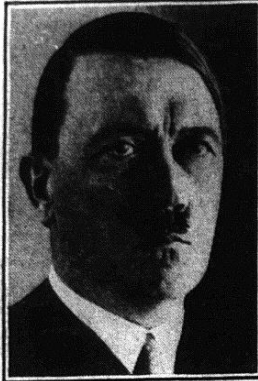
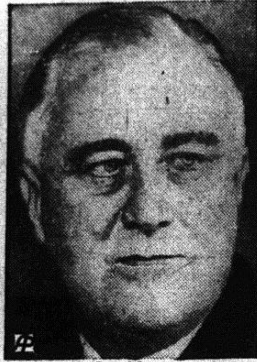


He Can Look At Your Handwriting And Tell What Type You Are



ADOLF HITLER



FRANKLIN D. ROOSEVELT



GRETA GARBO



BENITO MUSSOLINI

Graphologist Arthur Holz Has Inspected Scribbling Of World's Leaders

BY JOHN SELBY

NEW YORK.—(AP)—The only people safe from the sharply analytical eye of Arthur Holz, the handwriting expert, are those who cannot write. Even these lay open their inner self to him if they doodle when they telephone.

Until Hitler's entry into Austria graphologist. Now he and his wife are in this country, having escaped (he won't say how) with their lives and almost nothing else except the brown-tinted magnifying glass, which is the chief tool of this graphologist's trade. This he plies all day long; Holz likes to analyze handwriting so much he works on casual scraps of paper he finds on the floor.

In Europe Holz was official graphologist in the Austrian law courts. He also was consulted by everybody from the Duke of Windsor and his duchess (before marriage) down to casual youngsters anxious to know whether they were likely to make a happy marriage.

A glutton for work, he turned out for your reporter almost instant brief analyses of a number of important people. Here are some excerpts from some of these, many of which were done from a signature only—

President Roosevelt: "At times he can become very energetic and tart if his wishes are not reckoned with. He is not a diplomat, but since he is a kind man, he is able to settle divisions of opinions and conflicts. He is disinterested and non-partisan and can, accordingly, serve the state in a most selfless fashion. The fact that he sometimes has ideas which have no contact with reality and are of an ideal nature shows that he is not a business man. Of all the handwritings of statesmen I have thus far seen, his is the most honorable and most sincere."

Hitler is, Holz says, "a man with marked sexual impulses. For this reason he exerts an hypnotic influence on people. . . . Contrary to many opinions which label him insane, his handwriting clearly shows that he is in complete possession of his mental and physical powers and entirely responsible for his actions."

Mussolini rests upon his intellect. Also, "in contrast to Hitler, he has feeling. Consequently he finds life a good deal more complicated than does Hitler. . . . An excellent actor, even his outbursts of temperament are studied. . . . His effect on the masses stems from his intellect, while Hitler appeals to the instinct, which makes Mussolini the greater of the two, although Hitler frequently achieves more by his methods."

Greta Garbo's writing "reveals a very complex personality. She suffers with both psychic and instinctive inhibitions. She conceals her conflicts from the world. . . . Her constant passivity explains that mystical charm which characterizes the effect she has on others. . . . She is very lonely; indeed, shy. But if she ever reveals herself to a person, then the mask drops and she can be tender, considerate, feminine."

Holz says Marlene Dietrich is "eccentric, egocentric and she finds it difficult to adjust herself to aver-

Holz was that country's leading

age situations. She has little feeling and is very materialistically inclined."

Louise Rainer "has masculine intelligence and very keen perception," Holz says. "She combines taking chances with timidity, is very ambitious and by no means self-satisfied. Acoustic impressions affect her intensely and she has a good linguistic sense."

Arturo Toscanini, currently filling the ether with music each Saturday night, is "especially aesthetic," according to Holz, who adds that "the daring in the execution of the individual letters goes hand in hand with a daring, over-towering spirit. . . . As harmonious and event-torn as his musical successes are, so torn is his inner life. . . . He is an eruptive temperament which, like a volcano, is always ready to send forth new masses of lava. It is not easy to deal with such a despot. . . . He has an unbelievably keen sense of perception and an outstanding memory."

Abroad, Holz was retained by many business firms as a consultant on personnel. When a man was a misfit, Holz often could tell his employer where he would do better. Prospective employees were trapped into writing something, and Holz in turn told the boss how best to use the man.

Some of his exploits are legendary. Once the police in Vienna brought him 400 pawn tickets. A man had murdered his wife and bocked some of her effects. The 400 tickets represented all those for the week in question which were at all suspicious.

Holz told the police which ticket had been signed by a murderer, and also that the name signed, with the exception of the "k" with which it began, was false. The man was traced, and was guilty. He had used a hatchet on his wife—Holz says he saw a hatchet in the signature. And the name did begin with K.

Holz uses all the usual scientific rules of the handwriting expert, and has some tricks of his own. He always takes a clean sheet of paper, and imitates thereon the writing he is scanning. He does not try to reproduce it, but to catch the rhythm that produced it—this tells him much.

He tells with astonishing detail and complete frankness such unexpected things as the health of the writer, his nervous quirks, his mental conditions, the condition of his business affairs, financial worries, undeveloped possibilities, artistic tastes, sexual conditions, work habits, disposition and temperament.

The visitor is invariably skeptical; the writer was. But in a rapid, tumbling, impetuous analysis of a page of script Holz slipped only once in an almost frightening revelation—and later the writer was compelled, in all honesty, to admit that Holz had told the truth even there—although it was hard to admit the truth!