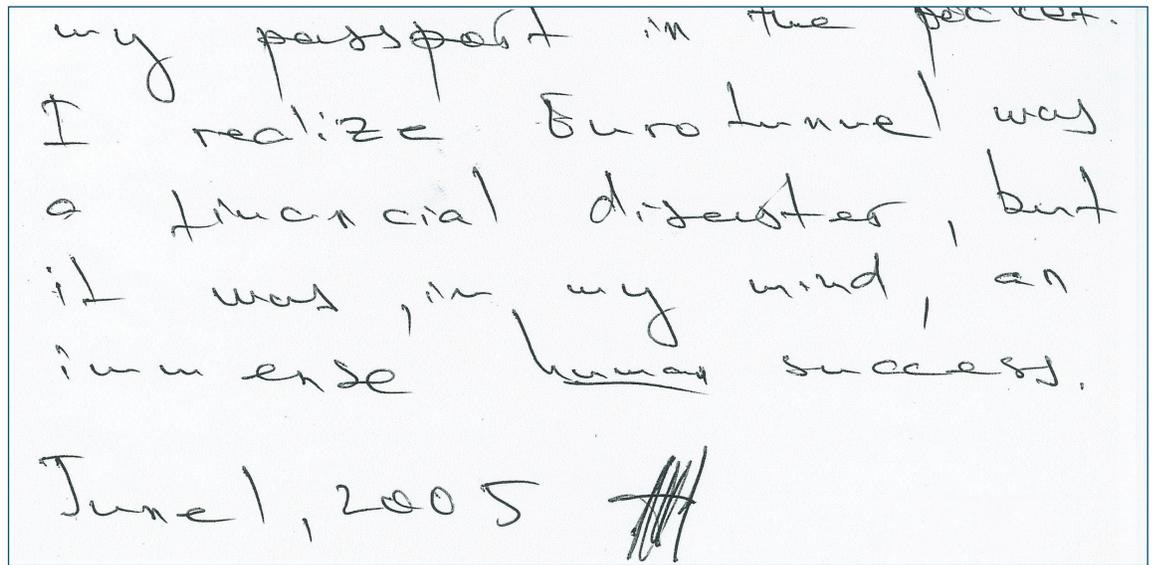
When Penny returned she initially seemed to be able to cope but after a couple of weeks she started to take sick leave again without communicating that she was going to have to take the day off. As a result I had to hold a formal meeting with her and the human resources manager where I gave her a verbal warning and said

Man – British - mid 30's, very strong irregular pressure, black medium biro

An intense and awkward dialogue between jerky Movement and irregular yet basic Form within a crowded (refused) Space – only enough for relative clarity. The concentration of this dialogue is increased by a very strong irregular Stroke.

An intense and uptight nature (Movement) in a basically practical yet restless man (Form). His adaptation to life has a determinedly monopolistic perspective (Space) driven by an insistent, impatient, defensive need to impose and self-assert (Stroke+ Space).

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**Man 27 – Bulgarian - strong pressure with stronger pressure
on the verticals and signature, black medium biro**

Striking Forms impact, with strongly reined-in Movement. Space is given expanse to accommodate clarity around the large forms. The Stroke has the weight and energy to support and promote the overall dialogue.

A bold, individualistic, unpredictable personality (Form) with passionate drives and enthusiasm (Movement). His energy is ardent (Stroke). His external adaptation is expansive and demanding, yet his instinctive self-surveillance brings an element of restraint and an alert perspective (Space).

DISCONNECTED

Description: Letters within words are not linked and stand alone.

Basic interpretation: Inner need for distancing oneself, either through inhibition or for reflection, or to allow a sub-conscious, intuitive two-way filtering process.

Note: If Disconnected is taught as the copybook style this may attenuate the following syntheses.

Possible syntheses

- With animated, or vibrant, invisible connections (air bridges), clear distribution of black and white ("good macrostructure"), tension 2 to 3, rapid: an individual cast of mind. Alert inventiveness kept in check by a constant process of assessment. If also generally light: possible intuition.
- With small, fine and precise, wide spaces between well-delimited words: a thinking type, with an aptitude for precise observation and abstract logic. A mind suited to working alone "in peace and quiet", in order to better reflect and assess one's reactions against one's own internal references. Distancing oneself from too much personal involvement as a way of self-protection.

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- With contrasted pressure, well-structured, rhythmic and progressive: an original mind able to synthesise ideas into creative trend-setting solutions. Preference for emotional independence and individualism - a refusal to be "carried along by the crowd". If also a dominance of vertical axis, some stylisations and super elevations: pride and self-belief leading to arrogance.
- With small, slightly irregular slant and middle zone, short lower zone, sometimes different or larger signature: an adolescent standpoint of not quite knowing where one stands. A slight need to "sit on the fence" and keep one's options open.
- With static, tension 5, inhibited, spaced out and lapses: anxiety, a tendency to interiorisation and to concentrate more on the particular than on the general, leading to a fragmented view of problems. Relations with others can be difficult. Possibility of egoism and mistrust. If also typographic margins: lack of communication; reclusiveness (retreat into an ivory tower).
- With touching letters, low, irregular slant with some reared letters in middle zone, pasty or variegated stroke: a diffuse anxiety and a paralyzing ambivalence. Interiorized emotional turmoil and acute impressionability which inhibit the personality. Resulting frustration could cause reactivity and/or escapism.
- With nuanced writing and typographic margins: sensitivity and selectivity. Delicacy of perception and likely aestheticism.

Als u ons eerst een keer wilt ontmoeten, omdat u ons niet persoonlijk kent, zijn wij daartoe natuurlijk bereid. Bij voorbaat dank voor de moeite.

Woman 21 years. Dutch. Fountain pen, blue ink

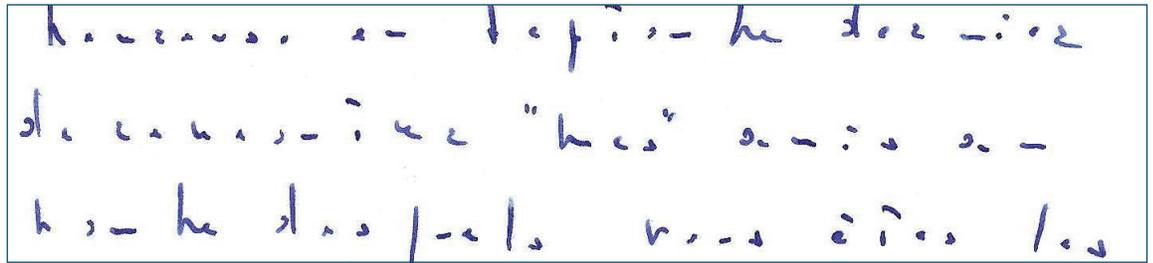
Description Light pressure, slightly variegated. Dominant irregular middle zone with arcades, vertical slant. Cipher signature quite different from text.

we had the best weather of the year while we were here, had rained continuously before we

Man 33 years

Description Small, very spaced out between words and wide between letters (see triple width). Light to medium pressure, thin stroke. Simplified. Right slanted and progressive. Signature slightly emphasised, with a final thrown stroke and sitting on its paraph.

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Woman 55 years. French Blue fountain pen

Description No dialogue between vertical and horizontal axes. Broad stroke. Exaggeratedly small m/z to the point of illegibility and spaced out between letters. Crushed together with prolonged sticks. Dissociated letter "d" with a gaping oval. Very high "t"-bars. Punctuation larger and heavier than text.

LEFT SLANT

Description The downstrokes of the writing lean towards the left, forming an angle wider than 90° to the baseline.

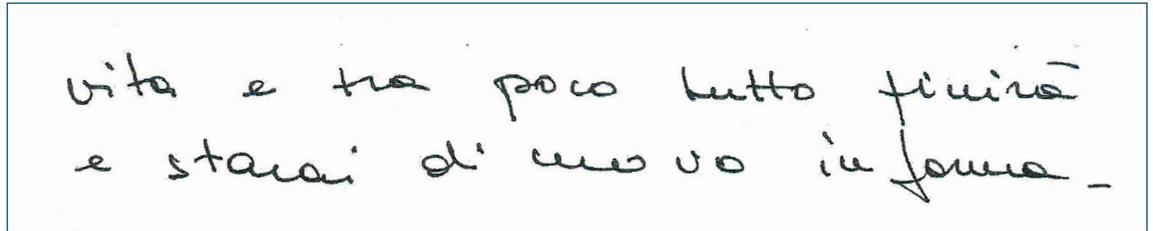
Basic interpretation: Need for restricted involvement with the environment.

Possible syntheses

- With a slight left slant, precise stroke, wide, progressive: an element of self-protection and control which helps to distance people from their feelings, relieving tension and allowing them to use their energy more productively. Despite slight reticence, contacts with others are not impaired.
- With tension 3, well-structured, either personalised or conventional, contrasted pressure, supere/evations: energy and resistance, sense of challenge, vigilance, need to prove oneself, independence. Dislikes being questioned.
- In an inhibited or static context, tension 5 (sub-vital), small, round: shyness, apprehension, fear of the outside world, dependency, yet rebellious, with passive aggression.
- With tension 4 and/or 5, strong to furrowed pressure, precise stroke, prolonged up and down, thrown, and sharp-pointed strokes, large signature: opposition, confrontation. "A chip on one's shoulder" and the need to get one's own back on life; often due to a shock experienced in infancy.
- With invasive, large, wide, round, structured, double-closed and connected writing: possessive of their territory, which includes their nearest and dearest; manipulative, yet resist manipulation themselves. Persistent. Capable in areas that affect them personally. Need for attention, with an underlying fear of isolation. (Possible hysteroid type).

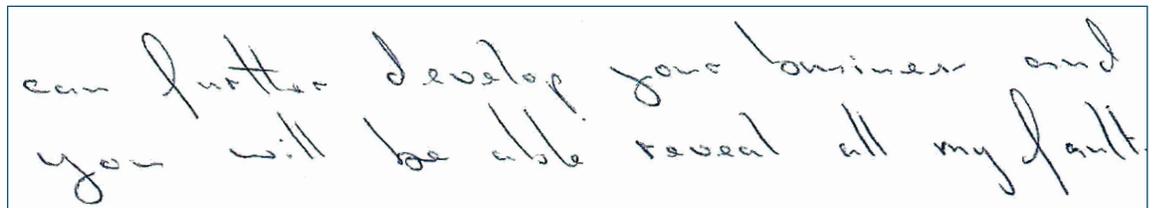
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- With large, light, rounded, some angular ovals, some inflated upper zone, prolonged and regressive lower zone: need to hold back due to a past emotional wound. "Once bitten, twice shy". Also compensatory fantasies of glory.



Woman 62 years. Italian

Description Wide. Open writing. Rounded with round, closed ovals. Nourished. Garlands. Grouped with some lapses. Spaced out between words. Sinuous lines.



Man 38 years

Description Strong left slant. Irregularly strong pressure, emphasised on downstrokes. Thin, precise stroke. Disconnected. Irregular middle zone, some imprecise. Prolonged, lower zone, many sticks; some full lower zone and upper zone.

DEGREES OF PRESSURE

General Weight deals with how much we push the pen into the paper.

LIGHT

Description

The graphic instrument does not indent the paper so much as glide over it, although up-and-downstrokes may be contrasted.

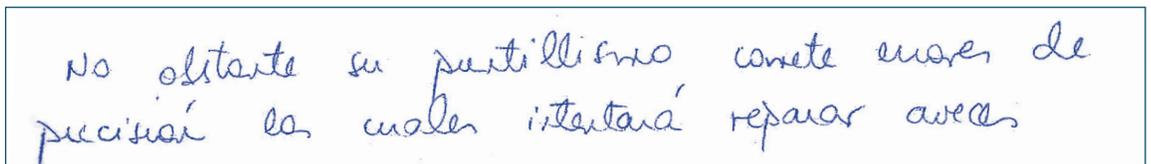
Basic interpretation Reduced need for involvement with one's environment.

Possible syntheses

- With rapid, simplified, progressive, aerated, rhythmic: easily motivated, with a lively and receptive mind, able to take a distance, adapt and keep one's options open.
- With a fine and slightly pasty stroke, rather spaced out, a vibrant or floating movement: sensitivity, receptivity, self-surveillance. The writer is more likely to suggest than impose, to negotiate than confront head-on. Detachment in order to protect one's sensitivity and vulnerability.

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- With small, spaced out, a precise stroke, small irregularities, grouped: cerebrality, to the detriment of feelings; standing back that can lead to self-effacement and a tendency to isolation.
- With tension 1 (sub-vital), a flat and porous stroke, stunted lower zone extension, some neglected forms: lack of secure landmarks and self-confidence; at worst indifference, easily influenced, weak will, instability.
- With tension 4 or 5 and over-structured with arcades: sometimes seen in the writings of adolescents who are in a transitory stage; non-commitment, keeping one's options open.



Woman 52 years. Spanish Blue biro

Description

Simple, rounded. Aerated to spaced out. Tension 2. Ascending. ■