

MOVEMENT IN THE HANDWRITING
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Introduction

Movement in handwriting is almost as important as *legibility*, which of course is the number one requirement for written communication.

Needless to say, handwriting without real 'movement' can be legible, but in that case one will observe that the letters are *drawn*, one after the other in order to form the word. Writing however, requires *moving* from left to right - in the Western culture - or in other cultures from right to left or from top to bottom.

For a graphologist, whose task is to evaluate the personality from handwriting, analyzing a drawn letter is not interesting, as the personality of the author can only be observed in the way he or she *moves* on the page. A drawing in this sense is static; writing shows 'life'.

Movement in the writing will represent e.g., dynamism, 'go', progression, as well as 'going forward', aiming for the future and the will to reach goals. There are however 'degrees' in movement. Some movements are inhibited, slow, some are fast and others are strong in their writing movements.

During this presentation, we'll look for movement in the handwriting; whether there is little or no movement to the point of excessive movement, where the writer might lose control. The interpretation and meaning of the various stages of movement in a script, as a characteristic of the personality, will be handled and samples will be shown and discussed.

Robert Heiss, one of the leading European (German) graphologists of the 20th century, stressed the importance of movement in handwriting as it is the basis of forming letters into words.

Movement however, can be classified into different categories. For example, if the movement is **good**: *natural, mobile, free, spontaneous, also rhythmical*, the author feels free, uninhibited and is without hang-ups; as a consequence of this easy moving, the letter form should not be lost. It is then, when one can speak of 'harmony', or of a person in equilibrium.

However, when the movement is *inhibited, stiff, restrained or without elasticity*, another conclusion about the personality of the author should be drawn. The person can be withdrawn, stubborn, or helpless; all depending on the form which results from this movement.

On the other hand, if the movement is, for example, **accentuated**, like *smooth, elastic, vibrant, enthusiastic, and dynamic, light, sure*, and the forms resulting from it are good, with a rhythmic pressure and there is a supple connection, then the writer can overcome difficulties; he has initiative and pleasure at work.

When the movement is **undeveloped**, e.g. *weak, stiffened, or with a strongly strained continuous pressure, and/or with 'drawn' letters, and a less smooth connection, a left tendency in the movement, or is angular and slow*, then one can speak of a *disrupted movement*. The impression of the movement is *awkward, hesitant, flat, mindlessly, weak*. The person will not be very much interested in life or has difficulty in really *participating* in

life, and will be lacking interest in work, has little or no initiative, might be indifferent and has to be stimulated by others to undertake something.

The movement can also be **disturbed**: rhythmical changes in the pressure, unexpected strange movements, or too loose, fragmented and abrupt; also, interrupted movements and wavering lines, movement falling apart. The impression of such writing is inhibited, cramped, unsecure, torn apart, restless, and rudderless. The person will be unstable and helpless in feelings, ignorant; refuses to make changes, youthful turmoil, lonely feelings, outsider, refuses to adapt, failure in the process of working. With a bad rhythm, the author cannot bear the ultimate responsibility.

The movement can also be seen in the **stretching out** of the loops in the upper or lower zone. There might be a strong drive, a drift power, or a strong feeling and an irresistible urge to be busy and to give expression to its nature, can depict something, there is a need to communicate, easy contact with the outside world, euphoria. If the movement is exaggerated, there might be inner chaos and muddle in appearance in life, pubertal feelings.

If there are movements in the **horizontal** area, the person is able to negotiate, will realize his goals and dares to throw himself in the unknown, risking something. Movement with a **vertical** tendency, the person is able to think, has imagination, creativity and dynamism.

The movement as the basis of writing, of moving from left to right, can never be evaluated without the consequential forming of the letters. Movement is extremely important for the evaluation of the inner dynamism, drive or 'go' of the author, but legibility should never suffer from movement, whether it is (too) strong or (too) weak.

Handwritings

No. 1: Movement is **inhibited**, stifled, restrained, without elasticity, anxious and lacks continuity because of large spaces between the words. The letters seem to be drawn, rather than to be written as there is no progression. The author seems afraid to take the next step, is inhibited, shy and has great difficulty in communicating. The person is probably withdrawn and helpless and anxious by nature.

No.2: Movement is **disturbed**. Not only is there a lack of a *real* movement; it looks as if it is difficult for the author to maintain a stable 'moving ahead'. However, at times, like in line 1, 2nd word (s t elle n) the ...elle seems to have a continuous movement, but in general the letters are drawn, one by one. There are unexpected movements, and a lack of fluency in the movement in the letter itself can be observed. The movement is fragmented and abrupt. The impression if this writing is that it is inhibited, jerky to almost convulsive, torn apart and unsecure. There are tremors visible; thus, a continuous, fluent and free movement will be almost impossible. In this case, the lack of movement is not due to a psychological problem but to a neurological one. (Beginning of Parkinson's disease.)

No.3: Movement in this case is fairly **good**, although the left slant might give the impression that real movement is lacking. Moreover, it is not a connected writing. However, movement does not necessarily require connectedness. In this case the impression of the handwriting is that it is natural, mobile, free, spontaneous, although rhythm is lacking, but it does not influence the free movement. The interpretation, as far as it is limited to the movement,

one can speak of an uninhibited person, that goes her own way, and is able 'to freely go around'.

No.4: It seems that in this handwriting there is a lot of movement, but the movement seems somehow inefficient and can thus be categorized as **stretching out**. The loops are inflated in the lower zone, and there is a lot of unnecessary movements that are mainly in an arcaded. A movement towards the writer herself, making superfluous to exaggerated, movements like in line 3, 'Weihnachtsgruss'. The movement is fairly easy and free, but the exaggeration leads to a lack of efficiency and clear thinking. Too many movements, specially with a tendency towards the left, indicates that the author might be self-centered, if limited to the movement only.

No.5: Although the letters turn into words and words into lines, real movement is lacking here. It seems as if the letters are drawn one by one, and that it is also an effort to put them on the paper. The movement is **disturbed**, as if it is interrupted. The i-dots are precisely put, and a stop in the movement is visible. The movement is fragmented and inhibited, cramped, unsecure and torn apart at times. The author seems to be unstable and helpless in feelings, refusing to adapt. The rhythm in movement is bad as the lines are also wavering which has also to do with a lack of fluency in the movement. Although this person is a very successful businessman at the time, in this writing a certain stage of depression is visible; he just lost his wife and seems to be at loss in life.

No. 6: In this writing a **good**, stable movement can be observed; it is continuous, fluent and with a certain rhythm. The movement goes on and on and on. The right margin is hardly being respected and the lower loops intertwine with the line beneath. There is too much movement, although a stable one, with no loss of the letterforms, however hard it is at time to read everything easily. Nevertheless, with much movement, the person seems to be stable, communicative, uninhibited and at ease with herself. Taking into account 'the other one' might be a problem for her as with 'moving on and on', 'the other one' might suffer.

No. 7: In this handwriting an easy moving forward can be seen. A movement that is **good**; it is free, mobile, spontaneous but always respecting the presence of someone else. Although the movement is sometimes interrupted, it is never a disturbing factor. Space is well respected – although quite wide between words and lines, it is still nicely distributed, also in the sense of moving ahead. The person is stable, uninhibited with no hang-ups and will move freely into the world.

No. 8: This letter shows very **good** movement; there is progression, continuity, a good connection and a stable space between the words and lines. The author feels free, uninhibited and seems to be stable and belongs to the 'majority' of mentally healthy people.

No. 9: This letter shows an abundance of **spontaneous** movements; although extending at times in the **vertical** area is still fairly **good**. The restriction however, lies in a certain instable movement; rushing forward with a tendency of not knowing exactly when and where to stop. Some exaggeration, euphoria, in the movement is visible which can be an indication of

a (light) tendency of hysteria. Since this person is on Lithium, her mental situation is stable and she can function normally.

No.10: The handwriting shows a fluent, **good** movement. The impression of the movement is spontaneous, free, fast, stable, light and continuous. Although the movement is strong, space is nicely respected and well distributed. The movement is not only efficiently applied but is also rhythmical. This seems to be a woman who is stable, communicative, sociable, and feeling free in her behavior and attitude towards others.

No.11: The manuscript shows a tremendous movement; a movement that is hardly to be contained by the author. It is **stretched out (mainly horizontally)**, but also vertically) and very strong to the point of losing itself into movement only, with the consequence of losing the (letter) form. It is hardly legible, far too loose and almost too flexible. This person will throw himself in the unknown, risking something and neglecting the consequences of his deeds. There might be a strong drive, a drifty power or a strong feeling and an irresistible urge to be busy and to give expression to its nature. There is a need to communicate, an easy contact with the outside world and at time euphoria. As the movement seems exaggerated, there might be inner chaos and muddle in appearance, life and, also, pubertal feelings.

No. 12: It is hard to believe that this handwriting is not being printed. Still, it is a handwritten manuscript. However, without any movement in the sense of dynamically *moving* from left to right. The letters seem to be drawn, one by one put to form a word. The lack of movement shows a lack of emotion, of anxiety of not making a mistake, of not showing any feelings, but showing perfection only. This is a person who is hard to fathom, but will perform to the utmost in her work. As a co-pilot with an airline maintaining the rules to perfection, but what happens when an unexpected incident occurs...???

No.13: A fluent, **good** movement with a supple progression can be observed in this handwriting; it is at the same time contained, observing the space, but though the ease the movement seems developed, the letter forms suffer. In context, however, the legibility is sufficient. He is a stable person with a good overview as he seems to restrain himself in his movement. A famous lawyer, minister of Justice during 8 years and official Advisor to the Crown.