

# FOUND — The Real Scientific Basis of Handwriting Analysis—

By Dr. M. N. Bunker, Distinguished Grapho-Analyst, Contributor of "HANDWRITING ANALYSIS," a scientific column in the Illustrated Feature Section.

**B**ACK in those dim and distant days, thousands upon countless thousands of years ago, when man's mind was making its first step out of the darkness of utter unreality into the light of reality, a single primitive man took up a stone and traced idly in the soil at his feet.

That man, doing what he was, without guidance of conscious brain, started the handwriting of the human race as it has come down to us in this 20th century.

Countless years have rolled over the development of the first written letter from that first crude picture. Primitive man learned to draw pictures—crude pictures—but still sufficiently clear to give an idea of his meaning.

Generations passed, and as those generations developed, men drew better and still better pictures until finally they developed a code of writing by which they could communicate with one another without drawing pictures of men and women or animals such as their ancestors had been compelled to do. Instead they formed letters and out of those let-

ters built words that told the same story more clearly and more rapidly.

All of that was generations upon generations and still more generations back in the history of the human race. Languages have changed, styles of writing have come and have gone until today the child learning how to write while in the grades gets a perfected knowledge of a letter picture in his very first school days.

All of this is true of writing as we know it and as we use it in correspondence today. But along with this development of the letters there has been something else. There has been the tracing of individuality and personality in those letter-strokes, so that today, one man will write one kind of a stroke and another will write an entirely different one but they will form their letters very much according to the same rule.

A hundred people will make the small letter "a" very much alike, but in no single case will there be two "a's" that are exactly duplicates one of another. Some will have a little

hook here or a little curve there or a little shaping of the outline differently so that each letter stands out as an individual letter—a tiny picture of the nature of the man or woman that made it.

In the same way a hundred different letters scattered through the range of the alphabet may be made by a hundred different people and you will have countless variations of form, each indicative of the same general characteristics, but each purely and distinctly individual in itself—a picture or a representation of the writer as a personality.

If we were to dig back into those dim ages when that first primitive man took up a stone and traced his first character outline on the soil, we would find that still another primitive man followed his example, and that they had made the same stroke, so far as they could, but there still was a difference.

It is this primitive difference in human soul that shows today in the finished product of our writing system of recording knowledge. Those two primitive men back in the old stone age just awakening to the vague realization of the possibilities of life, were different. There was

something in one of those men that was not in the other, and so on, down through the ages. One of them possessed an aggressive and the other a timid nature, and their characteristics are still displaying themselves in the numberless descendants of those two men.

Grasp this development, and you have a foundation on which to understand something of what handwriting does today in its picturization of the individual soul or personality.

Its history and its definite development so far as history is concerned, reaches back to something like the middle of the seventeenth century, when an Italian scholar first collected the fundamental principles of what today is known as grapho-analysis. Camillo Baldo, that wise man from Italy, gathered together a few fundamental rules or principles and made discoveries which he put in print.

It was not a very large book—in fact it was very, very small—but just as you plant a tiny acorn in the soil, and it grows to be a master oak, so the tiny booklet put out in Italy was the foundation upon which we have today a vast library of human knowledge.

In Germany and in France, grapho-analysis, or, as it is more commonly called, graphology, is used in the medical schools; it is used in sizing up and determining the criminal tendencies of the individual; it is used to determine the fitness of a person for one profession or another. It serves in an every-day capacity the needs of the people of those countries.

During the World War, the Kaiser required the men who were to command his submarines to become specialists in character analysis from handwriting because with such analytical skill they could look into the very souls of men in their command. If they had a weakling, a deceiver, a liar, or a cheat, they could know it by looking into his handwriting, whereas his face and general conduct might put him above reproach.

Grapho-analysis as it is today, has come to us after these years of scholarly investigation. Famous names in history have been wrapped up in its growth. Bertillon, the man who discovered the finger print system that identifies the physical man, gave a great deal of attention to handwriting, as a verification of individuality.

He recognized that where the finger print showed the individual as a physical man, the handwriting of that man does give a picture of his soul, or his personality, or "that something" which makes up his

character and gives him a nature apart from every other man, woman and child in the world.

To be Continued



## A DOCTOR'S ADVICE for Stubborn Bowels

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"WHEN NEGROES ARE BLACK NO MORE"  
A Book Review  
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GEORGE SCHUYLER'S  
New Novel  
"Black No More"  
in next week's Illustrated Feature Section

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## Who are The Thirteen Most Gifted Negroes in the United States?



ALBON HOLSEY  
Business Organizer



GEORGE WASHINGTON CARVER, Chemist.

Continued from Page Two

I quote from a statement of the Harmon awards committee, by whom he was awarded a medal recently for developing a training center for Negro youth at Fort Valley, Georgia: "During the 26 years he has been in Fort Valley he has built the school from one of 145 pupils to one of 700 pupils. His plant includes twelve modern brick buildings and he employs 45 teachers. Instruction is given through two years of college and the school is a center for farm demonstration, health work, and the preservation of racial culture for a whole district."

Certainly that is a great deal more than is done by a man who simply goes in to fill the chair that someone else has left. No special talent is required in a man to head Howard University, or any other of the Negro institutions. Most of these

schools are well organized and would run along by the force of their own momentum. White charity sustains them, so all that the president has to do is please the Yankee masters who hold the purse-strings, sit in on an occasional interracial meeting, make a periodical swing around the country to advise Negroes how to behave to win and hold the respect of "our good white friends," and draw a comfortable salary.

I respect women like Nannie Burroughs, Charlotte Hawkins Brown, and Mary McLeod Bethune, for most of them founded the schools that they head. We may sometimes question the value of these institutions of so-called learning, but we may not question the high purpose of those who work and sacrifice for them.

The politicians are inconsequential. Under the head of Miscellaneous I designate two, DuBois, the sociologist, and Woodson, the historian.

I think that the most brilliant and most scholarly one among the younger of these twenty-five men is a youth of 20, named William Edward Harrison, a Junior in Harvard College. He was graduated with highest honors from the Boston Latin School and gained an honor average in his Harvard entrance examination. He has won scholarships regularly since 1928. In his freshman year he began contributing to the Harvard Advocate, the undergraduate literary periodical, and has continued since. His latest essay, entitled "Norman Foerster and the New Humanism," was reviewed in the Harvard Crimson recently by A. R. Sweezy, instructor and tutor in history and literature at Harvard College, Mr. Sweezy saying among other things that "Harrison has a grasp of his subject, a background of extensive reading, and a maturity

Continued on Page Eight

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