

you as well as me," said father huskily, taking up his hat.

"Wait. Let us be sure that it is safe," said mother; and, after going to the door and looking out, she came back to tell us that the street was quite empty. But she had something yet to say to my father, and she bade me watch at the door; and this I did with the greatest keenness, feeling that somehow our happiness was dependent upon his going away unseen.

Soon, my father and mother came into the passage, and there they embraced in a silence broken only by mother's stifled sob. My father took me in his arms and kissed me again and again; and then, without a word, pressing his clerical hat down upon his brows and casting but one furtive glance to the right and left, he went up the road with a quick, firm step. Meeting him, one might have thought he was a clergyman come from visiting a sick parishioner in the last extremity.

When he was out of sight, mother and I went back into our sitting-room, and there on the table I saw the little box, in which she so carefully hoarded her savings, lying

open and empty. I wondered if my father's visit was that "accident" which she had been so long and patiently preparing for.

"Dolly, dear," said little mother earnestly, "you know something of a secret that must never be hinted at to anyone. Your father's happiness and mine—nay more, perhaps our life—depend upon your silence. You will think of that always?"

"You know I will, mother dear."

She hesitated a moment and then said, as if in response to her own self-questioning—

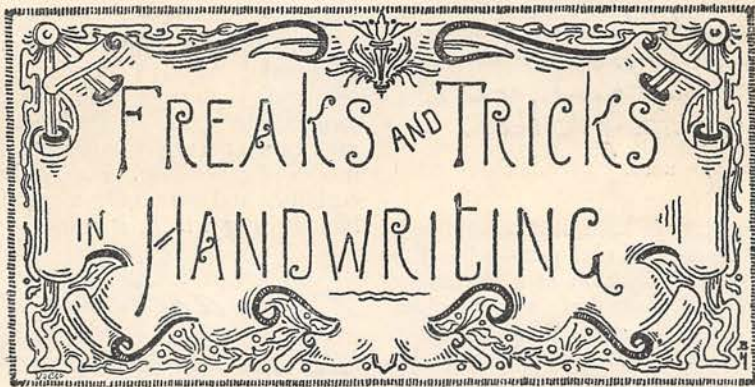
"Ought I to tell you more?"

"Not if you doubt the advantage of it, little mother. I wish to know no more."

"Secrets are heavy burdens," she said with a sigh, "and you, dear, have enough to bear without that. We will speak of it no more."

Would mother trust Dr. Fairfield with the secret she wished to keep from me? I wondered; for dimly I perceived that something in my father's past life was the obstacle that mother believed must prevent Phil from making Elsie his wife.

END OF CHAPTER THE SECOND.



BY AN EXPERT.

IT is now a well-accredited doctrine of physiological science that a very certain clue to individual character may be obtained by means of handwriting. Not only so, but it has been acknowledged that the value of the test of handwriting, as indicating certain hygienic conditions of the penman, especially in their mental and physical considerations, is much greater than many persons imagine.

No doubt much of what is so-called *Character-reading* in calligraphy is little more than a

species of quackery, akin to that which professes to read "fortune" in the lines and general anatomical features of the human hand. For no evidence is, perhaps, more unreliable than that of handwriting when an attempt is made by its help to determine what is the precise moral or physical disposition of the penman, just because there are so many considerations to be taken into account before arriving at a correct conclusion—such as, for example, the degree of haste; the kind of mood or temper; the nature and extent of the accessories of the penman when in the

act of writing, not to speak of other aids and helps for or against the production of a normal specimen of penmanship. There are, of course, certain kinds or forms of handwriting to which this does not apply, but for the most part it will be found to be of

as *literate*, in contradistinction to *illiterate*, penmanship, it is perfectly possible for the expert to define with considerable precision the physical traits of the penman. In the same way, nervous strength or weakness may be gauged with a very fair measure of success ;

*writes me one thing. I would
ask you to do so to keep away from
the Elbow the face of the trunk the
horse shoe or from the Horse shoe*

NO. 1.

a featureless, automatic character, and might as well, for that matter, be the product of a writing machine as of the craft of the penman.

In spite, nevertheless, of many difficulties that necessarily confront him, an expert in handwriting may undertake to define—and

*You need not fear that I have forestalled
you, as my book is simply a dictionary,
without argument, theories, or deductions.
You will find all available statistics on
every possible subject, ordered I suppose
in periods usually of 10 years, or every 10
years from the earliest records, some as
far back as the time of the Cecurs*

NO. 2.

that simply by means of such data as supplied, say, by a few strokes of the pen—what the moral or physical disposition of a particular penman actually is, and what are its chief characteristics and features. What is more at the command of a penman of even the most ordinary skill than that little, subtle, obedient instrument, the pen? It is that very command or power which, when expressed in written characters, tends almost automatically to unfold the writer's personal identity. Thus, one of the commonest rules for the guidance of the expert—a rule which, however, has its exceptions—provides that a person of strong muscular physique should write with a *strong, heavy style of penmanship*, as in No. 1 ; while a person who has little or no muscular grit to boast of, should in like manner exhibit only a *thin, feeble, and featureless style* (No. 2), corresponding to the degree of physical inaptitude. All caligraphy does not come under this rule, but in nine out of every ten instances of what may be described

for there is nothing simpler, within the scope of this interesting science, than for the expert to differentiate from the bold, round, plump, deliberate pen-strokes of the man whose physique is of the big, bluff, Bismarckian type, the nervous, attenuated, shrinking caligraphy of the man who pins his faith to that slipper-and-pantaloon motto, "The pen is mightier than the sword," and whose actions are all more or less dominated by its gentle teaching.

By unhealthy or abnormal handwriting is meant chiefly such handwriting whose characteristics betray certain pronounced individual variations from the everyday standards or normal types, as supplied, for instance, by the caligraphy of the insane, criminals, forgers, etc. etc. In abnormal types of humanity we naturally expect to find abnormal modes of expression. Invariably we do so, and certainly and especially we find them in the handwriting which, it must be remembered,

*The detectives (who
are now busy hunting
up the entire case) are
of opinion that the thing
was done for a Bet,
by those same gentls.
who played the abomin-
able practical joke in*

NO. 3.

is a more deliberate and less mechanical mode of mental expression than speech is, of the criminal and the insane.

There is, therefore, a most interesting field of inquiry opened out by this branch of the art and science of calligraphy, which hitherto has received but scant recognition. True, the

mental stress and strain is most evident. The penman's hurry is extreme, and the writer will, in all probability, "dash off" a similar epistle on the morrow, and the next day and the next again, and so on until the passion exhausts itself or assumes another form or seeks another outlet.

my little Mondrian

as to Britain on my own terms
iscenting Economic

elder Dundergraff that the Symbols
den of Economy by their Disease
rest after and of Manipulating Wilson
at the hands of Germany.

with her. The uttermost ends of the
that good of Europe, which fact is
to be well and who are now employing
to be my about my own death which
has been - Economy from the day here.
for, London, Rom, and Company
is if they lose my protection.

Reuben beneath the writing to
- being no long a sacred is my
in a station

☞

no become the prey of the D. Caligraphy
for Christ sake. Amen

NO. 4.

caligraphy of the insane has engaged the attention long before now of specialists like Tuke, Clouston, Bucknill, and one or two others. Still, general interest in the subject proceeds slowly, although it is now widely admitted that the progress of certain forms of mental disease can be ascertained, and even the stage of the disease apprehended, by means of the caligraphy of those suffering therefrom. Thus, in cases of delusional insanity, the pen very often readily betrays the mental condition of the penman. Keeping out the madness of the matter written, we find numerous capital letters where none are required, many words strongly underlined, a frequent use of ominous-looking crosses, star or dagger-shaped signs and emblems, and such like peculiarities, all of which more or less emphasise the nature of the mental disturbance of the hand-writers. Here are a few examples:—

In No. 3 we have a striking instance of the insanity of the penman staring at us, as it were, from every loophole and in every curve and stroke of the writing. The degree of

For the things particularly
sent by you arrived before
your note and I send her
I have been awhile with
my great interests. It can
not be led to an intended
application for the recovery of
the part, but which study
of the work. Yours very faithfully
Wm Gladstone
Aug 20. 91

NO. 5.

No. 4 is a remarkable example of "insane" chirography for several reasons: in the first place, for its high degree of caligraphic finish and neatness; secondly, for certain evidences of the mental skill and dexterity of the penman; thirdly, for the almost total absence (barring the nature of the context and some underlining of words) of the usual indications of mental disbalance or unevenness; and, finally and particularly, for its marked resemblance to the handwriting of one of the noblest and sanest men known to this or any other age, viz. Mr. Gladstone.

In No. 5 we show a characteristic specimen of Mr. Gladstone's usual caligraphy, and, in comparing it with No. 4, it is impossible not to be struck with the general features of likeness to each other of both examples. Such instances are, of course, exceedingly rare; and it can only be said of it that it presents to us a very pronounced deviation from the normal types of abnormal handwriting!

As already stated, a profuse display of capital letters, crosses, and other symbolic

marks are prominent features in the caligraphy of many insane persons—especially females!—whose mental weaknesses run to delusional forms. A very prevalent lunacy

Doctor!
+ I will Confide No
More in you +!+ Why should
You Deceive Me and Tell
All My Friends that I
Suffer from the Sin and the
Snare!!!! A Delusion
indeed!!!!!!/+++ You are
A Liar, Sir - I Mean
Doctor T.T. O My Poor

NO. 6.

among females takes the form, as is well-known to all mental pathologists, of an hallucination that they are empresses, queens, princesses, and other high personages. It is only natural that these delusions should sometimes betray themselves in the handwriting; there, at least, they are harmless enough, even though certain words are here and there seen to be flanked and guarded, so to speak, by crosses and daggers and such like emblems of power, if not authority. No. 6 affords an interesting example of this class of abnormal penmanship, with which experts in mental science are more or less familiar.

In abnormal handwriting, and especially in that of the insane, some examples may be more pronounced and decided than others, but as a rule all are more or less suggestive of the abnormal mental disposition of the writers. In some cases, however, the evidence not only of the existence of active disease, but even of its *stage of progress* is remarkably apparent. Thus, the handwriting of paralytic and epileptic subjects possesses a

pathological interest and value which that of insane persons, otherwise classified, does not possess. Moreover, it supplies a reader clue to the precise nature of the mental disease; indeed, it tells only too well what that is, how far it has gone, and may even suggest whether or not a cure is possible. Here are but a few of the features of such handwriting:—A noticeable *hesitancy* in the formation of the *initial*, and often of the *final* letters of words. This symptom indicates so far the condition of nervous *incompactness* or *attenuatedness* of the person suffering from cerebral mischief, and is sometimes so pronounced that the handwriting in which it is detected is little better than a *scrawl* such as might suggest the *rudimentary efforts of a child* (see No. 7). In cases where this occurs the disease is probably far advanced, if not beyond repair. It will usually be found, on inquiry, that persons suffering from this subtle form of insanity were never, as a general rule, very proficient with the pen—that is to say, clear, bold, and strong caligraphy was never a strong point with them.

When placed side by side with the hand-

make up my mind
to drown myself.
This morning we went
round the groves in a
bunch...: Luggage was
going out of doors this
afternoon

NO. 7.

writing of persons in sound mental and physical health, it is, of course, often a matter of no ordinary difficulty for an expert to detect the existence of insanity by means of

Dear Sir

Much of the Insanity in the country is
traceable to the abominable practice of Publishers
Journalists & Newspaper Publishers _____
amongst the numeral - using double inverted commas
where only single ones are required.

NO. 8.

James J. accepts of
 the job as Cab Washer
 Can give highest testimonials
 as to Character and
 ability over the garden
 wall Keep it dark
 Can also drive a herring
 of a plate or swallow
 a Hay Rick please send
 answer at once and
 engage me or I will
 Burst

NO. 9.

chirography. The difficulty is, moreover, increased when the insanity belongs to one of the milder types, or, at least, when it does not come within the category of cerebral disease. True, the composition *per se* often readily betrays the mental state of the penman; but, omitting that, the chirography may be of such a normal character as to pass for that of a healthy-minded person, while it may be that of a person hopelessly insane. One or two specimens bearing out this statement are submitted. In

the first (No. 8), the handwriting has every appearance of the penman's mental strength, and indicates, among other good traits of character, method, exactness, decision, strength of will, etc. Yet the writer of the epistle is incurably mad, his hapless condition having been brought about partly by a long course of indulgence in intoxicants, and partly by a hereditary tendency to insanity. The vice may, alas! only be the result of the family taint. In the second specimen (No 9), the writing is of course that of an "illiterate," but its value lies in this—that there are few signs of deterioration such as we should expect to find in a "hand" unaccustomed to the use of the pen.

Warren J. M.

NO. 10

Walter J. M.

NO. 11

Walter J. M.

NO. 12.

THE EVOLUTION OF A FORGERY.

In such abnormal handwriting as that briefly considered the expert has certain very definite clues to work upon—a few of these we have indicated, but when he comes to deal with such abnormal specimens

My Dear Sir

I thank you very much for undertaking to make out
 the enclosed which I send to you to see if you can find any more things
 I have omitted which will at once be seen by your critical eye. Mr
 McLaughlin is not altogether right in his calculations and has done
 a little wrong in the financial part of the arrangement and also in
 his plan which he has made good in his plan in putting the money
 there in my hands. The money which are related about one third of
 the produce which I think is too low considering the amount of land which
 has produced the really nothing. I am very sorry to hear of
 this

Yours sincerely
 Walter J. M.

Edmond 16 July 1899

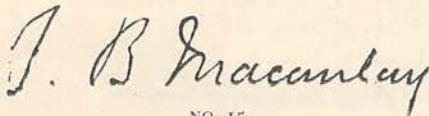
NO. 13.

as those which the caligraphy of certain of the criminal classes are sometimes supposed to supply, his task is by no means an easy one. But it is not the first time a criminal has been "run in," his identity disclosed, his capture made easy, his crime proved to the



NO. 14.

hilt, and his "term" meted out to him, by means of such a clue or clues as his peculiar handwriting supplies. Begging-letter writers have over and over again been convicted of fraud by having betrayed their identity in certain caligraphic peculiarities and oddities not sufficiently disguised, though efforts were made to effect disguise. A case in point may be referred to:—A notorious beggar-letter writer (he had the cheek to style himself a "man of letters!") who was supposed to earn several hundreds of pounds per annum by means of a facile pen and ready wit, used to adopt many precautions against detection in his nefarious calling. Changes of name, occupation, and address, were only matters of course suited to his exigencies. The stories of his sore necessity had an infinite



NO. 15.

variety about them that almost suggested genius as a gift of their inventor. But his strong point was in his power over the pen, which afforded him almost any disguise. A fairly-well educated man, but an especially expert penman, he could assume almost any rôle in pursuance of his craft. To-day, it was that of a broken-down actor, or artist, or teacher, or commercial traveller, and his style of begging-letter was always suited in diction, phrase, and penmanship, to each profession. To-morrow, it might be as a decayed merchant, whom commercial misfortune and broken health had brought to an untimely old age and to the gate of the workhouse. "Thank God! he wasn't quite there yet, but! *unless kind friends,*" etc. etc. And when the kind friends read the poor shamblingly-written letter, they invariably prevented the broken-

down merchant from becoming a burden to the rates; at least, so "drawing" was the whole get-up of the epistle, that they postponed that sad event for a time. In a word, so suitable were the caligraphic and other disguises in each appeal that, as we have said, the man for a long time did good "business" throughout the length and breadth of the country, as was only possible to a highly capable "man of letters." But—yes, *but*—clever though all his disguises in handwriting were, there were just one or two little trifling matters that he overlooked in a way which eventually proved fatal to the whole scheme and so closed his career for a time. The first was the uniformity of two capital letters—"S" and "M." These were always written thus (no matter how well-differentiated was the rest of the writing):—

"S (as in Sir) and M (as in Madam)

Even the small letter "s" was written as a capital reduced in size. No matter how in other respects the disguise was changed, the capitals named were always so written. Another feature of his abnormal caligraphy was his uniform method of making the sign "£": for this beggar always aimed at fairish game when on the hunt, and nothing less than a five or ten-pound note would meet his present emergency! So that in "requesting the favour" of that sum, he invariably indicated it thus:—

"£5 or £10."

It will be observed that the sign "£" has here only *one* stroke across the centre of the letter. With our friend there never were two strokes—thus: "£"—and so it was evidently seen to be a peculiarity which, as it never occurred to him to modify it with the rest of the disguise, helped, with other proofs, to set up a theory as to his identity—a theory that stood the test.

Of course, it is only those criminals whose skill with the pen is considerable who can supply the expert with instances of the foregoing kind. And while begging-letter writers have an unquestionable monopoly of this field, "forgers," as they are commonly called, not infrequently contribute a fair share of the expert's data to the question of abnormal handwriting.

In the following interesting instance of what may be described as the "evolution of a forgery," we have evident traces of the growing skill of the penman. It may be

remembered that not many years ago there was discovered, in "a certain city by the sea," what proved eventually to be a veritable manufactory of forged letters, autographs, etc., of eminent persons, dead and living. Many such letters and autographs had already,

I am
yours sincerely
John Bright

NO. 16.

before their real value was made known, found eager purchasers throughout the country; of these writings not a few purported to be in the "hand" of the immortal author of "Waverley," to which his familiar signature was of course appended.

Quite a curiosity in its way was a threefold attempt at the signature of Sir Walter, which we produce here (see Nos. 10, 11, and 12) for the first time, and which is, perhaps, one of the most interesting examples of improving forgery we have ever known. No. 10 shows the first attempt, which is not so bad, all things considered. No. 11 is approaching to the right thing, but still a good way from it. No. 12 is a palpable hit! yet only an apocryphal signature, though Sir Walter would have found it hard to disown it as his. And since we have exhibited the signature as an interesting bit of abnormal penmanship, there

Written with the foot
by John C. Hamlin

NO. 17.

is nothing to hinder our putting in evidence (in No. 13) a portion of the letter itself for which, to all intents and purposes, the signature was concocted.

Unhappily or otherwise, the caligraphy of Sir Walter Scott was not the only "writing" thus manufactured. Here are a few other specimens, all more or less like the original, but, in certain points, showing the "hand" of the manufacturer:—

No. 14 is that of Thomas Carlyle. All that is to be said of it is that the sage of Chelsea, in his brightest, best, and least bilious mood, never penned so good a signature as this—at least since he left college!

No. 15 is like the signature of Lord Macaulay, but it is too bold and upright to be an original copy.

No. 16 purports to be a signature of John Bright. The "sincerely" is too abbreviated and slipshod to have been penned by Bright, though the name is fairly-well written. But here we must draw up for the present, though, before concluding, we cannot refrain from showing two very rare and interesting examples of abnormal writing—in one instance done not by the hand but by the foot (No. 17), and in the other instance, *mirabile dictu*, by the mouth! The writer of the latter

opinion well coincide with
meant, but I think that the
three last signed there is
more handwriting than in the
others I want you also to
more time to work out.

NO. 18.

example is also armless, having had the misfortune to lose both arms in an accident some years ago. Yet the youthful victim of the tramway accident quickly set about trying to do with the mouth what formerly was accomplished by the hands. Very soon he succeeded; and was ultimately enabled to win valuable prizes for excellence in water-colour work, among his patrons being her Majesty the Queen and H.R.H. the Princess of Wales. To give some idea of the real skill of this armless artist, the reader has only to refer to the design which heads this article, and which is only one of the really excellent bits of work he has executed. A specimen of his caligraphy is also shown in No. 18; and, judging from its fluency and clearness of expression, it would be quite impossible to discern any natural defect in the writer.

The writer of the former (No. 17) is armless and has been so from birth, and yet so expert and dexterous has he trained his toes to be in the use of not only the pen but many other instruments, such as saw, hammer, fork and knife, etc., that he can do almost anything a *handy* man may!

A. C.