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YOUR

HANDWRITING

CAN CHANGE

YOUR LIFE

VIMALA RODGERS

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C O N T E N T S

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Part One

INTRODUCTION

TO HANDWRITING

ANALYSIS

Chapter 1

WHAT IS HANDWRITING?

The focus of this book is to guide you, the reader, in allowing your hidden gifts, ideas, and abilities to tumble forth—treasures that you tucked away early on. As young children we all developed our own reasons for denying what we really loved to do or for not expressing an idea that no one had heard of before. Innocently sharing it and being greeted with adult ridicule rather than encouragement was often enough to have us quietly stuff those special ideas into a secret place inside—but they don't go away. They merely hide . . . waiting, waiting.

The wall that barricades these special gifts and sabotages our intentions to let them come out of hiding is a simple four-letter word: *fear*. It lives in our mind. We have put it there, and only we can dismantle it and allow our unique gifts to surface.

I can hear your question: “What does my handwriting have to do with all this?” I thought you'd never ask.

HANDWRITING

Our handwriting is far more than a succession of words put together to create a means of communication. It is a map of our attitude toward life, a labyrinthine pathway to long-forgotten hiding places

inside, a diagram of our subconscious mind. In simple terms, our writing patterns are clear indicators of how we feel about ourselves. They are a measure of our self-confidence, self-esteem, and self-reliance; they indicate our fears as well as our unique abilities. Self-image is the lens through which we see life, and handwriting patterns mirror the components of the prescription in that lens.

Although the hand—or teeth or toes—holds the pen, it is the brain that causes it to move as it does. When we write, each movement of the pen not only reflects the attitudes we have about ourselves, it reinforces them. Each time we press the pen to the paper to create a letter formation, connect letters, or shape a margin, we are declaring, “This is who I am.” The more often we write in a specific manner, the more deeply that attitude is ingrained in our psyche.

Most of us have seen handwriting that caused us to gasp, laugh, or feel a certain way. Signatures especially. At one time or another you may have shown an unknown writer’s handwriting or signature to someone and said, “Look at this!” You don’t have to be a handwriting expert to gain insights about people through their writing. Essentially, handwriting is a graphic representation of our interpretation of life, indicating how we feel about ourselves and how this feeling affects our view of those around us.

GRAPHOLOGY

Graphology, also called handwriting analysis, is the science that correlates handwriting patterns with personality traits. Professional graphologists are trained in the interpretation of handwriting patterns and their relationship to the personality. Their expertise lies in drawing up a list of personality traits based on a thorough study of a handwriting sample.

GRAPHOTHERAPY

Graphotherapy is the behavioral science that invites the writer to take pen in hand and change self-defeating aspects of the personality by altering specific strokes in the handwriting. Graphotherapists are trained in graphology and have additional training in psychology. Their expertise is to guide the client in altering handwriting patterns as a means of removing negative thought habits and replacing them with positive, self-supportive ones. By changing writing patterns we simultaneously reconfigure the neuropsychological pathways in the brain that record our self-image.

WRITING SYSTEMS

I have been fascinated with handwriting patterns since before I could read; as far back as I can remember, the letters of the alphabet have been a special source of intrigue and discovery for me. When as a young teen I took on the study of interpreting handwriting patterns, I ended up doing my own empirical research as I found that most books on graphology were either outdated or did not agree with one another. Through my own studies I discovered that Truth occurs not from belief but only through experience.

From studying pictures of scratchings on ancient cave walls to papyrus rolls and mysterious alphabetical etchings such as Ugaritic script, Akkadian cuneiform, Linear A, and Linear B, my interest in handwriting gained momentum. As I investigated writing systems and phonetic alphabets from around the world I became intrigued at the cross-cultural patterns among them. I found that it was not just the Hebrew or Greek Cabala or the Germanic runes that ordained a special meaning to each alphabetical letter, but that countless tradi-