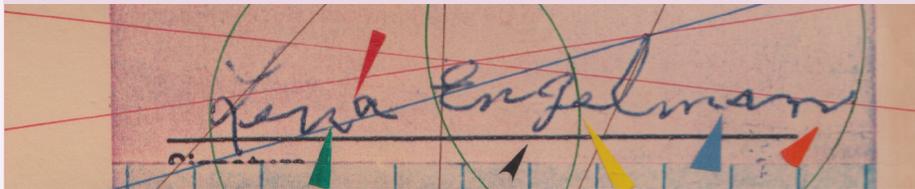


## 2016

### Patricia Siegel

*Handwriting Identification Workshop*



### Roger Rubin

*Ania Teillard, Explorations of Form  
Patterns in Handwriting*

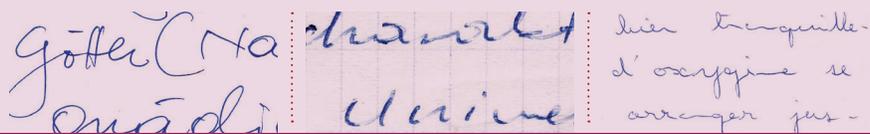
### Patricia Siegel

*Introduction to Handwriting Analysis*



### John Beck

*The Mythological Types of St. Morand*



# 2016 CONFERENCE PRESENTATION

March 19

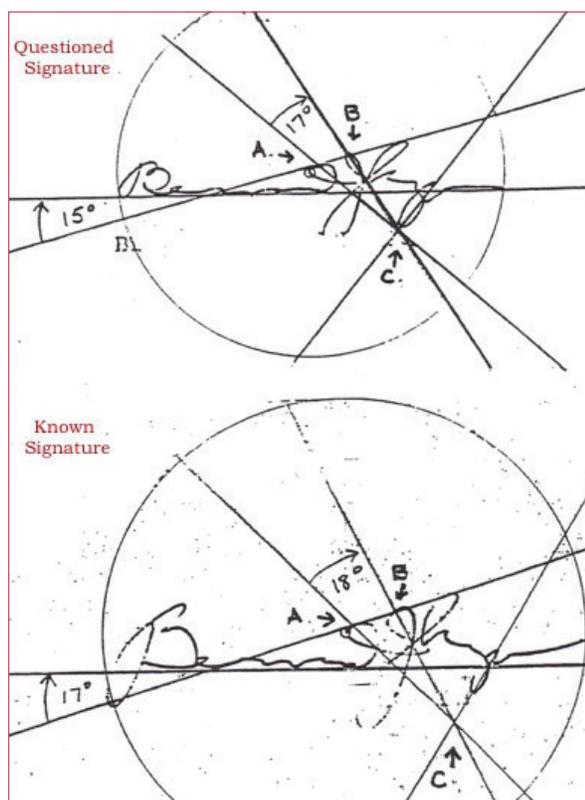
**Patricia Siegel**

Handwriting Identification Workshop

**Patricia Siegel** is a certified forensic document examiner, handwriting analyst, executive coach and, currently, President of The American Society of Professional Graphologists. Pat was formerly a faculty member at The New School of Social Research, where she taught accredited courses in handwriting analysis and handwriting identification. This was an interactive workshop on handwriting identification in forensic document examination.

The question asked is whether a signature or other writing is genuine or not genuine. Pat discussed what document examiners need to know, the principles and process of handwriting identification, and the influence of personal bias in coming to an opinion. Topics included identifying patterns in signatures, disguised writing, tracings, elderly and infirm writing, and simplified signatures. A proficiency test was given in which participants worked on distinguishing disguised, genuine and simulated signatures. Cases were presented to demonstrate each of these topics.

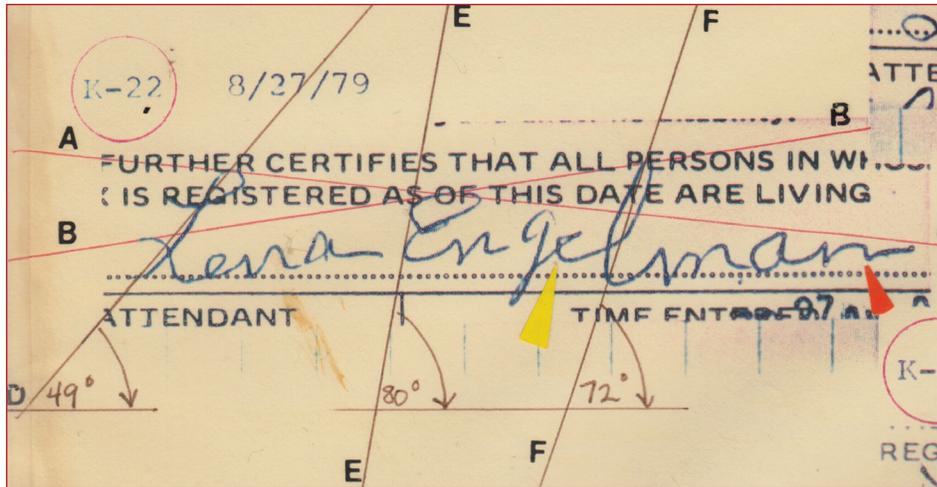
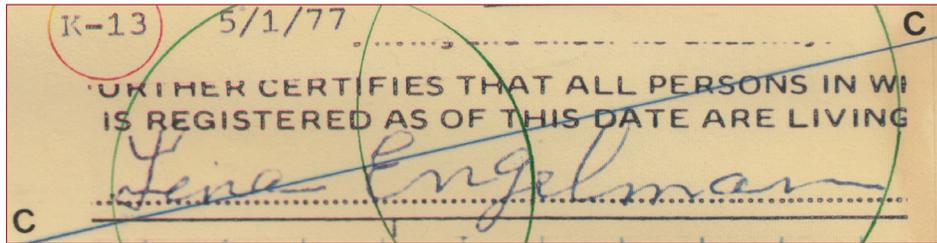
One method of identifying handwriting patterns is through diagramming signatures to measure habitual patterns of movement and expression in order to more easily comprehend the proportions, consistencies and symmetry in writing. Diagramming is achieved using a ruler, compass and protractor, or similar digital techniques. It allows the handwriting examiner to measure and describe spatial relationships, and to "see" patterns holistically. This process has a mathematical precision that also helps others observe and understand similarities in the courtroom. It gives concrete evidence of personalized habitual movement, the basis of the individualized graphic gesture upon which handwriting identification is based.



Diagramming is illustrated on a questioned and a known signature of Mr. B. (Figure 17) A baseline drawn on the questioned signature intersecting with another line which touches the tops of three capital letters (touch points) in the middle of his name creates a 15 degree angle. In comparison, a similar intersection of lines on the known signature creates a 17 degree angle. Drawing slant lines on two of the taller letters creates corresponding 17 and 18 degree angles in the questioned and known signatures, which then meet at the same point "C." Finally, point "A" represents the center of both questioned and known signatures. This is diagrammed by the circles on both signatures.

**Handwriting of Mr. B**

**Patricia Siegel**  
(continued)



**Known signatures of Lena Engelman** ■

**Roger  
Rubin**

*(continued)*

Both the conscious and the unconscious are expressed in the formation of the letters, and constantly interpenetrate each other there. We have often tried to make a clear distinction between the graphic expression of the conscious and that of the unconscious. But we believe that the question is poorly posed, for, in the life of an individual, the conscious and the unconscious elements endlessly interpenetrate each other, and it is now the conscious, now the unconscious which sways him. It is the same for the handwriting, and we cannot distinguish in a precise way the signs coming from the conscious or the unconscious.

To give an example, the capitals in a handwriting reveal that which a person would like to represent in the world, his exterior character, while small irregularities, small letters point out to us his hidden emotivity. The difference in length of upper and lower extensions also derives from a relatively uncontrolled movement of the unconscious.

On the other hand, the free movements not prescribed by the calligraphic model, such as paraphs in signatures, represent the field of expression preferred by our unconscious. In them we see the fantasy, the desires, the unconscious images which escape the censure of the conscious. Paraphs are disappearing more and more from our handwritings. From the point of view of good taste, we may congratulate ourselves on this simplification. But the graphologist loses an interesting possibility for his observations.

The genus Form comprises the following principal species.

**Writing that is:**

Angular, arcadic, rounded, artificial, well written (calligraphic, reminiscent of copybook), clear (legible), complicated, conventional, saber-like strokes, narrow (contracted), thread, inflated, garlanded, harmonious, lacking harmony, with triangular lower loops, compact (closed), lasso-looped, limpid (perfectly clear and legible), embellished, semi-angular, semi-rounded, simplified.

**Writing that is:**

With finals bent backwards to left, with open or garland finals, with short, blunt finals, with small hooks, with snail-like curls.

**Artificial Handwriting**

Let us first of all make the distinction between artificial handwriting and natural handwriting. Artificial handwriting always indicates the desire to create an appearance, or to hide something, or to hide oneself, while natural handwriting is a simple and direct expression of the person. However, we must make another distinction between artificial handwriting and stylized handwriting, which represents a sub-group of artificial handwriting.

Examples of artificial handwriting (cf. *L'Âme et l'Écriture*, ex.1, p.27, and the Dictionary, No. 26)

**Roger  
Rubin**

*(continued)*

Crépieux-Jamin says of artificial handwriting: "Artificial handwriting is that which is falsified in one or several of its normal genera: it more or less consciously borrows forms and movements in order to give oneself an appearance.

**Its principal elements are:**

- Exaggeration (handwriting that is too large or too small, too heavy or too light, too widely spaced or too squeezed, too rounded or too angular, etc.)
- Constraint (handwriting that is very angular, automatic, calligraphic, backhand, typographic, etc.)
- Complication (handwriting that is closed, embellished, overworked)
- Fantasy (forms that are bizarre, strange, eccentric, affected)
- Conventional handwriting, those types of the *Sacré-cœur*, or the simple script in England, are artificial because they are systemized.

Artificial handwritings often hide serious neuroses: when it is very large, with exaggerated forms, it indicates hysteria; when it is rigid, squeezed and too connected, it indicates obsessional neuroses. The artifice of writing often points out predominance of the outward person, the social mask which smothers the writer's true nature. But the latter does not allow itself to be completely strangled in the long run, and vents itself in nightmares, anxieties and other symptoms.

**Simplified handwriting**

Simplified handwriting is shown by diminutions in the form of the letters and somewhat in the size. The loops, the curved upstrokes, the ovals are more or less condensed, sometimes in the form of a simple stroke, even of a point. But the deformations, to be intelligible, must safeguard legibility. Simplified handwriting, according to Crépieux-Jamin, is the most important sign of the cultured mind. A handwriting may be simplified even when simplified in certain of the loops. It is an excellent indication of a mind that is animated, concise and imaginative.

(Cf. Dictionary, No. 118)

**Closed handwriting**

Pierre Humbert has compared this kind of handwriting to a hermetically sealed house. Closed handwriting is manifested by the locking of the ovals of the letters "a," "d," "g," "o," "q," which are never freely open at the top. The movements of hermetically closed handwriting are inhibited or centripetal. They express reserve, prudence, egoism, insincerity, and sometimes, in a very rounded writing, an exaggerated amiability which conceals feeling of self-interest.

(Cf. Dictionary, Nos. 10, 15 and 72)

**Complicated handwriting**

Complicated handwriting is characterized by its useless and exaggerated strokes. It indicates a lack of simplicity, often of intelligence and openness. Sometimes, fussy, meticulous and eccentric natures use these complications.

(Cf. Dictionary, No. 26. *L'Âme et l'Écriture*, ex. 49, p.131)



**Roger  
Rubin**

*(continued)*

### **Rounded handwriting**

Rounded handwriting replaces angles with curves and emphasizes the normal curves prescribed by calligraphy. A few interpretations of rounded handwriting: adaptability, sociability going from affability to weakness. A desire to avoid shocks, a seeking for harmony with one's surroundings. Rounded handwriting, large and right-slanted: Feeling type. Rounded handwriting, small and light: Thinking type.

### **Clear handwriting**

This handwriting is free from all complication. It is a sure sign of mental clarity and simplicity of behavior. (Cf. *L'Âme et l'Écriture*, ex. 27, p.97) Limpid handwriting represents a superior degree of clarity. (Ex. Bergson's handwriting, Cf. *L'Âme et l'Écriture*, No 35)

### **Conventional handwriting**

This is a standardized handwriting which reveals the writer's conformity of ideas and behavior. (Cf. Dictionary, Nos. 28 and 114). ■



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# 2016 CONFERENCE PRESENTATION

September 28

**Patricia Siegel**

*Introduction to Handwriting Analysis*

**Patricia Siegel** is a handwriting analyst, executive coach, a certified forensic document examiner, and, currently, President of The American Society of Professional Graphologists. Pat was formerly a faculty member at The New School of Social Research, where she taught accredited courses in handwriting analysis and handwriting identification.

This introduction to handwriting analysis covered basic concepts of graphology, then progressively introduced more complex themes and personality typology. The emphasis was on the Gestalt perspective in which interpretation of the features of handwriting are based on the expressive whole of writing. Handwritings were shown to illustrate these concepts, and several of them are presented here.

Handwriting is an individualistic expression of the writer reflecting how we think, feel and interact. It represents how we navigate through life, and the paper symbolizes the world in which we operate. Analyzing handwriting with a Gestalt perspective focuses on discovering a writer's core personality and motivation by evaluating graphic features as part of the expressive entirety of the handwriting rather than by interpreting each element separately as a collection of personality traits.

There are hundreds of graphic features in handwriting. This presentation provided ways to group writing elements to come to an understanding of the central expressive components of the personality of the writer.

There was an explanation of the dynamics of Movement, Space, Form and Stroke, and the connective forms – angles, curves, garlands, arcades, secondary and primary thread.

## **MOVEMENT, SPACE AND FORM**

Writing is a formed movement process in space which reflects three basic pictures of three different aspects of personality.

**Interpretation:** First, understanding the handwriting picture as an entity; then, understanding its elements; lastly, combining elements with each other emphasizing dynamic relationships.

### **Movement**

#### **Personality Qualities**

- Strength of drives, unconscious dynamics
- Interplay between impulse and control
- Level of vitality, activity, motivation, restraints

#### **Handwriting Characteristics**

- Stroke quality\*
- Continuity, fluency, speed
- Contraction versus release

\*Many handwriting analysts categorize Stroke, a micro element of writing, as separate from Movement, Space and Form.

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### Patricia Siegel *(continued)*

#### Space

##### Personality Qualities

- Relationship to the environment
- Level of self-discipline, initiative, organizational skills
- Objectivity versus subjectivity
- Adherence to social boundaries

##### Handwriting Characteristics

- Figure on ground, distribution on page
- Size, letter proportions and slant
- Distance between letters, words and lines

#### Form

##### Personality Qualities

- Ideal self and self-image
- Degree of originality
- Creative and cognitive processes

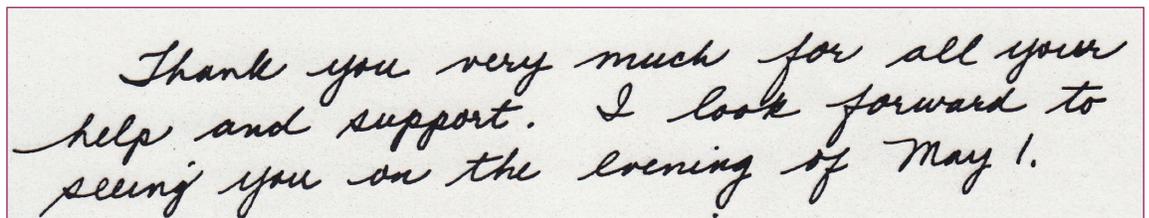
##### Handwriting Characteristics

- Overt styles of behavior (stylized, spontaneous, conforming)
- Quality and individuality of letter forms
- Innovation versus conformity
- Connective forms (arcade, garland, angle and thread)

#### Getting to the Gestalt

Are the Pictures (Movement, Space and Form) undeveloped, developed or disturbed? Are they strong or weak? What is the pattern of dominance and relationship among the three Pictures?

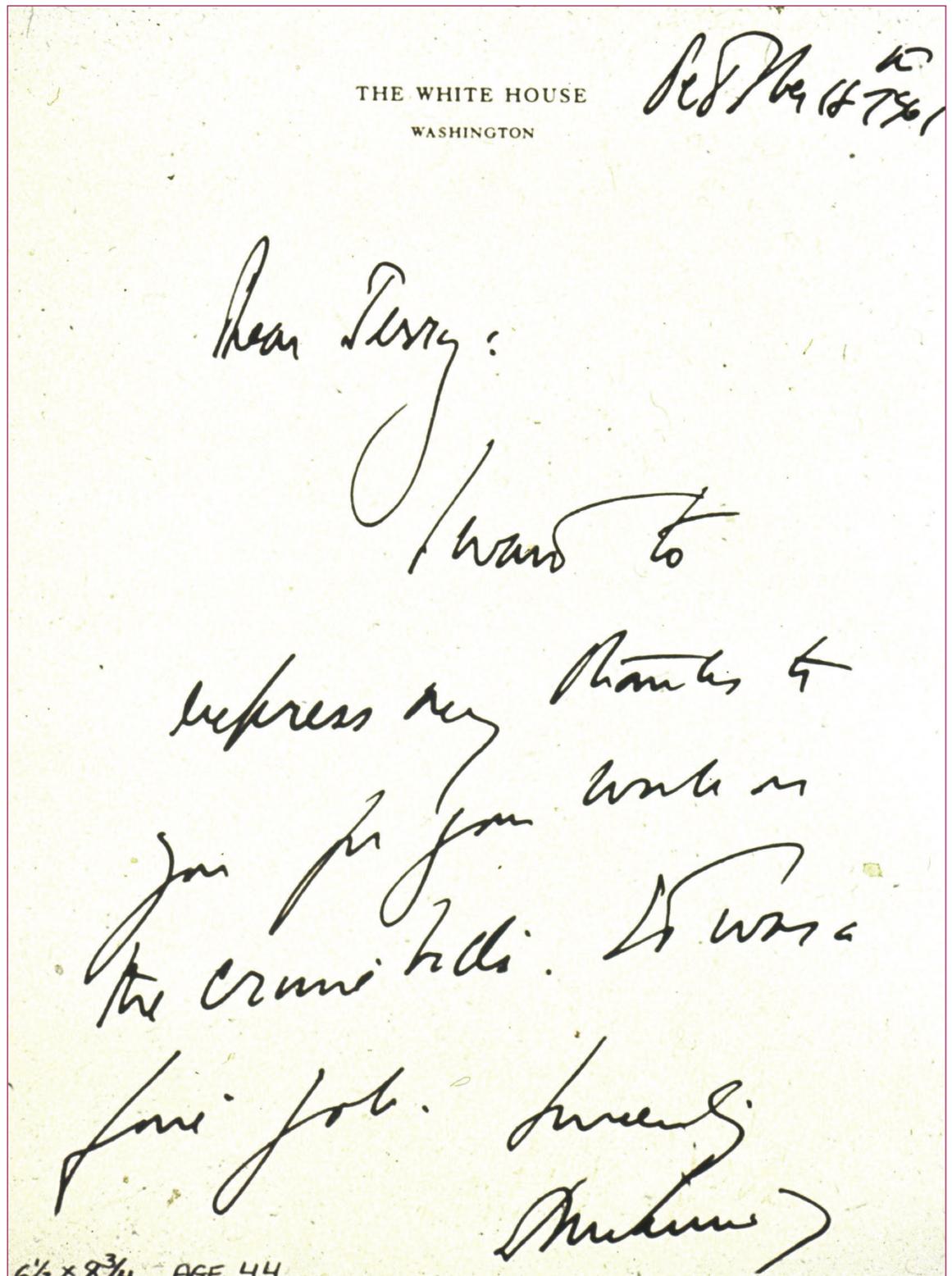
Looking through the lens of Form clues us in to the writer's ideal self and self-image, creative and cognitive processes, and overt styles of behavior, whether they be stylized, spontaneous or conforming. Form is dominant in this woman's handwriting. It is an American traditional school copy, a disciplined handwriting reflecting her stability and sense of responsibility.



Thank you very much for all your help and support. I look forward to seeing you on the evening of May 1.

**Form Dominant: an elementary school teacher**

**Patricia Siegel**  
(continued)



**Movement dominant: John F. Kennedy**

▲  
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In John F. Kennedy's handwriting, Movement is dominant. The emphasis is on his strong drives and the predominance of impulse over control. It is dynamic and energetic.

**Patricia  
Siegel**  
(continued)

LDL

MOTHER TERESA J. CHANDRA BOSE  
CALCUTTA 700016, INDIA

10/7/90

Dear Mr. N. Chawla,  
 Thank you for your  
 kind letter and the  
 article you wrote. I hope  
 it will be all for the  
 glory of God and the  
 good of all who read it.  
 I have just returned from  
 Eastern Europe where  
 I have opened a number  
 of houses. In all these  
 houses people are hungry  
 for God. I hope the prese-  
 nce of our Sisters will help  
 them. Let us pray.

God bless you  
 Mother Teresa MC

**Form dominant, Movement strong: Mother Teresa**

In Mother Teresa's handwriting, the heavy ink imprint shows a strong presence and stubborn individuality. The practical and concrete is emphasized over the spiritual and intellectual. The writing is confidently projected; she lives solidly in the present.

Patricia Siegel  
(continued)

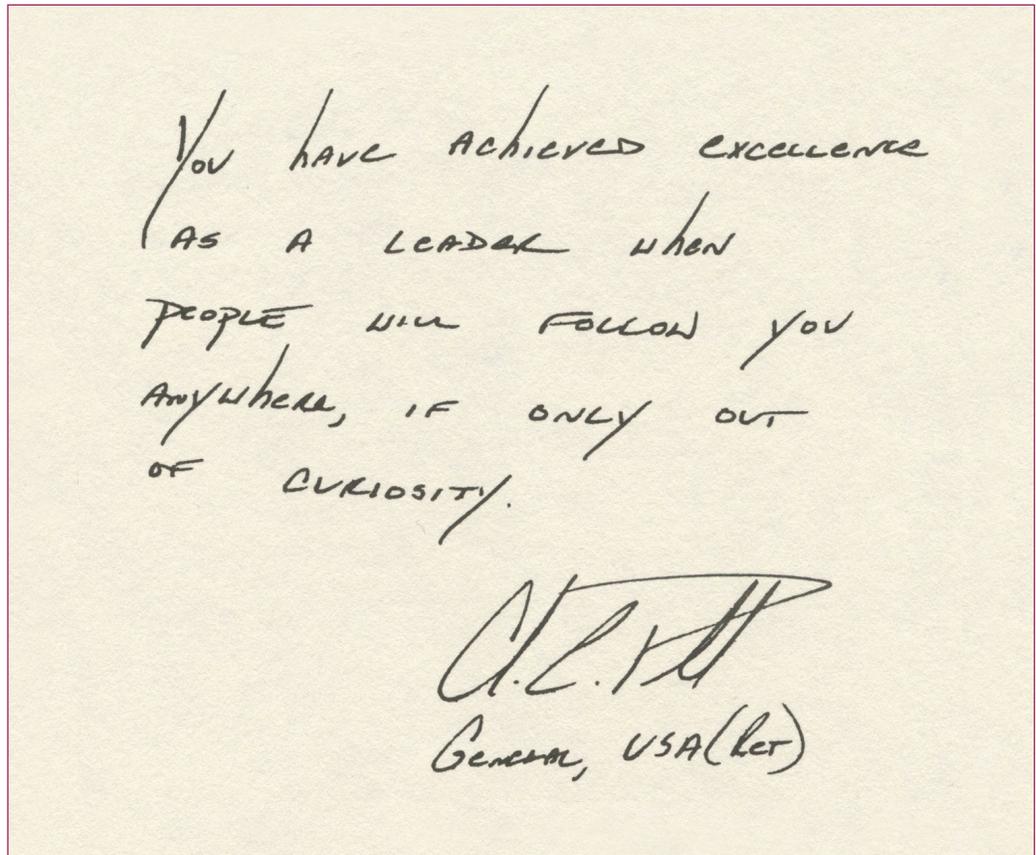
Royal Soc. — With <sup>has</sup> ~~be~~ <sup>been</sup> ~~found~~ <sup>in</sup> ~~his~~  
 spirit — giving an pain, & great  
 joy to think of the flattery almost  
 flattering speaker which he has made  
 to me. I wish I were to him  
 to say that I would never speak to  
 him again. I doubt, however, to  
 be contented, as he is to me man  
 who has ever, as far as I know, treated  
 me basely. Forgive me for writing  
 it with length & believe me  
 Yours of sincerity  
 (L. Darwin)

P.S. I am of course that you have given up beyond  
 solution. — I am not <sup>at all</sup> shaken & stick to my  
 colour like a true Briton. When I think about  
 the unadvised head of the <sup>disper</sup> ~~disper~~ <sup>phant</sup> ~~phant~~, I might exclaim,  
 "oh too Brute"!

**Movement dominant: Charles Darwin**

With Charles Darwin's writing, Movement dominance is illustrated by the fast pace, evident impulse and drive. It is a spontaneous handwriting with horizontal displacement in the long t bars. There are short bursts of energy in the writing, agitated and impatient. Space is illustrated by the full use of the page, upward alignment, uneven left margin, and wide spacing between words and lines. Form is individualistic, simplified, neglected with secondary thread.

**Patricia Siegel**  
(continued)



**Form dominant: General Colin Powell**

With General Colin Powell's print script Form is more dominant than Movement with emphasis on the upper zone, a reach for achievement. Control is greater than impulse. With his signature larger than his text, he takes pride in his image with emphasis on status. The rhythm, however, is awkward indicating self-consciousness (at least at the time of this writing) and less inner confidence than one would expect from a man in his position of authority.

The charts on the following pages illustrate the connective forms: arcades, garlands, angles, secondary and primary thread along with general personality characteristics associated with each.

**Patricia Siegel**  
(continued)

**CONNECTIVE FORMS**

The following illustrate the forms of connections – arcades, garlands, angles, secondary and primary thread – along with general personality characteristics associated with each.

Dana Reeves

and I hope with all my heart  
that the cure will come soon –  
not just for Chris, but for all  
paralyzed people, and for the  
children especially.  
With gratitude and warm regards.

**Arcades**

Self-oriented,  
conforming,  
constructive,  
reflective/reserved,  
practical, protective

Anonymous

at the end of another  
all-weather road as it  
is euphemistically called  
we're not exactly sur-

**Garlands** Other-  
oriented, socially at  
ease, receptive,  
warm, adaptable,  
compassionate

Donald Trump

Lily Pons

**Angles** Goal-  
oriented, purposeful,  
determined,  
direct/intense, black  
& white, aggressive

Anonymous

let me also thank  
for a most interesting a  
course.

**Secondary Thread**

Original, non-  
committal,  
adaptable,  
amorphous, intuitive,  
empathetic

Beethoven

**Primary Thread**

Impulsive, defies  
convention, prolific,  
versatile & creative,  
multiple talents,  
genius or madman

**Patricia  
Siegel**  
*(continued)*

### MYTHOLOGICAL TYPES

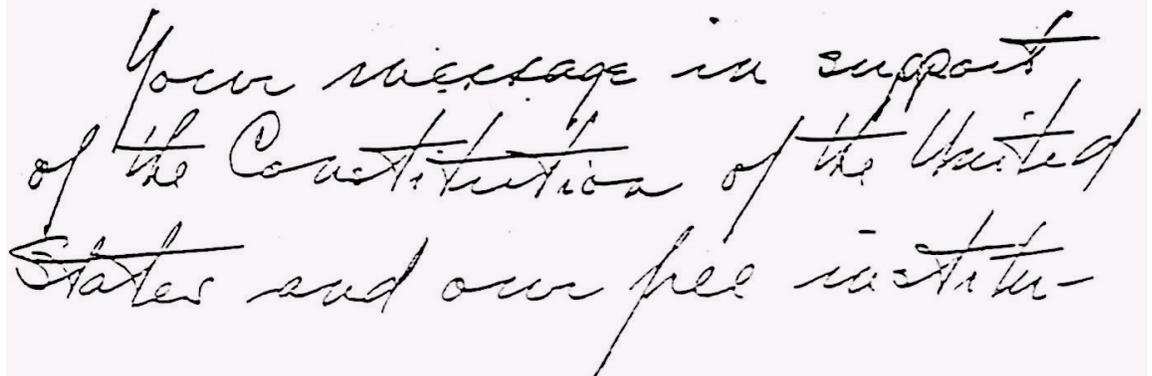
There are eight Mythological Typologies. Their personality characteristics, their dominant Jungian functions, and their handwriting features associated with each typology are described below.

There are few pure personality types. Most handwritings reflect characteristics of more than one type. It is also important to recognize what typology characteristics are not found in a handwriting to get a fuller understanding of what may be absent in the personality.

There are opposites that can be considered as well. Venus and Moon characteristics are opposites of Mars. Earth characteristics are opposites of Sun. Jupiter characteristics are the opposite of Saturn, and Venus characteristics are the opposite of Mercury.

Mythological Typology is just one of a number of typologies that can be applied to discover core characteristics of personality.

*Harry Truman*

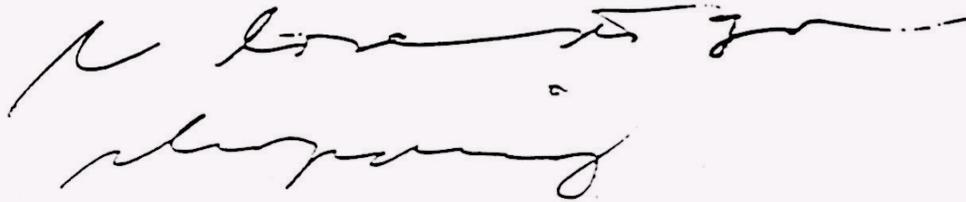
A handwritten note in cursive script, written in black ink on a light background. The text reads: "Your message in support of the Constitution of the United States and our free institu-". The handwriting is fluid and expressive, with prominent rightward slants and some angular strokes.

**Mars** Masculine, aggressive, has drive, energy, action and will power, dynamic, decisive, ambitious. Realistic, quick to judge, needs to be right, intense, demanding, takes command. **Jung:** extraverted sensation **Weakness:** anger

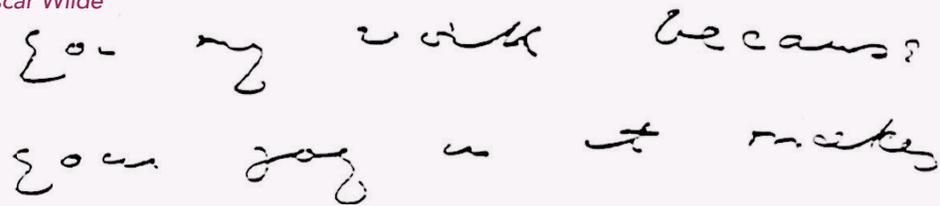
**Graphics:** rightward movement, angular, connected, strong pressure and tension, fast, flying strokes, large, right-slanted.

**Patricia Siegel**  
(continued)

Andy Warhol



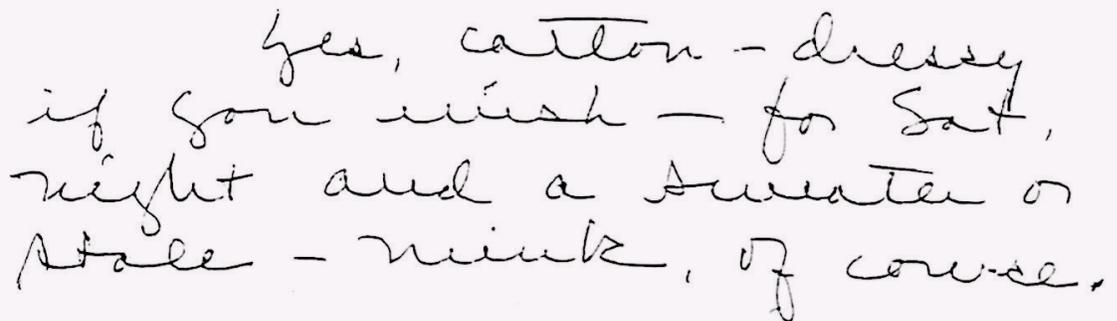
Oscar Wilde



**Moon** Imagination and creativity, reflection, reverie, lacks structure, not bound by logic. Intuitive, inventive, poetic, accommodates, evades difficulties, malleable, adapts, moody. **Jung:** intuitive thinking **Weakness:** laziness

**Graphics:** thready, spontaneous, shallow garlands, curves, open spaces, low stroke tension.

Anonymous



**Venus** Femininity, sociability, charm, conciliation, gentleness, gracefulness, search for harmony. Receptive, likes to please, seductive, sentimental, adaptable, sensitive, moderate. **Jung:** feeling **Weakness:** possessiveness, jealousy, egocentricity.

**Graphics:** elegant, connected garlands, curved forms, elastic, progressive, controlled, balanced zones with middle zone dominant, warm pastose stroke.

**Patricia Siegel**  
(continued)

Michael Fox

The only thing that separates any of one of us from excellence is fear, and the opposite of fear is faith. I am careful not to confuse excellence with perfection. Excellence I can reach for, Perfection is God's business.

**Earth** Practical, stable, dependable, realistic and concrete. Conventional, measured, detailed, orderly, logical, conscientious, loyal. **Jung:** feeling, introverted sensation **Weakness:** insensitivity, obsession about physical well-being

**Graphics:** compact, restrained, simple (school copy) forms, hugs baseline, slow, deliberate, heavy, pastose pressure.

Anonymous

Ed wants me to write something -  
I suppose it is to be analysed  
to discover at the quirk of  
personality ————— There

**Sun** Proud, dignified, individualistic, idealistic, self-esteem and power, aesthetic/creative instincts. Ambitious, strives to excel, have correct values, independent, has leadership and an overview. **Jung:** intuitive thinking **Weakness:** pride, arrogance

**Graphics:** tall, vertical emphasis, narrow, elegant, bold, aesthetic, balanced spacing, aerated, poised, pressure firm, may be stylized, (can be middle zone dominant, arcaded, printed).

**Patricia Siegel**  
(continued)

Bernie Siegel

I keep reaching for  
divine love - it enriches  
all of us - acceptance is  
one sided.

**Jupiter** Broad-minded, social, self-assured, practical, desires influence, needs to succeed, enterprising. Vitality, regulated forcefulness, generous, proud, subjective, impulsive, optimistic, indulgent. **Jung:** extraverted feeling **Weakness:** need to be important (at expense of inner life), overindulgence

**Graphics:** expansive, large curves, exaggerated capitals, full middle zone, ballooned letters, firm pressure, well-nourished stroke.

General Patton

If and when you get home let  
us know. We are here to  
catch home.  
Col Patton's wife's signature

**Mercury** Unstable, nervous, multifaceted, Individualistic, caustic intellect, more superficial than rigorous, shrewd, vulnerable. **Jung:** extraverted thinking **Weakness:** envy, lack of self-confidence

**Graphics:** agile, rapid, thready, not very controlled, progressive, small (spidery), height and baseline irregularities, short lower zones, simplified, sharp stroke, light pressure.

**Patricia Siegel**  
(continued)

Anais Nin

Dear Bob: Bad luck. I am here at work  
for 2 months. In N.Y. Harcourt gave me  
so much to do and I wasted 10 days  
in the pen. I wanted to see you.

Marie Cure

Agreez, je vous prie, Monsieur Le Ministre,  
J'annonce de tout mon respect.

**Saturn** Serious, intellectual, withdrawn, prudent, inner life a priority, intense feelings not expressed. Rational, narrow, precise, rigorous, strong convictions, inflexible, cautious, loyal, not sociable. **Jung:** introverted thinking **Weakness:** greed, anxiety, pessimism

**Graphics:** small, narrow, concentrated, form dominant, precise, often angular, pointed, rigid organization, sharp thin stroke (can be thick), light pressure, linear, simplified, severe.

**Patricia  
Siegel**  
(continued)

I just finished a day of campaigning here in Iowa, and things are going great. I asked David, my campaign manager, to give you an update on where we stand in Iowa. I think it reflects exactly what I'm sensing on the ground — that people are hungry for change!

So thanks for all you've done. You've been with me from the start, and I wouldn't be here without you.



### Handwriting of Barack Obama

Barack Obama's handwriting combines the Mythological types Venus, Sun and Earth, with some Mars. His writing has predominantly garland forms and is aesthetic with control being greater than impulse. The movement is measured rather than rushed, produced with a nourished stroke. There is an even distribution of space and straight, but not rigid, alignment. The bloated capitals of his signature and large capital "I" reflect pride and a more sensitive ego than is revealed in his text writing which is carefully written but relatively spontaneous.

#### Questions to Consider

What Mythological Types are most dominant and least dominant in the handwriting? What does that explain about the personality? Few handwritings reflect only one type.

What types are missing from the handwriting, and what does that imply about what is missing in the personality?

The purpose of this introductory presentation was to give newcomers to graphology a framework for understanding future presentations as well as to give experienced analysts a review from a Gestalt perspective.

Patricia Siegel's website [www.SiegelCoaching.com](http://www.SiegelCoaching.com) ■

# 2016 CONFERENCE PRESENTATION

November 5

**John Beck**

*The  
Mythological  
Types of St.  
Morand*

**John Beck** is an experienced graphologist based in London and, currently, the Vice Chairman of the British Institute of Graphologists. He has studied, as well as given courses on Jung and Archetypes for over 30 years and uses them each time he analyzes a writing.

It has always been my belief that the psychological teachings of C.J. Jung are most appropriate for our work in graphology. One of the central tenets of his teaching is that the human psyche is divided into two differing parts, that of the conscious and the unconscious. Both should act as a counter-balance one to another; a reaction in one half of the psyche has an equal and opposite reaction in the other half, and vice versa.

Put in a very simplified way, Jung believed that whilst our conscious minds are directly linked to personal individuality, our personal thoughts, motivations, drives, feelings, our unconscious minds are directly linked to what Jung termed the "Collective". It is here that the universal memories and experiences gained in our millions of years of evolution reside, and he taught that these collective memories are shared by the whole of mankind, and are actually the same for all mankind. The name he gave to these unconscious universal elements is "Archetypes".

Jung taught therefore that an understanding of a person must not only take account of their personal individuality and all of their individual and particular life circumstances, but also of the "collective" elements that relate a person to their long history and origins in nature. But how can we do this in the everyday field of our graphological work?

Those who know something of Jung's teachings will know the huge emphasis he laid upon myths and mythology as being vectors of universal experiences, conveyed from the unconscious in the form of symbolism. Therefore, studying classical western myths will in some way help us to understand the language of the unconscious, but how can we access this knowledge in our everyday work?

We can at this point turn immediately to the planetary myths that have been handed down to us from antiquity. These represent, as Jung said, the very first attempts of mankind into building the science of psychology. It would seem that in some collective way in antiquity, certain people were able to isolate and identify a limited number of personality characteristics; they noted also that these were set down as follows:

**SUN** Pride, individuality and self-esteem

**MOON** Imagination, reflectiveness, lack of structure

**MERCURY** Speed of thought, communicativeness

**VENUS** Sociability, charm and pleasantness

**EARTH** Practicality and dependability

**MARS** Anger, drive, energy and aggression

**JUPITER** Wide expansiveness, broad horizons

**SATURN** Restrictiveness, withdrawal, seriousness



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### John Beck *(continued)*

These planetary types represent all that is connected with the immediate or foreground experience of humanity; the psychology of the outer planets of Uranus, Neptune and Pluto represent more the background of humanity's experience (not dealt with here). This is now a vital point to bear in mind at this stage; these precisely defined human characteristics have their origin and their being within the human mind and the human psyche. They were effectively projected upwards to the planets by the ancients, and their position in the sky was said to denote a particular change in a person's fortune according to the planet in question.

This is in fact a part of the study of astrology, and it is this link that has mainly caused graphologists to steer clear of its teachings. However, we can be confident that this typology has absolutely nothing to do with astrology for the following simple reason. These pre-existing human characteristics exist solely within man, and despite their having been projected upwards by him in antiquity, they still remain set human characteristics. In our contention there is no reverse influence from the planets above to ourselves below.

With this in mind, graphologists can be confident of using this archetypal typology, since it has been found by experience to be phenomenally useful in setting the background for the analysis, and providing that degree of "Collective awareness" that is necessary in a Jungian sense for our analysis to bear the hallmarks of balance and wholeness. There is at this point one particular good piece of news for graphologists who have not as yet used or considered this particular typology. The personality characteristics appertaining to each type actually do appear in handwriting, generally as a number of features appearing together. The graphic features relating to each type are given further on.

However, it is simply not enough for us to recognize the dominant type in a handwriting; we have to be able to set down a list in hierarchical order of the first type (the dominant), the second (sub-dominant) and then those that follow, similarly in order of their degree of presence in the writing. However our task does not start and finish here; we have to be able to note down on our worksheet those types that either go well together (such as the Venus and Jupiter types) and those that do not go well together (e.g. Mars and Moon). A most important point to realize is that for any planetary types which clash with one another, what is expressed here is a central core of conflict within the writer in question.

Finally, and for this we turn again to the work of Jung, we note down those planetary types that appear to be absent (known in French as "en carence" meaning "deficient"). Jung stated, of course, that it is not enough just for us to know what we are, but also to know what we are not. Thus those elements which are missing roughly represent the area of human experience that either eludes the writer or is unconsciously rejected by him or her. In the analysis this can be of enormous interest; the non-presence or absence of any Mercurial indications, for example, may indicate that the writer does not lay emphasis upon the communicative aspects of existence. This finding on its own can be a vital piece in the emerging jigsaw of the personality portrait.



## John Beck (continued)

### Earth

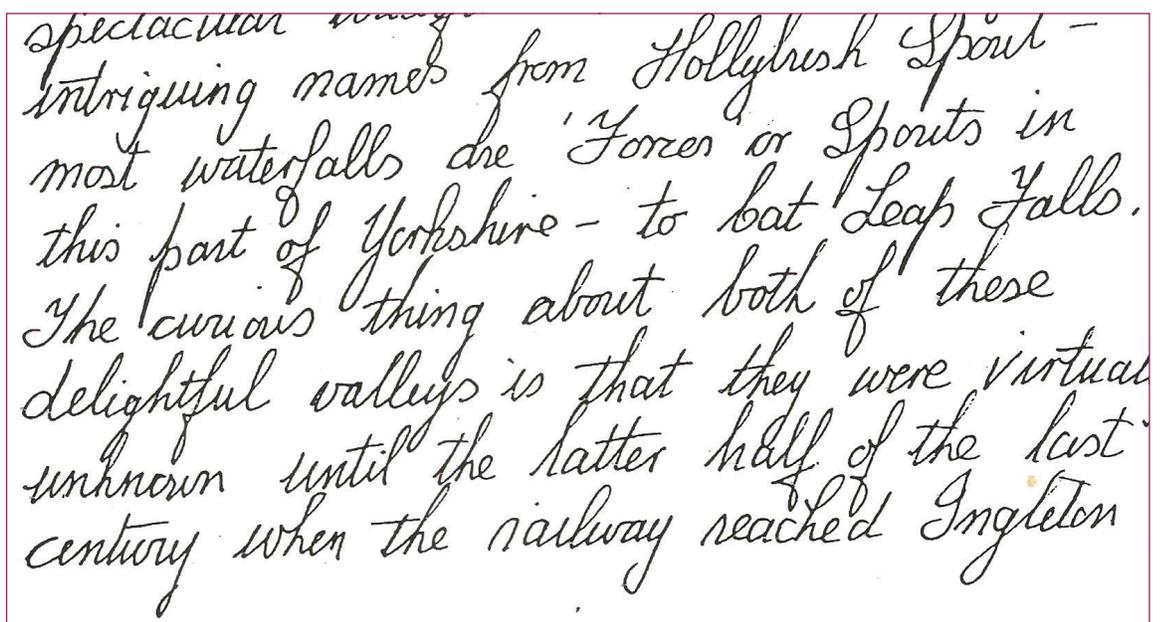
The first planetary type we can look at is Earth. For those used to using the Jungian typologies, this is described as the Introverted Sensation type.

The keywords in this sense are stability, continuity, and a sense of down-to-earth simplicity. It also denotes all that is solid and precise, relating to the world of the real. There is concretist thinking, and a strong element of practical awareness and common sense. There is a fondness for order and routine actions, and people of this type can often tolerate repetitive work situations.

One of the main problems (especially if Mercury is absent or weak) is that they are famous for expressing themselves bluntly and directly with no frills or delicateness. Sensitivity does not appear to abound with this type, but it is present, even if very well hidden. There is a fondness for material things, with food, bodily and sexual pleasures strongly indicated. Obsessions with physical well-being, or the lack of it, are very common. They are often the solid and reliable types, who do not make much of a show in relation to their social contacts, but who are reliable and dependable.

### Earth in graphic form:

- There is often a compacted appearance to the text as a whole
- The rhythm is often of the constrained or stilted type
- The forms are often close to, or manifest the standard copybook
- Very common is the so-called "hugging" of the baseline
- The speed is rarely fast and shows slow but deliberate progress across the page
- The pressure usually portrays a sort of heaviness, with a pastose or thick stroke quality.



spectacular names  
 intriguing names from Hollybush Spout -  
 most waterfalls are 'Forces' or Spouts in  
 this part of Yorkshire - to bat Leap Falls.  
 The curious thing about both of these  
 delightful valleys is that they were virtual  
 unknown until the latter half of the last  
 century when the railway reached Ingletton

### **John Beck** *(continued)*

#### **Moon**

For those who use the Jungian types, this represents the Intuitive Introvert type. The Moon represents dreams, the unconscious, imprecision, interior reflection often upon aspects of life that have not actually come about. It represents all that is without form but assumes form upon a whim or fantasy.

The Moon has the quality of losing itself in the depths of the unconscious, and refinding itself in a quasi-magical way in real life.

As the Jungian type suggests, it is the intuitive thinking type, and thus not bound by anything logical, reacting instead to ambience and external stimulation.

The classic Moon type is not flustered by great matters of principle and obligations, but favours a more unstructured and even amoral attitude to life. There is often a taste for the mystic, and a dream world which cannot be expressed. There is the love of fantasy and the irrational of course.

In their character there often exists a nonchalance, and little firm structure of rules and regulations; there is a preference for evading difficulties rather than facing them.

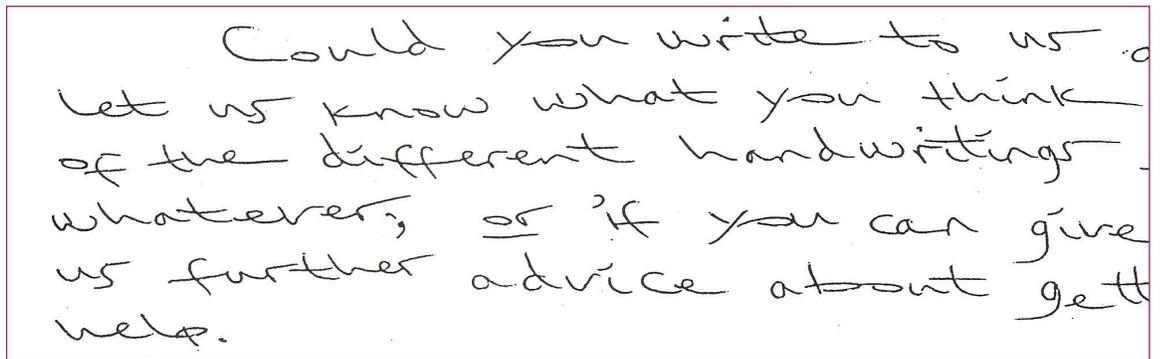
The Moon type does not possess great amounts of energy in the physical sense, and likes to show a softness and an accommodation to all passing events. There is an imprecision and a tendency towards moodiness. The Moon is malleable, full of non-structured possibilities, and more likely to be influenced by the presence of other stronger planetary types being revealed in the same writing.

The combinations with other sub-dominant planetary types is therefore rather important.

#### **Moon in graphic form:**

- Rather wide open spaces between words and lines
- Absence of any rigidity in the movement
- Round letter forms and thread are usual as forms of connection
- Unusual forms in the lower zone (normal for the intuitive introverted type)
- Imprecision in letter formation
- A lack of energy and bounce in the rhythm
- Often columning in the writing
- Inequality of letter height, and much inconsistency
- Rising and falling lines
- Letter forms in curves, semi-circles and crescents
- Neglect; thready, often absence of any form at all

### John Beck *(continued)*



Could you write to us & let us know what you think of the different handwritings whatever; or if you can give us further advice about getting help.

#### ***Moon, gender and age unknown***

#### **Venus**

Here the keywords are emotion, affectivity and balance. The Jungian type here is often the Feeling Type, Introverted or Extroverted as the case may be. Venus represents the female principle (therefore, often an anima factor in male writing). It is also the symbol of conciliation and gentleness, of tenderness, gracefulness and charm. There is usually very good adaptability, and underlying all this there is usually a strongly seductive sexual characteristic. Venus type persons use feminine charm in order to combat any form of aggression.

The judgement of Venus is greatly influenced by feelings of huge sentimentality, therefore by the strong factors of the Jungian feeling dominance. In view of this, it comes as no surprise to realise that the intellectual field in the case of the Venus person, is not usually developed. They seek a suppleness and an ease of dealing with people that makes for smooth adaptation to all circumstances. In character, Venus is receptive and very feeling. Also she is sensual, with a desire to please very often and even to seduce at times. They are possessive, jealous at times, but capable too of acts of great self-sacrifice. Most importantly Venus has a love of beauty and charm, and all that is beautiful (a nice face, for example) is all they need to fall in love. So too do they enjoy pleasure, and giving pleasure to others.

#### **Venus in graphic form:**

- Often emphasis on two things: one is a strong middle zone dominant, combined with garland connection and a warm, pasty stroke quality
- The garlands are often of the leftward enrolled type, which gives one to believe the common trait of the Venus type is their charming selfishness
- Being the planet of all that is balanced and harmonious, there is often some kind of equality in the dimensions between the three zones
- Indeed the quality of balance and harmony affects the whole impression of the writing, with the rhythm being pleasing and progressive
- The writing is usually connected (adaption) with "pleasing" warm garlands set against the background of a warm and moderately pastose stroke quality

## John Beck (continued)

school. I seem to recall that I was required to attend extra classes in an endeavour to make my writing more legible. While one obviously adapts over time years to speed of thought and writing I would think the

**Venus, Male, 56**

### Jupiter

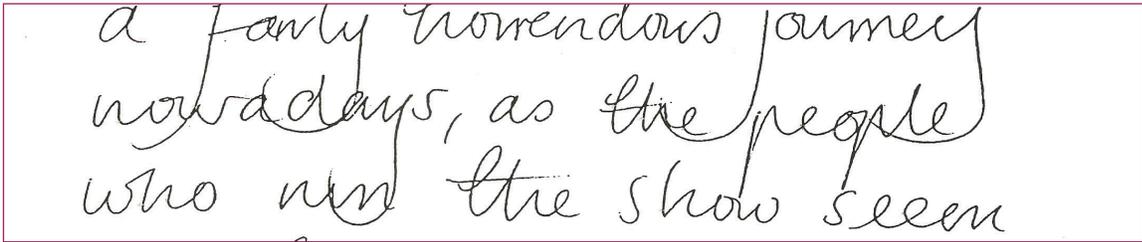
The keywords here are powerful social desires and physical desires. The other important keyword is that of expansion; this latter word sums up this type very well. This type is difficult to ignore, since they enjoy a very high profile with a taste for social acceptability and position. Jupiter also represents authority, a strong social sense, self-assurance and altruistic motives. There are often strong humanitarian feelings and plenty of savoir-faire. They are fond of titles being bestowed upon them, and like to be successful and to achieve positions that will give them acknowledgement.

In character they like to appear kind and warm, generous, proud or vain, often impulsive and going well over the top. They are often portrayed as larger-than-life characters, who are dynamic businessmen; they like to see concrete results for their efforts, and they have a strong desire to succeed. In spite of their high profile, they are usually well organised. They are very sociable, very demonstrative, with a strong liking for life in general. They also have a love for themselves which borders upon vanity and self-satisfaction. They are very sociable and are incurable optimists, taking life as it comes.

### Jupiter in graphic form:

- Large and dynamic writing
- Firm pressure and moreover a robust sort of stroke, with the rhythm of the writing also dynamic and moving all over the page
- The writing gestures are large and grand
- Capital letters are large and pronounced, with the letters of the middle zone being well developed also
- The letter forms are large and often curved
- The look of the writing is that of expansiveness, liking to spread itself about with grand gestures
- There is often quite an amount of space used in the written text, and the letter forms may often be slightly ornate
- Jupiter writing does not incline to simplicity or sober letter forms

### John Beck *(continued)*



a fairly tremendous journey  
nowadays, as the people  
who win the show seem

**Jupiter, Female, 38**

#### **Sun**

Although the Sun is not technically a planet, it is treated here as though it were. For those who like the Jungian typology, this is the Intuitive Thinking type. Sun writers have a tendency to see themselves as rather special persons. Sun represents beauty, pride, idealism, artistic sense and aesthetics, and correct appearances. The Sun likes to hold himself up high and hold others at a distance.

#### **In character the Sun is typified by:**

- A strong sense of self
- Strong pride, often resulting in idealism, nobleness of opinions, in arrogance and in haughtiness. There is often a sense of correct values, and a respect for hierarchies.
- Selective in contacts, haughty attitudes, ambitious, independent
- Searches for esteem and for power in his or her world
- Good taste, boldness

There is often a liking for power and for domination over others. They often create quite a following for themselves, with admirers of various sorts. There can be a strong aesthetic appreciation, as well as a strong sense of self-pride.

#### **Sun in graphic form:**

- Essentially refinement of the letter forms
- A strong tendency towards uprightnes in the writing
- The forms tend to be straight up and down, with elegance in their execution
- The forms are sober, typographic or aesthetic.
- The capital letters are large but not over-adorned (Jupiter)
- The writing usually shows a combination of elegant vertical strokes, combined with a rather bold stroke quality. The letter forms have a tendency to rise up and this affects the direction of lines (rising)
- There may well be stylised forms, and even at times an element of stylised artificiality
- There can by contrast also be a strong emphasis upon simplification, but always combined with elegance of form

### John Beck *(continued)*

Newcastle United are away at Middlesbrough this weekend while Sunderland entertain Leeds United.

In the Rugby... the big cup clash is Newcastle

**Sun, Male, 25**

#### **Mars**

This is by nature the tough element of the planetary types. Mars represents action, conquest, boldness, willpower, the struggle and business enterprise. Mars needs to subjugate and to transform all beings and entities by the use of force. It draws in its strength so to better strike out, to act and to impose.

In character: absolute, authoritarian, courageous and ardent, either strongly for or against. Constructive or destructive, powerful, acting as protector or seeking to impose their will. Brutality is by no means unknown with the Mars type.

Energetic, proud, exclusive, they like to command, direct and decide: they are direct, frank and resistant. There is often a great deal of willpower, tenacity and physical strength. There is often a tendency towards rashness and impulsivity. They tend to think they are right all the time, even when they know they are in the wrong.

#### **Mars in graphic form:**

- The letter forms are not stylised at all, nor do they show much refinement
- The writing shows a lot of energy and dynamism
- The pressure is strong and firm and nearly always combined with angles as the dominant form of connection
- There is often an amount of rigidity in the writing and the script lacks any smooth softness or curves
- The speed is often quite fast, and the slant of the writing is usually either left or right
- The writing often shows strokes which sharpen, particularly end strokes and those of the "t" bars
- There tends to be excessive pressure sometimes that cuts into the page
- Angularity can be seen also in the lower zone
- The writing tends to be connected with fast speed

**John Beck**  
(continued)

*curious, panting noise which some people  
for growling. She frequently evokes a re-  
sponse from passers-by - amusement, fear, pity  
seems to be difficult to be neutral about  
me she gives absolute love and loyalty in*

**Mars, approx 60**

**Mercury**

This is clearly the Thinking type in Jungian typology.

The keywords here are without doubt mental activity, intellectuality, vivacity and emotional instability. There is also enormous curiosity for knowledge and learning in general.

Mercury is astute, clever, brilliant and multi-faceted. Quick to comprehend and react, he matches up well to any intellectual game set out for him. Superficial and subversive, he lacks rigorous principles, but his faculty for articulateness is quite astonishing.

He loves to make intellectual connections between all things, and is fascinated by complicated concepts; the easy to access in mental terms bores him very quickly indeed.

He is famous for being little interested in the feeling aspects of life, and is for the main part a very nervous and jumpy creature who lives on the edge of nervous collapse.

He is highly mentally active and unstable at the same time.

He often has difficulties in concentrating (despite his usual mental brilliance) and has a tendency to flit quickly from one idea to another upon a whim.

He can, quite simply, completely lack any common sense whatsoever.

Mercury does not follow anyone's rules: he does as he wishes and is good at justifying all he does. He is also rather a vulnerable person and very often lacks confidence in himself. His emotional stability is often very uncertain.

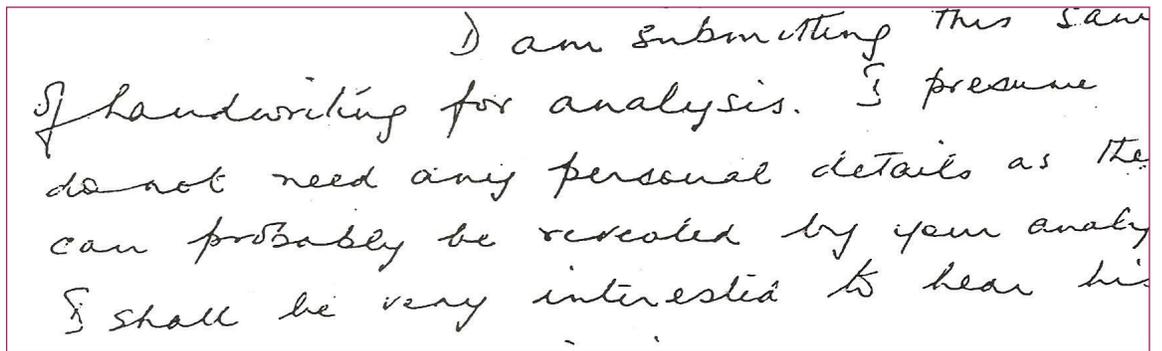
He is a brilliant communicator and is immediately at ease with people in all walks of life.

**Mercury in graphic form:**

- The letters are small and executed very rapidly indeed
- Irregularity of letter height and thread forms due to speed
- The forms tend to be very simplified and show a very high form level
- The layout tends to be exceptional, emphasising the very well developed mental nature of this type
- The writing tends to be upright or near upright
- The stroke quality is sharp and the pressure light; the movement seems to glide swiftly over the page as if hastily making the smallest impression as it goes along

### John Beck *(continued)*

- The middle zone is the smallest zone and shows great irregularity
- The lower zone is often quite small also
- The rhythm is very much the type 2, and is most certainly very jittery
- The writing may also show quite an amount of disconnection



I am submitting this sample of handwriting for analysis. I presume do not need any personal details as they can probably be revealed by your analysis. I shall be very interested to hear his

#### **Mercury, Male, 60's**

#### **Saturn**

This is the symbol of the Introverted Thinking type of Jung. Saturn's character is that of the abstract thinker and often a profound thinker. As a character Saturn is a solitary type, who above all else sees the priority of his internal mental life. He is not greatly sociable, he is serious, scrupulous, a worker.

Conscientious and rigid in his principles, morals and ideas. He does not always portray much in the way of levity or youthfulness, and nearly always is an old head on young shoulders. He likes abstraction and deep thoughts, and can suffer from feelings of inner isolation and sadness. He is often serious and reflective; he is a distant and cerebral type. He is capable of great concentration of mind, and demands perfection around him. He is often a disciplinarian. He is cautious and careful and does not usually take too many chances. He can be devoted to his profession or an ideal, and he can organize well.

However he does often lack the common touch, and therefore adaptation with others is often his sticking point. In social contacts he is reserved, often cold and reticent. He does not mix well with a group, since he is something of a loner and prizes his independence too much. He is the silent type, and one that does not indulge greatly in hedonistic activity. He can be loyal and devoted, though he is famous for showing hardly any warmth or feeling whatsoever.

His feelings tend to be kept very deep down indeed, and although they are hardly ever shown, are nonetheless there. He needs a lot of love and understanding, but rarely gives either. He demands a great deal of perfection from others, and is often disappointed, both in personal and career terms.

There is a certain severity about Saturn types as they discourage much interest in fun and often seem to lack humour.

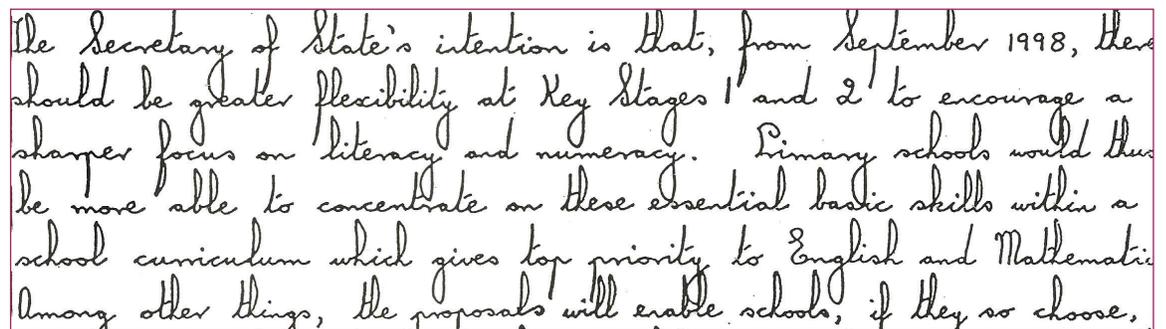
### John Beck *(continued)*

#### **Saturn in graphic form:**

- Letter forms are rather severe and narrow in execution, and often display rigidity and some angularity
- The stroke quality is often sharp with sharpened ends to finals
- The letter forms themselves are often reduced in a simplified form, but show no warmth in the stroke
- The letter forms are often precise and unadorned, with the middle zone being the least well-formed zone. There is often a strong emphasis upon the linear nature of the text and little in the way of lateral expansion. The rigidity and severity of the appearance of the writing is often the clue in distinguishing this type .
- There are frequent left tendencies, combined with a sharp and narrow script

In conclusion, this typology represents a very useful means indeed for gaining fairly rapid knowledge of the archetypal bias within any individual; some people can be clearly defined by a small number of the types, others are very complicated balances of virtually all of them. It is only through skill in employing this system that the greatest results can be found.

In my experience, the combination of your findings for the Mythological types (representing the 'Collective' in the writer) can easily be merged with your conventional findings with your normal worksheet (representing the personal particularities), to form a greatly augmented body of information about the writer, and thus a far more substantial and holistic analysis. ■



The Secretary of State's intention is that, from September 1998, there should be greater flexibility at Key Stages 1 and 2 to encourage a sharper focus on literacy and numeracy. Primary schools would thus be more able to concentrate on these essential basic skills within a school curriculum which gives top priority to English and Mathematics. Among other things, the proposals will enable schools, if they so choose,

#### **Saturn, Female, 50's**

#### **Further reading:**

- Gille Maisani, (translated by Paul Ferguson) *The Planetary Types in Handwriting* (1990)
- H. St. Morand (translated by Alex Tulloch) *The Mythological Types* (1994)