



THE WRITING OF CRIMINAL MINDS CRIMINOLOGY AND HANDWRITING ANALYSIS

Crineanu Iulia

forensic expert, România

Abstract

Graphology is an experimental science which reveals, by studying the natural graphic movement of the subject, his personality, temper, intellectual behavior, professional and social capacities and his morbid inner predispositions. The product of such a niche analysis is a psycho- social- behavioral portrait, which resembles those of psychologists, focusing only on the interaction between the biological and psychic components reflected in people's handwriting.

It can be used, should the case allow it, as a very resourceful and coherent profiling instrument, meant to complete and enhance the information highlighted by forensic psychologists and psychiatrists, and it can also be of assistance to investigators in their interrogation activities, regardless it involves the suspect, victim or witnesses.

Key words: *graphology, psychology, forensic profiling, psychopathology, serial killers*

The entrapments of a criminal investigation:

It is said that "nothing is easier than to denounce the evil doer and nothing more difficult than understanding him".

While the investigators will, somehow ironically, smile, analyzing the first part of the statement above (in fact, the uncovering and proving of a criminal is a very complicated activity), we are more than certain that everyone agrees with the fact that understanding the psychological mechanisms, the determinations and the reactions of such a person requires a mixture of knowledge and psychological intuitive and empathetic qualities, all in the same person, in an ideal, well-proportioned combination, meant to allow him/her to reach beyond what is, for the rest of us, unreachable.

Investigating cases of extreme violence implies, invariably, that those involved in the action are faced with a series of difficulties – varied as type, cause, intensity, but unquestionably

influencing the management of the investigation and it's outcome.

Even for the specialists, who are properly and rigorously trained, the hardness of investigating such cases lays within the manner in which each of them manages to accept their theories and thoughts towards violence.

According to Wertham's theory¹, these difficulties – and the corresponding entrapments for the less experienced investigators – find their explanation in three different sources.

First of all, we highlight the violence that is camouflaged in a scenario that does not reveal the real seriousness of the situation. In which case, the investigator, by solely interpreting the evident, defined/well shaped and finite elements of a given case, can lose of his sight important details, meant to reveal very

¹ Wertham, F. „A Sigh of Cain. An Exploration of Human Violence”, Macmillan Company, New York, 1962

subtle information concerning the subject. This entrapment implies diagnosing an individual with a certain degree of danger, according to the actual crime, without taking into consideration the real evil potential and the factors that could trigger it.

Secondly, the errors can be caused by attributing a diabolic nature to human destructiveness. In other words, the degradation that can be observed in the thinking and behavior of a criminal can only be the outcome of the intervention of an entity/force which is completely exterior to the subject, who is otherwise not structured to do harm.

As we will argue throughout the article, this presumption regarding the lack of inclination towards evil is, in itself, wrong. Previous studies, run by specialists using different methods, have shown the exact opposite of this – more than 80% of people are capable of blamable acts, including acts of extreme cruelty, that are so shocking to the society.

The difference between those who are capable of such deeds and those who actually do them is due to multiple causes (environment, education, medical issues) and the people involved, one way or another, in a criminal investigation are required to inquire about all the anomalies in the subject's life that might have contributed to such an outcome.

Thirdly, a possible cause for the difficulties of such an investigation is the frequent assumption that all killers must suffer from an extreme pathological disorder.

From this perspective, the idea of that violence committed by a person no different than the average human, considered normal and accepted accordingly by the society, becomes almost outrageous.

Where graphology comes in:

As mentioned before, the investigators handling such cases face complex situations, and for solving them they must exploit every detail and use every investigating method they have – which sometimes means introducing the “less conventional” within the investigation, by using profiling methods, either in its classical manner or in its experimental variations, such as forensic linguistics or graphology.

But the fact that these methods are not used on a wide scale or that they are, still, strongly questioned by practitioners does not mean that they can't be useful in order to solve a case. On the contrary, they can prove themselves to be some extremely useful work instruments, provided that those who use them are aware of the limits they have and the errors that may occur, due either to wrongful management and interpretation of the existing data or to the insufficient professional skills of those who do such a profile.

The fascination for the thinking and acting manner of people who commit crimes (be they singular or serial), for their motivations and the factors that trigger them determined the researchers from many scientific areas to show interest for the criminal phenomenon.

Considering the area of expertise of graphology –the interpretation of the handwriting of an individual, in order to realize a psycho-social-behavioral portrait - it would have been only a matter of time until someone would have tried to reveal the criminal behavior in handwriting.

The first efforts in this direction belong to Jules Crépieux-Jamin, who studied the connection between handwriting and people's inclination towards crimes and who is the author of one of the most important books of



graphology – Les éléments de l'écriture des canailles (1925).

Consequently his work's appearance, which was passionately contested by some specialists in the field, the connection between handwriting and crime became, for all the specialists, an area of real and profound fascination, along with – and at times, meddling with handwriting psychopathology.

In this context, the graphologist joins psychologists and profilers, in their challenge to enter the most hidden corners of a very different mind – that of a criminal – in order to discover, understand and explain its resorts, and also to provide clues regarding the best manner of approaching, treating and guiding his/her rehabilitation. He joins them, he is subject of the same rules as them, he confirms Wertham's theory and, as we shall further show, he can become the "victim" of the same entrapments or temptations.

The connection between handwriting and the individual can be explained by a similar reasoning that a specialist can make when looking at a person's house: the way it is arranged, the objects he has in it, the way they are shown, as to enhance their value, the order or mess that define the given space, they all speak, in the end, of the person who owns and manages them. In conclusion, the way the owner relates to the space of that house is connected to his personality, his moral and social values, his interests, his manner of thought and action.

For the graphologist, the paper sheet represents the projection of the psychological characteristics of the individual, of the way in which he relates to life, to society, it is a display of his manner of approach, his motivations or character traits – be they good or bad.

In this context, for the specialists, be they investigators, graphologists or psychologists, it is important to state – and to keep in mind as a general rule – that there is no such thing as a "criminal's handwriting". It might seem like a shocking statement, considering the goal of this article, which is to prove that the handwriting of a killer highlights clues regarding the criminal potential of that person.

The reason why we underline that the two statements do not exclude one another is that there is no completely honest person, nor a completely dishonest one – each and every one of us, if and when we consider it necessary, chooses to lie, to omit or to hide certain details from the people we come into contact with. And each of us, as proven by the graphology studies, confirming other specialist's conclusions, has a negative potential, no matter if we choose to let it run our actions or if we keep it under control. Why should a criminal be any different, from this point of view?

Graphology wants to underline that it can offer clues about the authors of graphic movements, but a professional that respects his/her job and has a sense of ethics will admit that there is no defined sign that is the equivalent of dishonesty, hypocrisy or criminal tendencies – in other words, there is no sign, singularly identified, that, when present in someone's writing, can categorize that person so unequivocally with a bad feature of such impact.

But the same professional can build hypotheses regarding the sense that those innocent signs develop in certain combinations, in a particular individual's handwriting.

The graphological analysis of the handwriting of a criminal is a very subtle experience, because there is no implicit

correlation, as in a particular sign means certain thing, between an absolutely negative feature and a writing particularity. In other words, there can be no compilation of graphic movements, which – if found in a sample of writing – can automatically put the author in the category of criminals; but there can be identified the specific signs of pathological types of behavior, or the potential in that direction, as well as the implications of previous experiences of the author, which can be highlighted in writing, over his/her present or future actions.

Graphology, as a science, has nowadays the resources and knowledge required in order to distinct correctly between a violent individual and one who only has a deviant behavior, between a subject that commits a crime due to impulse or premeditated².

Furthermore, it can, just like psychoanalysis, highlight the springs, the triggering factors of violent tendencies, which allow themselves to be revealed, even though discreetly, long before the subjects' criminal outbursts.

In order to explain the last statement, we appeal to De Greef's theory, which will prove itself essential in the evolution of the correlations that can be made between graphology, psychology and even psychoanalysis. De Greef³, after having studied criminals, concluded that their mentality and behavior are subject to a gradual, slow transformation. In this way, before they reach the point when they can be defined as criminals per se, individuals must go through some intermediate phases,

² McNichol A., „Handwriting Analysis. Putting It to Work for You”, Ed. Jaico Publishing House, 2003.

³ Etienne de Greef (1898-1961), Belgian criminologist and psychiatrist, author of numerous reference books regarding the psychology of criminal behavior.

of various intensity and importance, but sine qua non to the process itself.

In this light, the subject will experience an acute feeling of contempt regarding his own life existence, and thereafter he will change his behavior – up to then considered normal – by ignoring and rejecting everything that has to do with decency and society imposed rule. In this stage, he finds it impossible to suppress certain primary instincts, and the fact that he still has some awareness of the differences between him and the others and of the fact that his social experience is a failure induces a state of profound disappointment.

It is this particular failure the triggering factor for the social disengagement that settles in, and in this context, committing a crime, which is no longer judged from the perspective of social rules, is no longer outrageous, but it even becomes justifiable, approvable and acceptable.

It is at this point that two decisive operations take place, in the process of thinking of a severely troubled individual – the judging and conviction of the potential victim.

It is precisely this slow transformation that is ignored by specialists, in many cases. In this way, in the context of criminal investigations, when we normally come into contact with murderers or violent criminals, the clinicians (psychiatrists) are required to supply information about the perpetrator and they often choose to only generically, scientifically diagnose that person; in other words – diagnosis, no history, no prognosis.

It is this very practice that lead to the creation of a well defined group of dangerous perpetrators (upon which we will later on focus), and the result can be sometimes very little prolific for the investigation.



Making the assumption that all criminals are alike, not trying to go beyond the barrier of classification can be cause for omitting important, yet subtle, complex, less tangible, hard to interpret, but very individualizing aspects of an investigation. And the experienced investigators will agree with the fact that the Devil, just as solving a case, is in details.

From this point of view, profiling is far more useful to the judicial investigation, because, within certain limits, it does the same as psychoanalysis, and by doing this it resembles less classic psychiatry.

And graphology, as a profiling method, in those cases which allow its use, serves the same goal. The specialist can offer useful information regarding the characteristic features of a criminal personality and the understanding of the causes that have determined the criminal act, be they psychological, psychoanalytical, symbolic or sociological.

In other words, even though signs of criminality cannot be identified in the graphic movement, it can be used in order to describe the temper, which is itself the reflexion of inner dispositions, intellectual or emotional skills or motifs and it can be an useful instrument in revealing the origins and purpose of criminal acts.

In our opinion, neither of the previously mentioned sciences should be excluded from the complex equation of judicial investigation. The psychiatric diagnosis, combined with the information provided by profilers and graphologists, do nothing more than to offer the investigator more details he can use in order to discover the wrong doer.

The problem, as we see it, lies in the fact that sometimes professionals stop after diagnosis, and by doing this they lose track

of the crucial intra psychic factors in the development of violence – more precisely, their understanding and correlation. And it is here where the other sciences should intervene, even though they are less accurate (after all, they are all social sciences, unequivocally projective and ambivalent), sciences like psychology, criminology, psychoanalysis or graphology, which do much more than an objective evaluation of the dangerousness or a theoretic classification of the subject – they highlight the connections, the relationship patterns, the representations, the images, the reactions, the elements of their mental objectivity, the cause-effect relationships that define that person.

Graphology and graphopathology – serial killers under the microscope:

As mentioned before, in accordance with Wertham's theory, there is a tendency to consider that all criminals suffer/must suffer from an extreme pathological disorder. We consider that the analysis of these things should be deepened, in order to approach and present fairly the specifics of the matter.

The previous studies ran by scientists have shown that, from a psychiatric point of view, among the most dangerous criminals we have schizophrenics, paranoiacs, alcoholics, extreme cases of hysteria and very rarely neurotics or obsessive-compulsives. Amongst these, most cases are of people with schizoid personality.

And, among those who can be defined as on the highest step in the hierarchy of criminals – the well known serial killers – we encounter plenty such examples of schizoid personality.

Those who, for various reasons, have shown interest for this category of perpetrators will ask at this point the more than legitimate question “what becomes of

the overstated idea that serial killers are psychopaths and why doesn't this term appear in the previous list of disorders".

The statement is perfectly true, and the explanation is very well given by Florence Wittkowski⁴, a scientist which dedicated her studies to the projection of the psychopathology in handwriting. She stated that "psychopathy is difficult to define by a specific symptom. The subjects suffer from an imbalance, and this syndrome, common to more classes of psychiatric diagnoses, is not a disorder by itself, but a personality complex. These people are not capable to develop in the terms of the society, and they become psychopaths by the rejection they have to face".

Therefore, the serial killer is a psychopath, because this term has within it all the disorders priorly mentioned. And it describes him as a fairly intelligent person (at times, even a genius), with a very well shaped feeling of omnipotence, who finds it impossible to obey the limits imposed by others, who has grown in a violent family, who was severely abused, who suffered a parent's abandonment, who can exhibit self-hatred.

A psychopath's handwriting:

From a graphologist's point of view, the writing of a psychopath can generally be described as relatively conformist, rather banal, with little rhythm, stiff, monotonous and abounding in abnormalities.

The level of organization is defined by clarity, order, simplicity and proportionality. In a less fortunate social equation, the graphic gesture is combined, simplified, calligraphic and apparently there is an image of a certain sense of writing.

⁴ Wittkowski F, „Psychopathology and Writing”, Ed. Scriptor Books, London.

The author is always under the influence of the present moment, he cannot stand delays, he never waits; he has no long term perspectives, he lacks motivation and has no high ambitions or projects.

From the perspective of space⁵, we find that psychopaths are very connected to the left margin, which generally means an incapacity to break from the past, a vulnerable childhood, a very deep attachment for parents (especially for the mother), a probable lack of autonomy and the absence of successful initiatives.

This strong connection to the past can also be highlighted by a tendency to use a leftward slant, centripetal moves, reversed gestures.

The writing might also appear vertical (as far as for the slant), signifying the struggle between the past and the present, the lack of or very little spontaneity and sincerity, the rigidity of the conflict between construction and destruction. If it is also angular, it speaks of an intransigent subject, very hard and always in a defensive mood.

Should there however be a slightly rightward slant, it will always appear smudged, blurred, as if the subject is subconsciously aware of the disastrous outcome of his actions.

The writing lacks rhythm, the contact with the paper lines (if the case) is irregular/too regular, there is no proportion between stiffness and relaxation. Weakness and inhibition are dominant, there is very little impulse coordination, the subject has a tendency towards fixations and expresses a very serious incapacity to perceive positive experiences.

The psychopath creates in the graphic movement the representation of his own ideal, the stereotype that guides his

⁵ as shown above, in graphology the sheet of paper is considered to be the subject's life.

life and actions, and so the writing reflects his robotized behavior and habits. One can identify in this calligraphic, regular, lacking substance writing a certain care for the author's own image and also predict that the first contact with this subject might actually be a pleasant one.

But beyond this first impact lies a person that is constantly hiding, that has very little control of things, while pretending to be on top of everything (we will often encounter typographic writing in this type of subjects).

As for the dominant writing zones, graphologists will discover that in most cases, the middle one is more obvious, while the upper and lower zones are unbalanced and disharmonious, highlighting a special attention for sensations, instinctual frustrations and unfulfilled pleasures, a lack of balance between desire and fulfillment, a pathological structure of aspirations, deceit.

The writing of these people is spasmodic, the pressure is sometimes irregular and inversed (ascending traits with high pressure, descending ones very light and curved), pointing out towards their violence and to the fact that everything in their mind is twisted, upside down, to their wrong vision of life. In other cases, the clubbed traits, combined with rough sharpness, speak of a tyrannical aggression, of force on the verge of bursting out, of impatience and nervous energy.

The writing might also present shallow, mirrored elements, a sign of the author's own shallowness, of the strong influence of the environment upon him, of the disproportionate reactions he has. This flat writing, with very few and sometimes false connections, indicates a subject with no feelings for the others, who only relates

to himself and who things that everything revolves around himself.

It would be interesting, at this point, to step into the fascinating world of analyzing criminal's handwriting – and what better way to do so than choosing, as a mere example, three names that represent some of the most important chapters in the curriculum of the Quantico Federal Bureau Investigation Academy students training to join the Behavioral Analysis Unit: David Berkowitz, Ted Bundy and John Wayne Gacy.

Case study No.1:

David Richard Berkowitz (born Richard David Falco and also known as Son of Sam and the .44 Caliber Killer) is an American serial killer and arsonist who committed crimes in New York between July 1976 and August 1977. Upon his arrest, he confessed to the murder of 6 people and the wounding of several others, but he later on claimed that he had been commanded to kill by a demon who possessed the neighbor's dog.

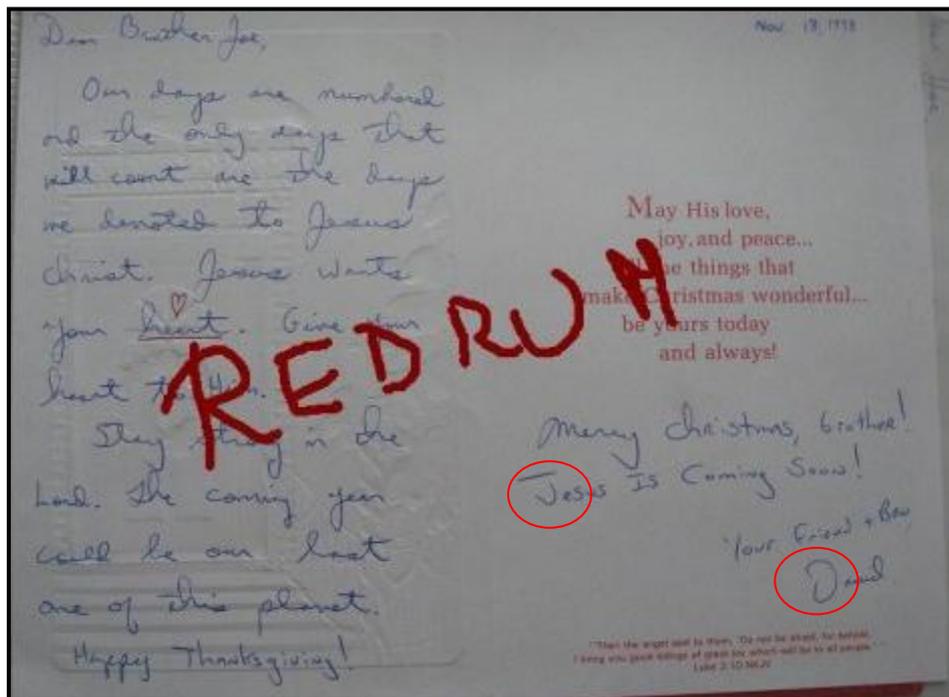
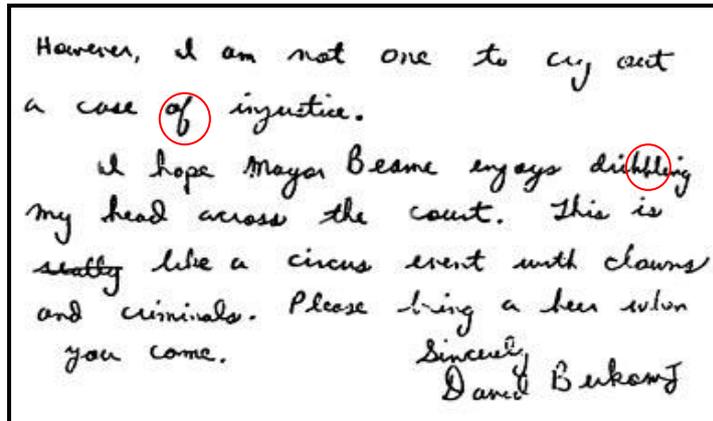
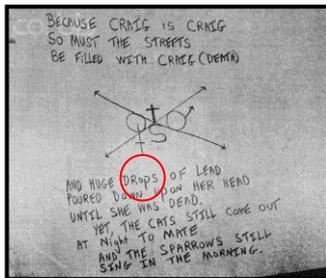
Berkowitz is a classic example of psychopathic character, who's pathological troubles go back to his disturbed childhood. A child born as a result of an affair outside marriage, he was adopted by an average family in which he never felt quite at home – mainly because he disliked his father's second wife and his sister, whom he accused of witchcraft and of introducing him to the things that meant his perdition. Even though his childhood was marked by his lack of interest for school and infatuation with petty larceny and pyromania, he had a rather normal life, as he served in the army and had several blue-collar jobs.

David Berkowitz claims that he came into contact with the occult when he joined a cult involved in rather harmless activities such as séances and fortune

telling in 1975, but on later occasions he points out that it was in these circumstances that he was introduced to drug use, sadistic pornography and violent crime.

An important piece of the puzzle, that proved very useful to the investigation,

were the letters found throughout this period of time. Their analysis only confirmed the profile issued by psychiatrists, who described the killer as a neurotic that is probably suffering from paranoid schizophrenia and who believed himself to be the victim of demonic possession.



Writing samples of David Berkowitz

David Berkowitz presents a vertical writing, with horizontal lines that sometimes gallop upwards, with a small distance between letters and a normal one between words and lines. The middle zone is the best developed one, the upper zone is reduced and displaying double

passed/smudged loops, while in the lower zone the rightward ended „f’s claim attention. The speed and pressure are medium, he uses arcades and semi angular/rounded connections, he still keeps a bookish manner of forming certain letters (e.g. the „m’s) and the overall impression

is of a 5th grader's handwriting. But one can also detect the regressive ending traits, the appearance of some slightly peculiar „J's and „D's in this general copy-book writing.

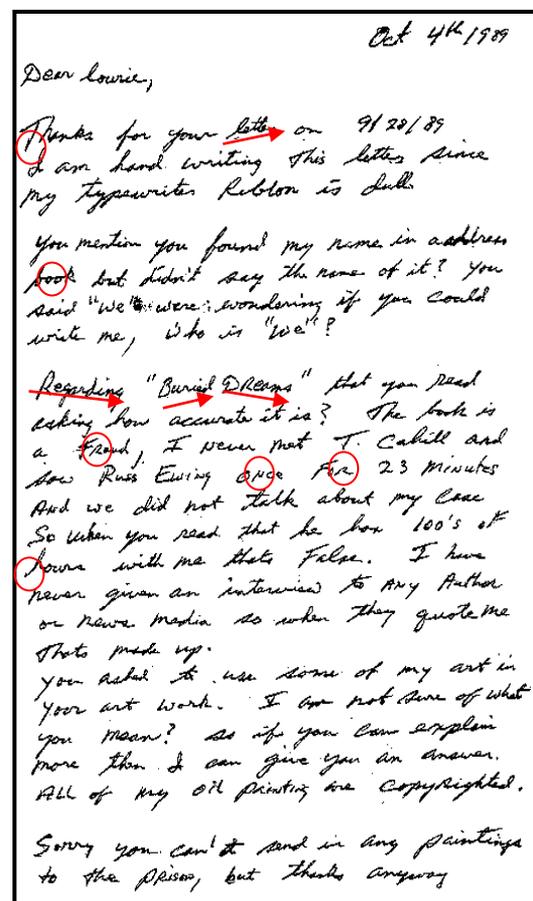
In Berkowitz's case, the signs of abnormality are deceptively more subtle, though equally important in the analysis. However, they point towards a disturbed, easy to influence person, with a rather narrow concept of life and a genuine incapacity to create and sustain healthy relationships, who suffers from a powerful complex of inferiority and who is incapable to see the connection between his deeds and their outcoming results.

Case study No.2:

John Wayne Gacy Jr., also known as the Killer Clown, was an American serial killer and rapist who was held responsible for the assault and murder of 33 young boys and men between 1972 and 1978. He was the only son and second of three children of a middle class family, very close to his mother and sisters, but in a difficult relationship with his alcoholic and abusive father, whose approval he constantly sought but who regularly belittled him. At the age of 9 he was molested by a family friend and 2 years later he suffered an accident that had serious consequences, causing him blackouts that were initially ignored by the father, who considered them just another pathetic cry for attention. Although he showed no interest in school, he managed to become a rather outstanding member of the society he was part of and he had his own business. Even though he tried to live a normal life, he could not hide his violent and bisexual tendencies, which eventually

was the cause for the termination of both his marriages.

When diagnosed by a team of psychiatrists during his trial, he was described as a person „in total denial of responsibility for everything that has happened to him, that can produce an alibi for everything, that presents himself as a victim of circumstances and blames other people who are out to get him, that attempts to assure a sympathetic response by depicting himself as being at the mercy of a hostile environment”⁶.



Oct 4th 1989
Dear Louise,
Thanks for your letter on 9/28/89
I am hand writing this letter since
my typewriter ribbon is dull
you mention you found my name in address
book but didn't say the name of it? you
said "we were wondering if you could
write me, who is "we"?"
Regarding "Burial Dreams" that you read
asking how accurate it is? The book is
a Fairly. I never met J. Cahill and
how Russ Ewing says for 23 minutes
And we did not talk about my case
So when you read that he has 100's of
hours with me that false. I have
never given an interview to any Author
or news media so when they quote me
that's made up.
you asked to use some of my art in
your art work. I am not sure of what
you mean? so if you can explain
more then I can give you an answer.
All of my oil paintings are Copyrighted.
Sorry you can't see any paintings
to the prison, but thanks anyway

Writing sample of John Wayne Gacy

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http://en.wikipedia.org/wiki/John_Wayne_Gacy

From a technical point of view, there are some defining features that have to be highlighted:

The left margin is sinuous, he tends to fill the page, leaving little space for the others, without though forgetting about the basic rules of written addressing. The slant is towards the right, the lines are mainly horizontal and a little sinuous, the spacing is slightly reduced between letters, large between words and normal between rows. The middle zone is filiform, the upper zone is defined by sharp, filled with ink, low closed loops, most of them having a hooked or clubbed debut, while the lower zone abounds in elongated loops, some of which are turned to the right instead of left (e.g. his „f’s) and hooks. The writing has angular arcades, is connected mainly with semi angular inferior traits and it is done with average speed and pressure.

But what a professional easily notices while analyzing Gacy’s handwriting is the heavy, not really pleasant pastosity and the many signs of confusion. He constantly has clubbed/hooked debuts in his letters, his writing is smudged, he uses capital letters within a word or at the beginning of words which should normally be written in low case and he displays an okward manner of forming certain letters.

Interpreting the information from a graphological point of view, we find ourselves in front of a person who has considerable issues with complying to the rules of the society, but who can easily fake living by them. He seems a properly behaved individual that can allow other’s opinions on things, even though he does not take them into consideration. But beyond this act of his, we discover a very

confused, disturbed person, who strives his strong need to satisfy dark urges that overwhelm him and turn him into a very violent human being. He has an explosive temper, he is constantly trying to repress his anger, but he is ultimately defeated by his sadistic tendencies.

Case study No.3:

Last, but by far the most publicized of the psychopath serial killers is **Theodore Robert „Ted” Bundy**, born Theodore Robert Cowell. This serial killer, rapist, kidnaper and necrophiliac was convicted for 30 homicides identified between 1974 and 1978, but is thought to have actually committed far more such atrocious deeds.

Although his paternity is clearly attributed in his birth certificate, Ted Bundy was suspected to be the son of his own violent, abusive grandfather. Raised by his grandparents, who pretended to be his parents and who presented his mother as his older sister, brought up in a violent environment and being put through the traumatic experience of seeing his grandmother periodically undergoing electroconvulsive therapy for depression, it was only a matter of time before the young boy started to show a vicious, disturbing behavior, which implied perusing for long periods of time, raising a large collection of pornography and manifesting a very sick attraction towards knives. As a matter of fact, he has been sad to have engineered a suspicious ritual as far as the age of three, when his aunt found herself surrounded by knives in her bed, while she was sleeping, only to find her nephew sitting on the bed edge and smiling at her.

Although adopted and loved by her mother's new husband, he felt alienated to him and as a teenager found his consolation in reading numerous detective magazines, crime novels and true crime documentaries, showing a real fascination towards those who involved sexual violence and who exhibited photos of dead or mutilated bodies.

His separation from his university sweetheart is considered to be the triggering event in his criminal development, since her leaving him was a strong enough experience to open Pandora's Box for the man who already had admitted that he had no understanding for interpersonal relationships. The devastated and rejected Bundy changed his academic area of interest and majored in psychology, thus starting a career at a suicide hotline crisis center. He later on got

involved in a local reelection campaign and undertook law classes, in a period of time that coincided with the beginning of his unspeakable acts of violence.

When he was finally caught and tried, the psychiatric diagnose presented the very charismatic, kind, sympathetic appearing man as a sociopath, a person who can distinguish right from wrong, but whose behavior is very little if ever influenced by this ability, who is incapable of any feelings of guilt or remorse and who is defined by narcissism, manipulative behavior and a poor judgment. In Bundy's case, his extremely meticulous research and skill at minimizing physical evidence, doubled by his personal charm and ability to make people sympathetic only lead to a longer, more difficult, frustrating investigation, which sadly also implied a higher number of victims.

Samples of Ted Bundy's handwriting

Ted Bundy's handwriting is far more structured than the samples previously presented. He uses paragraphs, he shows an interest for appearance, for the way he presents his writing in front of others. The right margin is sinuous, the left one is rather linear. The writing is slanted considerably to the right, is narrow and tall. The middle zone is dominant, the upper zone is low, with many double passed elements or sharp booklets, while the lower zone appears to be more developed, with big, round loops. The lines are horizontal, slightly ascending, the distances between letters are reduced, they vary between words and are small between lines, producing entanglements on numerous occasions. He uses arcades, which are angular/semi angular, and which he connects with semi angular traits. The speed is good and the pressure is even, producing a quite efficient writing.

But we also find in this sample of writing a display of crooked letters, of very personal, somehow artistic way of letter formation interpretation (as is the case for „f”, „l”, „h”), a very bizarre beginning trait, extremely long and having a hooked debut, which he constantly uses.

Ted Bundy presents himself as a graceful, fairly imaginative person, very charismatic and seductive. He is educated, smart, resourceful, thorough, logical and determined. But the writing also displays his vanity, stinginess, a too well developed sense of self importance and intellectual exaltation. It highlights a great amount of inner conflicts, a constant lack of freedom of feeling, which eventually determined the absence of emotional equilibrium and response to his own viciousness, and it allows us a glimpse towards his ferocious,

wanton sexuality and perverse, sadistic, tendencies.

These three examples only serve to prove the general idea of this article – that graphology can be efficiently used in criminals' profiling and understanding, that it is a viable method of investigation and that it can only complete the general picture of a criminal's mind. This is why we consider that, given the specific of each criminal investigation (because the case has to allow such a thing), graphologists should be involved in the judicial process, be it prior to the identification of the subject or throughout the interrogations, since he/she can provide important information regarding the perpetrator and also regarding which questioning methods work best in his case.

Conclusions:

Solving crimes is probably the most interesting, yet difficult activity for a graphologist, because of the impact of his/her action.

If, during an investigation, the graphologist's opinions are not taken into consideration, we are inclined to believe that there might be cases in which the duration of the action is uselessly prolonged – which might lead to the delayed apprehension of the perpetrators, or to a more difficult and slow interrogation process, mainly because the approaching strategies are not correlated to the personality of the targeted person (suspect, victim or witness).

More than that, it's within this particular activity of interpreting handwritten testimonies where the graphologist can turn to advantage his abilities, since he can observe the subject's

attitude towards the investigator's questions.

We are, of course, aware of the limits of this instrument, and of the errors that can occur due to wrongful management of given data, or due to the insufficient knowledge of the specialist involved, but the fact that the method is scientifically underlain and the prior spectacular results determine us to strongly recommend its usage within the complex activity of criminal investigation.

Therefore, we see as imperative an action of rigorously promoting the advantages of such a scientific instrument, on a wider scale, in the academic environment as well as in the professional one, and we also militate for the development of research and perfecting programs, indispensable to progress and to the training of new specialists.

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