

CHARACTERS IN HANDWRITING.

It is with the most profound regret we have to announce that this department must for the present be discontinued. We had anticipated many pleasant associations with our respected subscribers through its medium; but, alas! these are now as shattered idols. The immense satisfaction with which our expert's readings were received was indeed a joy unto our heart, and when the day arrived for this number to go to press and no "copy" was to hand from our expert, we were much perturbed in spirit. A trusty messenger was at once despatched to his home, with imperative instructions to bring back the man if he could not secure the "copy." Imagine our grievous surprise when the trusty one returned with the intelligence that the expert was *non est*. This was a blow! We little thought his *nonesty* would ever be brought into question. Placing the case in the hands of our best city detective, we were soon in possession of the startling information that our expert had been last seen in company with two distinguished looking gentlemen from the domain of Uncle Sam. That settled it. Without more ado, in the name of GRIP, for one week's salary advanced, we seized upon all personal property left behind by the expert, to wit: one small valise, containing two large holes, one broken celluloid collar, several copies of GRIP and *Tid Bits*, and a roll of MS. Filled with the hope that this might be a continuation of the character readings, we eagerly scanned it. It proved to be something better, nothing less than the expert's system of analyzing character from handwriting. Believing that the talented expert will never more be seen on Canadian soil, we have decided to print the system for the benefit of our subscribers, in the cheerful hope that it will prove a powerful incentive to those of an enquiring turn of mind to actively study the characters of their correspondents and neglect their own.

Here is the system:

HINTS UPON ANALYZING CHARACTER IN HANDWRITING.

First, a few words upon Public Analyzing. When analyzing for the public prints, first make yourself acquainted with the amount enclosed. If none be found, gently place the letter in the waste-paper basket. Those letters containing enclosures should then be taken in order, largest sums first. Having pocketed the money next look to the signature for the sex of the writer. This ought to be discovered by a perusal of the letter, but the method indicated is much easier and—safer. This done, commence at beginning and read through letter.

From this point public and private analyzing come under the same process.

I. Ladies' handwriting.—A bold dashing hand indicates the writer to be a spinster, but possessed of a strong desire to run a husband; a small cramped hand indicates its owner to be an old maid with contracted notions of love and wedded happiness; a large hand with occasional inch spaces indicates love-sickness and poetical inclinations for blank verse; the lady who forgets to dot her *i*'s has brown hair, blue eyes and—a fiery temper; the writer who ignores crossing her *t*'s is addicted to creaming her tea with gin; lady writers who scorn full stops are mothers-in-law; those not given to correct punctuation wear wigs and false teeth.

II. Gentlemen's handwriting.—In certain lines there is little difference between ladies' and gents' handwriting, because the most pronounced of female writers naturally incline towards a masculine hand, yet it will be necessary to point out certain styles peculiar to the sterner sex.

Writing, thick and clumsy, indicates the writer to be an anti-Scott man with a leaning towards the jim-jams; an epistle without capitals shows the writer to be mean and miserly, small letters saving so much ink; a hand which runs at all angles upon the paper is evidence that its owner stays out late at night and is otherwise irregular in his habits; writing which leans to the left also indicates evil practices, the writer will not incline to the right; a hand which is straight up and down and correctly punctuated shows its owner to possess a mind of mathematical accuracy and a wooden leg; a letter which begins "deer sur," and in which the capital I is written "i" and words are missing in every line, indicates the writer to be of a literary turn with a great love for the intelligent printer.

In the preceding hints I have mentioned in the barest possible manner the mechanical part of the system only. Coupled with this there is the analyzing from the matter written. This any sensible person can do, but whenever discrimination fails, make up with a liberal use of the imagination.



HINTS TO INDULGENT PAPAS.

He.—Ah—where is the plaque you were painting? Did you finish it?

She.—Oh yes, and it was just too lovely for anything.

He.—Well, now you should get it fired.

She.—Oh, it is! Pa fired it as soon as he saw it. He don't understand art, you know.

—Rambler.

FROM WELL-KNOWN AUTHORS.

"I'm easily sooted."—The chimney. "Water joke!"—The well. "Let us sweep."—The broom. "I'm all cut up."—The wood-pile. "I've gone through my work."—The needle. "I'm pressed for a little time."—The cheese. "My life ends in a lye."—The ash-heap. "Let's soap for better times."—The soap-barrel. "I never saw stuffed times."—Bologna.