

INTRODUCTION

Time makes strangers of our own flesh and blood. We may stand in the places where our ancestors lived out their lives, but we cannot truly know them. Our own imagination, their artefacts, and misty recollections of an elderly relative can only simulate them. They are strangers to our memory, and no amount of story telling seems to bridge adequately the void between their world and ours. Humans are complex, multi-dimensional creatures, who come into the world for a blink in the scheme of the universe, play out their often fascinating lives, only to disappear from living memory within a few generations of their passing. No matter how much love and devotion they engendered during their time on this earth, or how inspirational their acts, too soon do the intricacies of their existence fade.

However, tucked away in crumpled envelopes are clues to the spirit of the long departed, awaiting discovery. Look through an old trunk. What are you most delighted to find? Many would say a photograph, however I would be more interested in the writing on the back than the faded picture on the front. To a graphologist, who spends weeks examining every stroke of a pen upon a page, a letter written by a long deceased relative is a most fortunate find. Regrettably, it seems that handwritten documents are not particularly treasured items. Whilst photographs are kept within families for generations, letters are often discarded. This is a terrible shame. I would suggest to you, the reader, to write at least one letter about yourself, tuck it away in a photo album, or with other documents you intend to keep safe, and make sure others know of its existence. Not only will your thoughts be preserved within those handwritten words, but also your complex and fascinating personality. Future generations may then employ a graphologist in order to reanimate your character, and tell them the story of their human heritage.



A. N. Baron's artistic impression of what Joe Byrne might have looked like in life, based on his posthumous portrait.

How does a graphologist accomplish this? Handwriting analysis may be compared to putting together a very large, three-dimensional jigsaw puzzle. All the fragments are studied in order to determine their position within the puzzle. Gradually, a picture is constructed by linking all the fragments together into groups and then fitting these groups together to make a whole. A jigsaw puzzle may be constructed correctly using many different techniques. Similarly, graphologists may use different methods to achieve the same result.

With the application of graphological skills, information can be gathered about a person that is not otherwise available. Just as photographs freeze the image of a person and the era in which they lived, so too does a hand written document freeze the ego of the writer and their relationship with the environment. Graphology is so precise and intensive a science that it is possible to gain intimate and accurate knowledge of a writer from a single page of their handwriting. What is particularly valuable to students of history is the subconscious element of human personality and behaviour that a graphologist is able to uncover. Whilst it is possible to examine observable behaviour, it is difficult to gain access to the ego responsible for that behaviour.

We have learned that appearances are apt to deceive, that a human is more than the sum of their observable behaviour. Consequently, we look for the deeper meanings behind history's stories. No longer are we content to read eyewitness accounts, police reports, and newspaper articles. We hunger for more intensive and sensitive analyses of significant historical figures, who are in danger of fading into two-dimensional obscurity. Time will fade their faces upon photographic paper and cultivate cultural caverns between their memories and ours. What links us to our past is the human spirit, which remains unchanged from one generation to another. This is where history hides its messages: inside the ego of Humanity. Uncovering the human condition of history's participants is the main thrust of historical Graphology.

Graphology itself has had a colourful and lengthy past. The study of handwriting predates Christianity, with Aristotle being one of the earliest recorded European graphologists. The ancient Chinese were busily analysing

the written word for personality traits as far back as six thousand years ago. Throughout the centuries, Graphology has blossomed and withered in favour. Cloistered monks became enamoured with the subject in the Middle Ages, with one such monk writing the first comprehensive treatise on Graphology. The subject continued to inspire the enclosed clergy so that by the 19th Century, a method of analysis had been developed, based on the research of a French monk, Jean-Hippolyte Michon (1806-1881). He collected and studied many thousands of samples, publishing his findings.

The scientific fraternity soon joined the fray, with German Doctor Ludwig Klages (1872-1956) making the greatest advances in terms of developing a scientific method of analysis. He created a systematic theory linking personality to handwriting traits, and helped form a link between Graphological study and other sciences such as Physiology and Psychology. Graphology has continued to evolve with the use of an empiric, systematic method, thereby classifying it as a science rather than an art. Today, Graphology is studied in universities around the world, particularly in the United States and Europe, where it is often included as part of a course in Psychology.

There are some basic principles to Graphology. Firstly, it has been established that no two people write the same way. Handwriting is as individual as a fingerprint and just as reliable a proof of identity. Secondly, since handwriting is as unique as the personality that creates it, the writing style forms a blueprint of the ego of the writer, and can be studied in order to determine the characteristics of the ego within. Thirdly, handwriting is a learned behaviour. By comparing the script model a writer was taught to the way in which the writer interprets that model, it is possible to view the personality of a writer within the context of their environment. Fourthly, since graphological analysis cannot determine the age, sex or occupation of the writer, these important factors must be determined before analysis of the sample can be undertaken. It is beyond the scope of this book to explain the Graphological method. I have included a bibliography of reference material, including some excellent texts on Graphology. If you should like to learn more about this fascinating science, I recommend these texts as an excellent starting point.

Blood in the Dust

A. N. BARON

A word about endnotes: sorry. Personally, I despise them. However, this book represents a piece of scientific research, involving an abundance of graphological data. I have chosen to relegate all such data to endnotes. That way, the reader is not confronted by endless references to graphological terms (a) they may not understand, and (b) may not be interested in. Within this book, endnotes take the form of a single number, placed at the end of the body of writing to which they are associated. Several graphological traits may appear in each endnote. This is due to the complexity and uniqueness of human personality and behaviour. Many traits combine in order to produce a specific personality type. Similarly, a single trait may indicate several aspects of personality, especially if that trait is found throughout the script. There is also a brief background given to the research undertaken for each individual analysis.

Not all readers would be familiar with the events and people comprising what has become known as the “Kelly Outbreak”. For a concise and colourful account of all the key events of this era, I have been fortunate enough to obtain the very able assistance of none other than Bradley Webb of www.ironoutlaw.com, the most frequented Kelly site on the Internet. Brad’s knowledge of all things Kelly is considerable. His passion for accuracy is more than a match for his expertise. I am certain you will find his account of the Kelly saga both educational and entertaining. Thanks to Brad, this book reaches its readers. His encouragement, interest and advice have been invaluable.

It has been a privilege to work with these precious documents for so long. I don’t mind admitting to you that it has been the most daunting graphological task I have yet undertaken. Historical Graphology presents the practitioner with a moral dilemma. Deceased persons cannot correct your mistakes, nor defend themselves regarding unfortunate aspects of their character you may bring to light. For these reasons, posthumous graphology requires an exhaustive technique, in order to minimise the likelihood of error. It also requires a sensitive approach, aimed at providing the researcher with as comprehensive an analysis as possible without

tainting the dignity of the subject. Each of the Kelly and Byrne samples was analysed several times, using a 600-trait search method. Each set of data was then crosschecked for accuracy. The analyses do include references to intensely private aspects of human experience. However, such aspects form an integral part of the human condition, and are included solely for this reason. It is with confidence and pleasure that I offer this work to you. I hope you enjoy looking at Ned Kelly and Joe Byrne through the lens of graphology as much as I did.

Yours truly,

A handwritten signature in cursive script, appearing to read 'A. N. Baron'.

Aa Bb Cc Dd Ee

Ff Gg Hh Ii Jj

Kk Ll Mm Nn

Oo Pp Qq Rr Ss

Tt Uu Vv Ww

Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

**SAMPLE OF 19TH CENTURY
HANDWRITING STYLE**

On the page opposite is a sample of the type of handwriting taught in Australian schools from mid 19th Century through to early 20th Century. Since it became fashionable to consider beautiful handwriting a sign of good character, children were encouraged – or rather forced – to practise this highly ornate hand for hours on end. Children began learning the art using a piece of chalk applied to slate, later progressing to a quill pen and powdered ink when their skills were deemed sufficient. Girls were given the unenviable task of recreating this alphabet in an embroidered form.