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- ✚ **GRAPHOANALYSIS OF HERGÉ (GEORGES REMI)**
- ✚ **Dictionary of graphology terms (spanish – english)**
- ✚ **KHÔRA: SPATIAL SUMBOLISM IN PLATO (a revalidation of temperaments and character typologies in handwriting)**

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**PROGRAMME IN THE PSYCHOLOGICAL ANALYSIS OF HANDWRITING
AT THE UNIVERSITAT AUTÒNOMA DE BARCELONA**

*(HOMAGE TO HERGÉ, THE AUTHOR OF "THE ADVENTURES OF TINTIN", ON
THE ONE-HUNDRED-YEAR ANNIVERSARY OF HIS BIRTH)*

GRAPHOANALYSIS OF HERGÉ (GEORGES REMI)

Viñals & Puente's Transactional Graphoanalysis

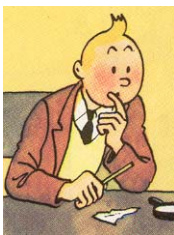
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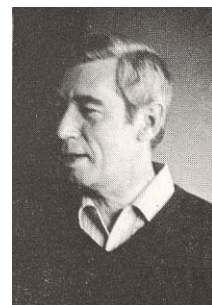
Initial considerations From amongst the graphisms examined, we have selected the most spontaneous ones; examples of dedications and of more calligraphic writing have been giving only secondary consideration, since they generally provide no elements worth studying—aside from some small details that supplement the author's natural writing style. The samples and images are taken of "Editorial Juventud"; we are grateful for his collaboration

**PSYCHOSOMATIC CHARACTERISTICS
(Psychobiology and Temperament)**



A graphological perspective shows us that the psychophysical level accompanied Hergé for quite some time, stimulating him in his need to continually outdo himself. He has a "self-improvement" script, despite the potential difficulties from which he suffers on a permanent basis, but which he is able to overcome thanks to inner strength (he channels handwriting energy via compensations, sublimations, a good basic rhythm, methodical inequalities and elements of fluidity or

harmonised movement).



He is driven by objectives; he needs to feel participant in the act of creation, in a project. At times, he even needs to test himself, to see how he measures up and to show what he is worth. He feels the need to overcome his worries and his meticulousness, to go beyond those anxieties that could block him and make him question (or regret) his undertakings.

There might be inner battles waging due to his need to take risks and prove himself, what with a rather reserved attitude and a greater tendency towards creativity than towards social competitiveness.

He has a temperament which fosters receptiveness, even a creativity of discernment and taste; but that same temperament is also responsible for a kind of nervousness and concern about the image or opinion that others may have of him.

VOLITIONAL AND MORAL CHARACTERISTICS (Character)

He tends to hold himself back and does not like to act impulsively; rather, he prefers to think about what he is going to do and examine the situation thoroughly before making up his mind. He fears failure and takes great pains to make the right decision.

Sometimes an air of moralism or meticulousness might appear, for he cannot bear complications that just end up making things more confused.

This same inner battle can also be seen in a tendency to give undue importance to obstacles as well as in a need for self-affirmation (which is a way of compensating for a feeling of vulnerability). It is as if he has some overriding need to be constantly outdoing himself despite his fears. And yet he is certainly on the right path, because he is aware of his desire to free himself of the script that fences him in. His ability to understand the psychology behind others and to engage in self-analysis (or, to put it another way, his ability to put himself through psychoanalysis) made it easier for him to understand facets of his deep personality and to accept himself with generosity: this is due to having an "inner conductor", which is to say, the Adult from Transactional Analysis (TA) with an important share of Nurturing Parent (progressive/slant to the right, open to the right, softness or concaveness in axes, ascenders and descenders towards the right).

His strong willpower helps him in this drive towards renewal: he strives to be objective and to fit in with the overall social parameters. He won't rebel without reason, nor is he willing to be a misfit or a non-conformist: he chooses to integrate, but always within his understanding of ethics and aesthetics and without ever losing his humanitarian attitude or giving up on the technical and social progress needed. He is aware of what is appropriate—or perhaps he merely has good intuition—and he knows how far his art will take him in his contribution to posterity, offered with a keen sense of justice that evolves together with his personality itself; taken as a whole, these characteristics enable him to perform the role of the best of teachers.



His need for social interaction is more an ideal than a reality: he fears direct contact and prefers to socialize through his art. Nonetheless, due to extreme sensitivity, he feels compelled to respond to those who address him and tries to answer all the correspondence he receives. However, like an introvert who has been all but forced to interact with people, he suffers from a kind of insecurity and prefers to keep his distance, since otherwise he gets hurt easily. He knows that his way of expressing himself is through his art and his stories (not unlike many musicians who are better at composing and interpreting than at conversing). Apart from his need to protect himself (to maintain his independence and protect his fragile Ego, his frightened inner child who has survived thanks to his artistic ability), one notices his moral strength and the high value he places on qualities such as friendship; he projects these qualities onto Tintin himself, but also on to Captain Haddock, Professor Calculus, and other secondary characters of all social classes, from high dignitaries to the humblest outcasts (and not only with his more imaginative characters, but also with those that are faithful images of reality, such as his friend Chang).

Although Hergé manifests Tintin's humility, it is as if he believes deep down that he has an important mission to complete in life—his gentlemanly demeanour does him honour. Indeed, his work has had a very positive influence on many generations of children and adolescents, all of whom (now adults) testify to the educational benefit received in those delicate and formative years.

INTELLECTUAL AND MENTAL CHARACTERISTICS

An ideal combination of quick intuition and deductive logic come together in Hergé's mind, leading to a superior intelligence possessing remarkable graphic and abstract ability. Key elements of social intelligence, such as empathy or the psychological astuteness needed to comprehend personality, provide him not only with technical-scientific skills and ability in graphic design (no need to mention the creative and artistic parts—it has been said that every vignette from his books is a work of art in itself), but also with a masterful ability to assign characterological roles and behavioural manifestations.

He is observant, sharp-thinking, and detailed: sometimes he even goes over ideas too much (slightly obsessive). He tries to get to the bottom of issues and is good at connecting ideas and finding common points to unite different subjects.

He is orderly and strives for clarity in ideas and concepts: he does not like confusion or for things to be complicated. He will omit certain details if necessary to protect himself from a potential enemy, or he will turn it around and say or do things in a different way, which ends up being the way he actually wanted to frame the question deep down.

It is obvious that his aesthetic sense helps his creativity; moreover, being an organised person, he is effective at putting his ideas into practice.

His imagination plays a very active role and his feelings are also focused on aesthetic concerns, meaning he can develop his creativity and contribute ideas that were advanced for their time.

DEEP PERSONALITY ASPECTS



At times he hides his true emotional state so that others will not realise how emotionally vulnerable he is. He finds it difficult to be completely relaxed and to feel free to express his most intimate feelings spontaneously among others; in social interactions he tries to maintain appropriate behaviour and give the correct "image". Despite this, and as has already been mentioned, he possesses the qualities of receptiveness, willpower, and ability to self analyse; as a consequence, he ends up re-discovering himself and fights for that new personality, all of which favours development and freedom from excessive anxiety.

Nonetheless, fear and insecurity can be seen in inhibitory graphological signs, such as in the suspension of letters or endings, or in the concealing "s's" which are often tied to long descenders, although at times they are also cut short. This variability could indicate a hidden erotic or sexual impressionability (hidden due to fear of showing it openly), or the misogyny of which he has been sometimes accused for not including enough images of women in the books of Tintin, but which has often been explained away as being due to the circumstances of that particular time in history and the fact that boys and girls were kept apart (i.e. separate schools), and that this affected even adventure stories and comic books. Although from a more graphoanalytical perspective, these concealing letters ("s's" which are developed below the base line) imply a complex whose origins can be found in the consequences of his mother's having suffered humiliation at the hands of her husband (i.e. the father of the child): the child perceives this imposition placed on the mother and what develops is fear and at the same time a thoughtlessness towards the parents: towards the father because of his aggressiveness and towards the mother because of her fear of defending her child and because of her giving in to the pressure exerted by the man of the house. Not to say that Hergé was indifferent towards sex: indeed, he had two wives, and the aforementioned erotic impressionability can be seen in his handwriting (in the fluctuations in dimension, changes in pressure, etc.), although it is true that he conceals it due to the shame he feels at his own sexual vulnerability. He is a person who suffers from infantile psychological self-censorship, but he is also conditioned by the cultural and religious baggage picked up in his childhood, and like the perfect Boy Scout he suffers the pangs of bad conscious; he is especially afraid that others might reproach him for his sexuality, even more so when his goal was to create the perfect hero, a model for young people. In any

case, human defects are incorporated into other characters, such as Captain Haddock with his alcohol problem, but sex is never dealt with (sex seems to be a bit of a taboo for Hergé). Although here we must repeat that he is no misogynist: he merely suffers from an excessive sense of public shame.

He is able to overcome his doubts, but they are there: there is variability, inhibitory moments, oscillations, changes in expansion and in pressure. He is a sensitive soul, and yet driven by admirable willpower. Rhythm appears again, it manifests itself and ends up controlling the situation; it is like a river that flows around all obstacles until reaching the sea. His attitude towards life is in fact that of the “Little Professor” found in Transactional Analysis, which is where the subject says: “I’m OK, and when I’m not OK, I find the way to be OK” (the “Little Professor”, being a “Child”, feels bad, insecure; but this “Child”, thanks to the personal computer he has built within his mental configuration to resemble the “Adult”—which is the more mature ego state in the personality, the one which is objective, reasonable, logical and deductive—is able to overcome the prohibitions, censorship, negativities, problems, etc., thanks to ingenuity and creativity).

Hergé’s work is precisely that: ingenious creativity at the service of his need to flee in a positive way (in inventing very real and visionary stories, a profound message delivered with an unmatched wealth of aesthetic, formal and ethical details linked together with rigorously researched knowledge of geography and science). In terms of his writing, we notice evasiveness which is not quite threadlike; an inter-word distance representing great moments of self-reflection and distance from the object and from others, in order to contemplate and bring that same impulse to a stop that appears in some rushed endings and “t” crossbars (and sometimes the upstrokes as well). This may show a certain rebelliousness against negative ideas that he categorises as belonging to prevailing or institutional “authority”, ideas with which he does not always agree and against which he rebels subliminally, indirectly, thanks to the characters from his work (especially Tintin, who, as Hergé himself often stated in interviews, was nothing more than a projection of how he himself would have liked to have been—as sure as millions of his readers would have liked to have been as well).

As well, there are impulsive, sharp, right-slanting traits, which are, however, compensated by dimensional regulation and by the fluctuation of harmonised contrasts: this can be taken as one step further towards the “Integrated Adult” (where both the “Child” and “Parent” are allowed to work under the guidance of the “Adult” from TA). Aggression is perfectly canalised against evil; Hergé’s sense of justice is transformed (through the gentlemanly Tintin) into a way of compensating for potential frustrations, unjust impositions and moral assaults (whether they are suffered directly or indirectly, individually or collectively). The avenging angel rewards the good and punishes the evil, some of whom, like ghosts, rise up again diabolically; but they end up neutralised in the end, always against a perfect backdrop where intelligence (at the service of good) wins out.

Hergé is in fact a great psychologist, although he is unaware of the fact. This could be considered a decisive element in his popularity: on the one hand there is his artistic ability tied to an extraordinary—and almost obsessive—perfectionism (a characteristic of the “Parent” from TA: ligature, revisions for clarification, tied to hybrid elements with the “Adult”: simplifications but with the need to specify details), due to which he would never let any of his books be published unless they are perfectly documented (history, geography, anthropology, politics, technology and science). On the other hand, there is his receptiveness (small variations, garlands, etc.) with subtleness and empathy (moments of decreasing dimension, occasional sharp and pointy strokes, progressive oscillations, etc.). Together they make up an ideal combination for defining each character from his stories, or comics, as well as any scriptwriter, film director, consultant or experts could—and all in one person: Hergé. The “Integrated Adult” from TA (harmony which integrates opposites within the personality) finds its ideal expression in the character of Tintin, as we already pointed out in our book *Análisis de escritos y documentos en los servicios secretos*, Barcelona, Herder, 2003. That is why Tintin is a model; that is why he is a character with qualities and virtues admired by so many.



Then there is Captain Haddock, who integrates conservative moral values but with the contradiction of the inner battle that wages within. On the one hand, he has given himself over to alcohol (to evasive temptations), but on the other hand, there is the Boy Scout's personal conviction that he would be willing to give his life for values such as friendship. He also reflects important aspects of the "ghosts" or "worries" from which Hergé suffers; here Haddock no longer reflects who Hergé would like to be, but rather how he expresses his most intimate feelings, his fears and frustrations, his changing moods, his joys and sorrows, his euphoria and depression. This dramatic aspect of Haddock the realist or positivist (a characteristic which is found in the 2 and the 7 from the Enneagram, that is to say, TA's "Nurturing Parent" and "Free Child") is everything that Hergé would like to shout out loud: his most emotional side and yet, at the same time, a theatre rehearsal in its social expressivity.



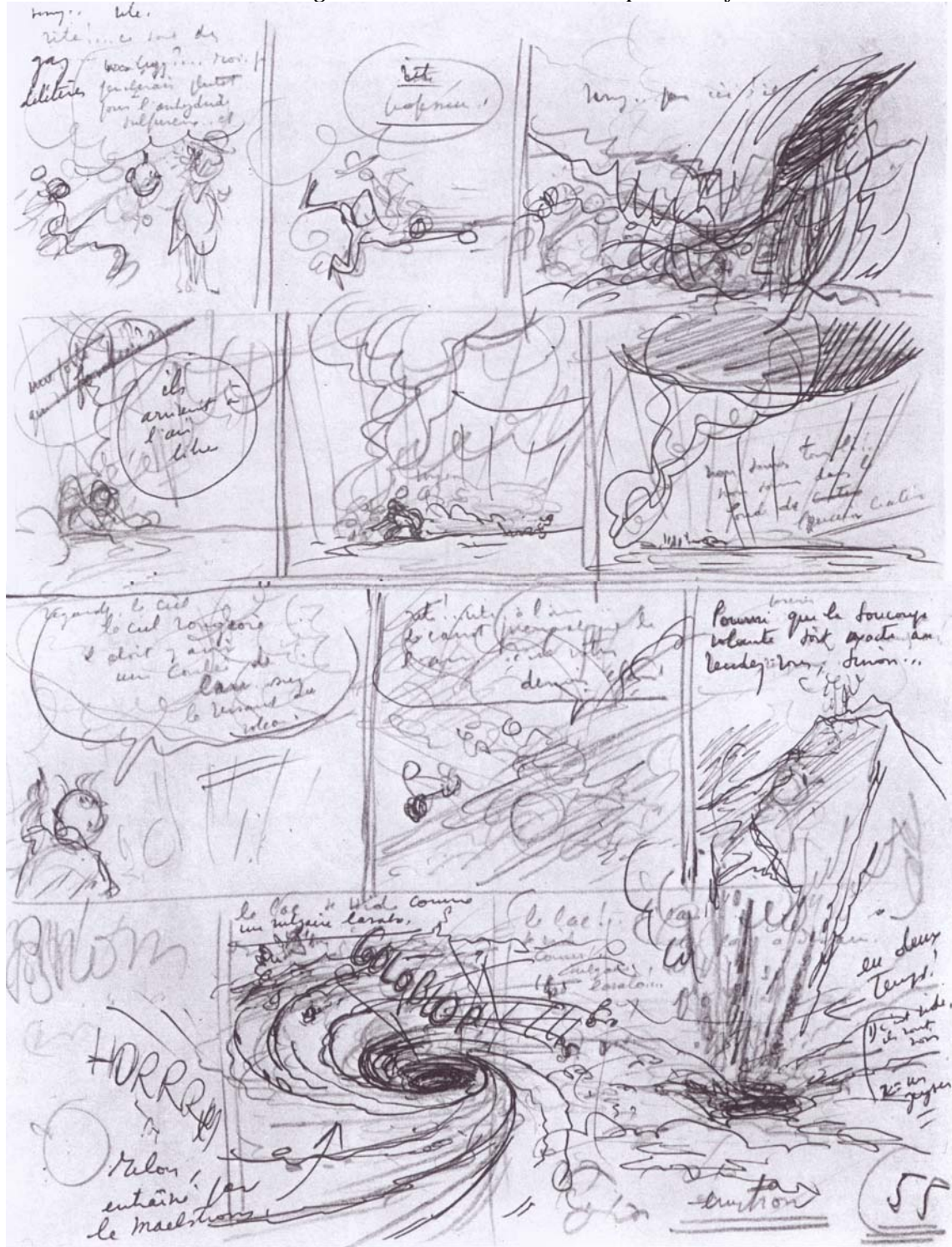
Thus, with Captain Haddock, Hergé shows how he has developed and psychoanalytically dealt with the fact that Tintin was too perfect and needed at his side a human being who, despite being a gentleman (something which unconsciously gratifies Hergé and makes up for the rest), had distinct defects. These defects sometimes even appear as assets, which is not always the case with the stupidity that a humble Hergé occasionally attributes to himself in interviews

when speaking about the brothers Dupond and Dupont (Thomson and Thompson). These two brothers make up the part that Hergé likes least about himself, although they are his way of laughing at his own silliness; and for that reason, like a good psychologist, he accepts, protects and accompanies them in his comics, out of pity and as a recognition of the fact that wisdom must include compassion for the clumsy and for those with less abilities than oneself (even if they are able to get on the nerves of the most patient person).

So much for the more human side of Hergé. But, like his writing, which is progressive and takes on original shapes and distinct simplifications, Hergé does not stagnate: rather, he develops new aspects of his hidden personality. Take, for example, the introverted or reserved quality that is reflected in Professor Calculus. The professor is not like the emotional and sometimes furious exteriorisation that is Captain Haddock (who also shares a good deal of the "Nurturing Parent" with Tintin and Professor Calculus). Calculus (although he has a big heart, read "*Nurturing Parent*") is a "Nurturing Parent" in the service of all of society through his scientific discoveries. And yet, he is rather introverted and distant, as if absent. Hergé takes on these "oddities": his avoidance, his introspective tendency, his pleasure in imagination, isolated from direct contact (this is backed up by interviews in which Hergé has attested that his parents would either punish him or give him pen and paper so that he would stop pestering them; he learned at that time to retreat into himself via drawing, something which clearly marked him and stayed with him for the rest of his life). This could explain the unconscious gratification he gets from interiorised creativity, which is reflected in Professor Calculus, an inventor who spends all his time locked up in his lab or working on experiments. The professor is in reality another of Hergé's rationalised expressions, logically transformed (like the rest) into an admirable figure. He is admired not because of his appearance, but rather because of the antithesis thereof: a privileged mind which, like Hergé himself, is the first in making scientific progress. This schizoid facet found in both the "Little Professor" and the "Adaptive Child" from TA (or in the 4w5, the 6w5 and the 5w6 of the Enneagram) corresponds to part of Hergé's most intimate personality: the "*frightened child*" or the child who hides and goes off to play alone in his little corner. But this is a child who will manage to get through it, who ends up doing a perfect job (Adaptive Child: clarity, but with vacillations, small jumps, inhibitions, retouches, oscillations, etc.); all the while being critical and rebellious ("Rebellious Adaptive Child" or 5 from the Enneagram: some



diagonal upstrokes, occasional cramped letters); investigating and creating (the contribution of the "Little Professor": original shapes, multifaceted, decreasing, quick); but always with an acute ethical and moral sensibility (the constant presence of the "Parent": ligature with spontaneous and clear writing, readjustments thanks to rhythm and insistent clarifying retouches). Professor Calculus could therefore be taken to be a very personal projection of how Hergé really feels about himself intimately, deep down, there where his psychoanalytical introspection has reached in his construction of ego states towards the harmonic personality of *Tintin*.



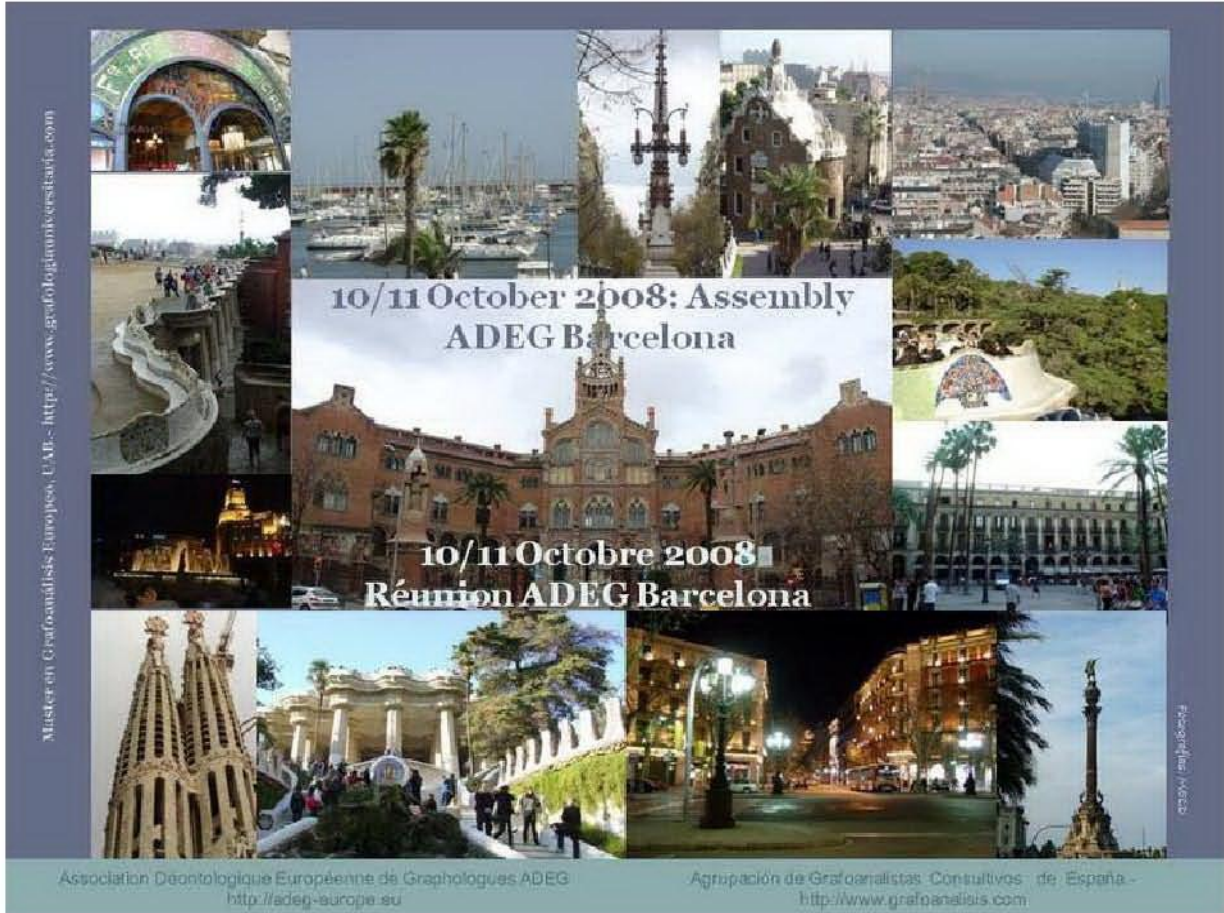
Con la colaboración especial de **EDITORIAL JUVENTUD**
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Universitat Autònoma de Barcelona

**DICTIONARY OF GRAPHOLOGY TERMS
(SPANISH-ENGLISH)**



Prof^a Mariluz Puente – Prof. Francisco Viñals



<p>SPACE ORDER.GLOBAL</p> <p>ORGANIZATION Organised Proportionate or sober Disproportionate (curly or inflated) Vertical axis. Horizontal axis. Cylindrical (prevalence of half area and curved) Ordinate (a lot of care with the situation of words, lines, full stops and paragraphs, etc.) Disordered Illegible Unfinished or words and letters missed out Suspended (inhibited endings of letters) Moved (predominance of movement over form)</p> <p>DISTRIBUTION OF THE SPACE Clear (well spaced, readable and proportionate) Confused (intermingled lines) Space between lines Aerated Concentrated lines Space between word (wide inter-word space) Insufficient distance among words (< m) Space between letters (extensive) Pressed between letters Cut, "rivers", "chimneys", space bags</p> <p>DISPOSITION OF MARGINS Rigid margins Regular margins Irregular margins Left big margin or getting wider Small left margin or being narrowed with right margin or getting wider Without margin (the text invades all space) Refilled margins</p> <p>DIMENSION Big (half zoma between 3,5 and 4,5 mm.) Very big (> 4,5 mm) Medium (half area between 2,5 and 3,5 mm.) Small (half area between 1,5 and 2,5 mm.) Microscopic. Very small (< 1,5 mm) Large middle zone Superelevated (lengthening upper extensions) Reduced (downstrokes / lower extensions) Growing (increasing size to words end of word) Tapering (diminishing) Standard (invariable size) Fluctuating (variable size) Wide Narrowed</p> <p>PRESSURE</p> <p>TENSION Firm Firm – velvety (curved) Firm - sharp Slack Soft Hesitant Upper extensions or downstrokes concave to the right Upper extensions or downstrokes convex to the right Altered</p> <p>DEPTH Deep or marked (it presses on the paper) Superficial (it doesn't press on the paper) Truncated Unequal pressure</p>	<p>ORDEN ESPACIAL</p> <p>ORGANIZACIÓN GLOBAL Organizada Proporcionada o sobria Desproporcionada (rizada o inflada) Eje vertical (predominio de trazos verticales) Eje horizontal (predominio de trazos horizontales) Cilíndrica (predominio de zona media y curva) Ordenada (muy cuidada en situación de palabras, líneas, puntos y aparte, etc.) Desordenada Ilegible (oscura) Inacabada o palabras y letras saltadas Suspendida (trazos finales inhibidos) Movida (Predominio movimiento sobre forma)</p> <p>DISTRIBUCIÓN DEL ESPACIO Clara (bien espaciada, legible y proporcionada) Confusa (líneas entremezcladas) Espaciada interlínea Aérea (predominio de espacios en blanco) Concentrada líneas Espaciada interpalabras Insuficiente distancia entre palabras (<m) Espaciada interletras (extensa) Apretada interletra Cortes, "ríos", "chimeneas", bolsas de espacio</p> <p>DISPOSICIÓN DE MÁRGENES Márgenes rígidos Márgenes regulares Márgenes irregulares Margen izquierdo grande o ensanchándose Margen izquierdo pequeño o estrechándose con margen derecho o ensanchándose Sin margen (el texto invade todo espacio) Márgenes rellenados</p> <p>DIMENSIÓN Grande (zona media entre 3,5 y 4,5 mm.) Muy grande (> 4,5 mm.) Mediana (zona media entre 2,5 y 3,5 mm.) Pequeña (zona media entre 1,5 y 2,5 mm.) Microscópica (< 1,5 mm) Alta (sobrealzamiento en zona media) Sobrealzada (alargamiento hampas/jambas) Rebajada (acortamiento hampas/jambas) Creciente (aumentando tamaño hacia el final de palabra) Gladiolada (decreciente) Uniforme (tamaño invariable) Fluctuante (tamaño variable) Ancha Estrechada</p> <p>PRESIÓN</p> <p>TENSIÓN Firme Firme suave (curva) Firme dura (ángulo) Floja Blanda Vacilante Hampas o palos cóncavos a la derecha Hampas o palos convexos a la derecha Alterada</p> <p>PROFUNDIDAD Profunda o marcada (aprieta sobre el papel) Superficial (no aprieta sobre el papel) Truncada Presión desigual</p>
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GAUGE (I Weigh)
Nurtured (>0,5 mm in full)
Light (< 0,5 mm in full)
Displaced pressure (abrupt increases of the size)
Precise (precise and clean contours)
Sharp (sharp pointed letters. In needle)
In mace
Pastosity
Heavy ink
Reversed pressure

IT FORMS

IT STRUCTURES:

Infantile
Calligraphic
Typographic
Round
Rounded
Half Angular
Angular
Simple
Adorned
Simplified
Complicated
Affected, artificial
Bizarre
Arched (arcaded)
Filiform
Looped
Uppercase in the whole text
Some small letters in capital letters

CONNECTION :

Connection oval garland
Connection round garland
Connection arches
Connection upward diagonal
Mixed Connection

AESTHETICS

Aesthetics
Vulgar
With relief impression

SPEED OR SPEED

Slow
Leisurely
Quick
Thrown or precipitate.
Inhibited

ORIENTATION

DIRECTION OF LINES

Horizontal rectilinear (horizontal baseline)
Horizontal flexible
Upward, rising lines
Descending
In ascending (rising) stairs
In descending stairs
Sinuous or snake like movements
Rigid (squared writing)
Uneven baseline. Jerking ("jumps")
Concave lines
Convex lines

INCLINATION LETTERS

Slight right-handed inclination (60° at 85°)
Marked right-handed inclination (< 60°)
Vertical (between 85° and 95°)
Left slant. Inverted (>85°)
Rocking flexible
Tuneless inclination
Rigid inclination
Shaky

CALIBRE (Peso)
Nutrida (>0,5 mm en plenos)
Ligera (<0,5 mm en plenos)
Apoyada (aumentos bruscos del grosor)
Neta (contornos precisos y limpios)
Acerada (finales de trazo agudos. En aguja)
En maza
Pastosa
Entintado desigual
Desplazada (carga en perfiles y ligera en plenos)

FORMA

ESTRUCTURA

Infantil
Caligráfica
Tipográfica
Redonda
Redondeada
Semiangular
Angular
Sencilla
Ornada
Simplificada
Complicada
Artificial
Bizarra
Arqueada (en arcos)
Filiforme (en forma de hilo)
Buclada
Mayúsculas en todo el texto
Interversión gráfica (algunas minúsculas en mayúsculas)

COLIGAMENTO

Coligamento guirnalda oval
Coligamento guirnalda redonda
Coligamento arcos
Coligamento diagonal ascendente
Coligamento mixto

ESTÉTICA

Estética
Vulgar
Con impresión de relieve

VELOCIDAD O RAPIDEZ

Lenta
Pausada
Rápida
Lanzada o precipitada
Inhibida

ORIENTACIÓN

DIRECCIÓN DE LÍNEAS

Horizontal rectilínea
Horizontal flexible
Ascendente
Descendente
Escalonada ascendente
Escalonada descendente
Sinuosa o serpentina
Rígida
"a brincos" (scattante)
Líneas cóncavas
Líneas convexas

INCLINACIÓN LETRAS

Inclinación dextrógira ligera (60° a 85°)
Inclinación dextrógira pronunciada (<60°)
Vertical (entre 85° y 95°)
Invertida (levógira o sinistrógira) (>85°)
Oscilante flexible
Inclinación discordante
Inclinación rígida (paralela)
Vacilante

<p>APERTURE (oval) Closed Closing double, bow-ties Looped Open up Open right Opened up below Variable Open left</p> <p>COHESION Connected Disconnected Grouped Unequal cohesion Combined (original connections) Broken (divided letters or split) Reconnected Letters stuck together</p> <p>CONTINUITY Monotonous, static Stable Unstable Cadence Rhythmic. Methodical irregularity Hesitant Amended Variable</p>	<p>ABREACCIÓN (apertura / cierre óvalos) Cerrada Doble cierre Bucle Abierta arriba Abierta derecha Abierta abajo Abreacción variable Abierta izquierda</p> <p>COHESIÓN Ligada Desligada Agrupada (grupos de 2 o 3 letras) Cohesión desigual Combinada (conexiones originales) Fragmentada (letras divididas o partidas) Reenganchada (enlace a 2 tiempos) Adosada (letras pegadas)</p> <p>CONTINUIDAD Monótona, igual Estable Inestable Cadenciada Rítmica. Desigual metódicamente Vacilante Retocada Variable (cambio estilo en escritos distintos)</p>
G.T.:	G.T.:
<p>CURLS Curl of "Independence" Curl of "material insecurity" Curl of "materialism" Curl of "fixed ideas" Curl of "vanity" Curl of "subjectivity" Curl of "concealment" Curl of "sanciness" Curl of "affectation"</p> <p>PUNCTUATION Very precise punctuation Absent punctuation Punctuation connected to following letter Early punctuation Punctuation in circle Punctuation in accent Excessive punctuation Point and hyphen</p> <p>T-BARS Sweep of "t" very precise Absent Following connected letter Advanced Behind High At half height Height low Lasso In "sabre blow" In "whip blow" In upward diagonal In "saythe" Descending or falling In parasol In "u" Unequal Short Long</p>	<p>RIZOS Rizo de la "Independencia" Rizo de la "inseguridad material" Rizo del "materialismo" Rizo de la fijación de ideas o "ideas fijas" Rizo de la "vanidad" Rizo del "subjectivismo" Rizo del "ocultamiento" Rizo del "descaro" Rizo de la "afectación"</p> <p>PUNTUACIÓN Puntuación muy precisa Puntuación ausente Puntuación conectada letra siguiente Puntuación adelantada Puntuación en círculo Puntuación en acento Puntuación excesiva (en escrito) Punto y guión</p> <p>BARRAS DE "t" Barras de "t" muy precisas Ausentes Conectadas a la letra siguiente Adelantadas Atrasadas Altas A media altura Bajas En lazo En "golpe de sable" En "golpe de látigo" En diagonal ascendente En "guadaña" Descendentes o caídas En sombrilla En "u" Desiguales Cortas Largas</p>

<p>LOWER EXTENSIONS Long Short Round Regressive Triangular In "8" of number Recovered Concave to the right Convex to the right</p> <p>OPPER EXTENSIONS In "parasol" Shot in upward diagonal Inverse</p> <p>OVALS With angle below With angle up Protuberant Punctured</p> <p>IT SIGNS Only the first name Predominant vertical lines Encircling Complicated Left angle Right angle Illegible With shot or upward diagonal Crossed out Symbolic</p>	<p>JAMBAS (pies, ejes geotrópicos inferiores) Largas Cortas Redondas Regresivas (desvío izquierda) Triangulares En "8" de guarismo Recubiertas Cóncavas a la derecha Convexas a la derecha</p> <p>HAMPAS (crestas, palotes o ejes geotrópicos superiores) En "sombriilla" (curva recubriendo la siguiente) Disparadas en diagonal ascendente Con recorrido inverso</p> <p>ÓVALOS Con ángulo abajo Con ángulo arriba Protuberantes Pinchados</p> <p>FIRMA Nombre propio sin apellidos Trazos verticales predominantes Envolvente Complicada Ángulo izquierda Ángulo derecha Illegible o evasiva Con disparo o diagonal ascendente Tachada Simbólica</p>
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KHŌRA: SPATIAL SYMBOLISM IN PLATO

(a revalidation of temperaments and character typologies in handwriting)

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Khōra helps us to understand psychophysical elements as expressed within spatial symbolism. When elaborating a personality profile, such elements are key in formulating graphonomic assessments of handwriting in order to provide insight into psychosomatic, volitional and moral characteristics.

Max Pulver's work with spatial symbolism contributed greatly to psychoanalysis (especially to Jungian analysis) and opened up new worlds to graphologists. However long before that, Plato had described his spatial scheme in *Timaeus*, agreeing on many points with Pythagoras.

For Plato, space (khōra) is to be found at the meeting point between the chronological history of our world and our personal histories. It exists where the generation of the world and our own small time periods come together. Therefore, our own space converges with these two aspects and with others. The medium is the setting of time. Space is configured through the momentary and changeable crystallisation of historical events. Seen from this perspective, the medium's relation to space is that of a fixing of generation.

Khōra's structure is that of a cross, which could be defined in the language of the Italian school of graphology as the vertical axis (the path of will) and the horizontal axis (the path of intelligence). Khōra is the intersection of willpower and intellect; it is movement within space and time themselves, which characterise the very essence of personality (temperament, character and intelligence).

Looking at the vertical axis, we see what Plato set out concerning "*being*" versus "*becoming*". In Spanish culture—which has in fact been greatly influenced by Plato—the difference between these two (*being* and *becoming*) is patent. The clearest examples is that there are in fact two different ways of translating the verb "to be" into Spanish, namely *ser* and *estar*. There are many other languages which do not have two different verbs to express this difference of nuance, causing repercussions on their cultures and in the way they formulate certain questions. This could also affect studies of handwriting: the importance of vertical symbolism, vertical strokes, which is the greatest exponent of the coordinate of space. In psychophysics, it is the personal concept of one's own dignity as well as of power, control, and self-affirmation. In TA (Transactional Analysis) this corresponds to the position of the "Parent", to the confidence implicit in an attitude towards life that says: "I'm OK; you're not OK". *Being* becomes directly involved in the world of ideas; that is why it is related to abstract space: people "feel" like they have a specific status, which may be imaginary or not. If, on the other hand, when someone "happens to be" (*estar*) in a specific situation, then here it is the determining factors that define the subject. That is why one speaks of concrete space – one lives the experience, one finds oneself in a certain condition for pragmatic reasons, is materialised, there is nothing but bare physical reality, completely lacking in imaginary or idealised attributes. This distinction made in Spanish culture is helpful in developing the concepts of abstraction and idealisation (the upper

area) vis-à-vis that which is concrete and comes closest to the body and to one's instincts (the lower area).

In psychophysics, the horizontal axis is related to the coordinate of time, and in TA, to intelligence (specifically, to the way the "Adult" as well as the "Little Professor" move). We can see that Plato already distributed the horizontal axis to the right as *logos* (eikōs logos) and to the left as *myth* (eikōs muthos). It must be kept in mind that in Spanish culture, we tend more towards *logos* than towards *myth*. Our tendency is to believe that *logos* is the correct way of thinking and we therefore inhibit or disallow *myth*. This also explains why we consider primitive cultures to be inferior. We believe that our exceptional rationality and our never-ending search for logic and deduction make us better than them. However here we must not fool ourselves: despite our overuse of the deductive method (especially with cold empiricism), we still seek refuge in myth (metaphysics itself is a mix between the abstract and the supernatural). We have a tendency in our culture to confuse knowledge with taxonomy (classification): we pigeonhole every little thing and often overuse systematisation, thus undervaluing appearances. In short, *logos* is to be identified with Jungian conscious *thinking*, or with the mental processes of the "Adult" from TA; *myth*, on the other hand, is related to the Jungian unconscious processes of *intuition* and *perception*, or with the "Little Professor" from TA (i.e., knowing without knowing why).

We write from left to right: this is not the case in other cultures. We are continually in search of reason –we value it, believing it to be the foundation for any properly made decision. If thinking is not based on certain criteria or guidelines, it is not considered valid. And yet, we are surprised by the skills that certain (native) peoples have: we observe a philosophy of life that is in complete contradiction with our own apparent lack of common sense and with this imaginary world of perfection in which we live, an idealised world of materialism that clashes with the ties that humanity actually has with the rest of creation, with the force of spirituality, with the source and origin of life.

Khōra is the centre itself: it is the totality of those processes that take place within it. It therefore corresponds to the area of the ego and of emotions coming from the feeling of one's own space.

(Explanatory and comparative charts on the symbolism of space can be found in the book *Psicodiagnóstico por la Escritura: Grafoanálisis Transaccional*, by Francisco Viñals and María Luz Puente, published by Herder Editorial, Barcelona, 1999)

It is not easy to define khōra, but it means something like "space in general", which need not be space occupied by anything specific. According to Ross (1986), Plato considered spatiality, or extension, to be both inseparable from sense objects as well as necessary for being. As opposed to other scholars such as Crombie or Gómez Robledo, who did not completely understand Plato, Ross (an excellent author) points out how spatiality must be clearly distinguished from Aristotelian interpretations of matter (or, the place that contains something). Naturally, when considering this idea of space, the Aristotelian viewpoint is much more limited than Plato's, which has caused a lot of confusion throughout history.

In their attempts to get at an understanding of the symbolism of space as seen in *Timaeus*, authors such as Derrida (1993) have examined the dialogues of Plato and the premises and postulates found therein (many of which are either hotly debated or falsely assumed to be understood), such as the way of understanding *muthos* and *logos*, or *being* versus *becoming*. This understanding comes through the constant reference to bipolar opposites, through inverted and symmetrical insinuation linked simultaneously to other descriptions.

A large part of the symbolic framework is also related to the description of the creation of the universe, the world, and the soul (the soul having its X-shaped circles, one of which revolves around the same, while the other revolves around the diverse). There are key sentences such as "... the nurse of happening, moistened by water and inflamed by fire, and receiving the forms of earth and air,..." that speak not only of the movement of the circle, but also of the areas where each of the elements are usually found. These elements are fire, air, water and earth (sanguine, melancholic, phlegmatic and choleric), and we propose a psychological correlation for each of them when analysing handwriting: expansion, variation, plasticity and resistance.

Allport (1963) echoes Wundt in declaring the study of expressive behaviour to be one of the most promising methods for studying individual personality. It involves the analysis of temperament as an element within the involuntary nature of expression, comparing and contrasting it with conscious, adaptive behaviour.

The correlation that exists between handwritten expression, on the one hand, and temperament and character, on the other, has been thoroughly corroborated by numerous tests and questionnaires, among which is the PMK, or Myokinetic Test, developed by the eminent graphologist Dr Emilio Mira y López (1951). Study of the PMK is mandatory in many university programmes, most notably in the postgraduate degree in Psychological Analysis of Handwriting at the Universitat Autònoma de Barcelona, taught by Professors Viñals and Puente (2006).

The interplay of groups of agonist and antagonist muscles is a determining factor in written expression (for example, in vital force, in experiential reactions and in aggressiveness); but what is more, it is also the link to khōra, Plato's spatial symbolism, via the identification of the element "Fire" with the graphic trait of forward expansion (height and impetus), as opposed to the element "Water" which yields, stays low, adapts itself with pliability to the recipient, and falls when there is no support. Similarly, there is the element "Earth" with tension-resistance, applied when flexing muscles, seen in downward movements that add a vertical quality to horizontally moving strokes. Their persistence contrasts with the changing lightness (or one could say *disconnection* or *inequality*) of the "Air" element or gestures affected by the antagonistic muscles that support or lighten the top-down load of tension-pressure. This constant feature is changed by the force which raises the stroke towards itself rather than towards the rest when it should be bringing pressure to bear in its descent.

Naturally, these concepts are being continually reinterpreted based on new ways of analysing personality, and yet they retain their validity in modern psychiatry and psychology due to the unarguable importance of temperament (that is to say, genetic or inherited structures –see Millon, 1998). The TCI-R expresses this in terms of the dimensions RD, BN, HA and P (Cloninger, Sven) and their differentiation, or points of interrelation, with character (the results of the coming together of temperament and external influences and exercising one's will to self-guidance, cooperation and self-transcendence).

Temperamental and character typologies therefore offer us an incredible wealth of information for assessing and complementing the study of handwriting; this is something that has been proven quite clearly by scientists working in the field of graphology, such as Dr Emilio Mira y López and, later, Dr. Jean Charles Gille (1991), whose works are required reading in the Master's Programme in Graphistics, Graphopathology and Forensic Graphology at the Universitat Autònoma de Barcelona.

No graphologist worth their salt nowadays would work without taking into account the importance of temperament (be it via Moretti's method, Vels's or other current methods) and character (for example, using our system, Viñals & Puente's Transactional Graphoanalysis based on Eric Berne's TA).

So we can see that the description that Plato offers of khōra does not in any way contradict the later discoveries of psychoanalysis. After all, psychoanalysis is not really so recent; it was practiced by a Native American tribe near Washington that new nothing of Freud, although they have unfortunately been exterminated.

An understanding of khōra makes clear the need for a reassessment of the symbolism of space that we use in graphoanalysis or in the psychological analysis of handwriting via psychophysics. What is more important, through khōra, physics itself can be reassessed: the idea of temperaments, for example, is not unique to Greece. In Japan, long before they had ever heard of Hippocrates, they spoke of *taiheki*. In fact, Brändstrom, Paul Schlette, Thomas R. et al. (1998) affirm that all cultures have explored the concept. Likewise, khōra allows for a reassessment of the mind, in terms of character and deep personality as reached through Transactional Analysis, which is only one of many innovative and currently valid comprehensive systems of individual and social psychiatry.

A selection of paragraphs from Timaeus

A key factor in understanding the symbolism of space

33:

"(...) "Now the creation took up the whole of each of the four elements; for the Creator compounded the world out of all the fire and all the water and all the air and all the earth..."

"(...) that the animal should be as far as possible a perfect whole (...)"

"(...) Now to the animal which was to comprehend all animals, that figure was suitable which comprehends within itself all other figures Wherefore he made the world in the form of a globe, round as from a lathe, having its extremes in every direction equidistant from the centre, the most perfect and the most like itself of all figures; for he considered that the like is infinitely fairer than the unlike (...)"

35:

Whereas he made the soul in origin and excellence prior to and older than the body... to be the ruler and mistress, of whom the body was to be the subject. And he made her out of the following elements and on this wise: Out of the indivisible and unchangeable, and also out of that which is divisible and has to do with material bodies, he compounded a third and intermediate kind of essence, partaking of the nature of the same and of the other, and this compound he placed accordingly in a mean between the indivisible, and the divisible and material. He took the three elements of the same, the other, and the essence, and mingled them into one form, compressing by force the reluctant and unsociable nature of the other into the same. When he had mingled them with the essence and out of the three made one, he again divided this whole into as many portions as was fitting, each portion being a compound of the same, the other, and the essence".

36:

"(...) This entire compound he divided lengthways into two parts, which he joined to one another at the centre **like the letter X**, and bent them into a circular form, connecting them with themselves and each other at the point opposite to their original meeting-point; and, comprehending them in a uniform revolution upon the same axis, he made the one the outer and the other the inner circle. Now **the motion of the outer circle he called the motion of the same, and the motion of the inner circle the motion of the other or diverse. The motion of the same he carried round by the side to the right, and the motion of the diverse diagonally to the left.** And he gave dominion to the motion of the same and like, for that he left single and undivided (...)"

"(...) And because she is composed of the same and of the other and of the essence, these three, and is divided and united in due proportion, and in her revolutions returns upon herself, the soul, when touching anything which has essence, whether dispersed in parts or undivided, is stirred through all her powers, to declare the sameness or difference of that thing and some other; and to what individuals are related, and by what affected, and in what way and how and when, both in the world of generation and in the world of immutable being. **And when reason, which works with equal truth, whether she be in the circle of the diverse or of the same -- in voiceless silence holding her onward course in the sphere of the self-moved -- when reason, I say, is hovering around the sensible world and when the circle of the diverse also moving truly imparts the intimations of sense to the whole soul, then arise opinions and beliefs sure and certain. But when reason is concerned with the rational, and the circle of the same moving smoothly declares it, then intelligence and knowledge are necessarily perfected (...)**"

"(...) When the father creator saw the creature which he had made moving and living, the created image of the eternal gods, he rejoiced, and in his joy determined to make the copy still more like the original; and as this was eternal, he sought to make the universe eternal, so far as might be. Now the nature of the ideal being was everlasting, but to bestow this attribute in its fullness upon a creature was impossible. Wherefore he resolved to have a moving image of eternity, and when he set in order the heaven, he made this image eternal but moving according to number, while eternity itself rests in unity; and this image we call time (...)" "(...) the past and future are created species of time, which we unconsciously but wrongly transfer to the eternal

essence; for we say that he "was," he "is," he "will be," but the truth is that "is" alone is properly attributed to him, and that "was" and "will be" only to be spoken of becoming in time (...).

52:

"(...) And **there is a third nature, which is space, and is eternal, and admits not of destruction and provides a home for all created things, and is apprehended without the help of sense, by a kind of spurious reason, and is hardly real; which we beholding as in a dream, say of all existence that it must of necessity be in some place and occupy a space, but that what is neither in heaven nor in earth has no existence.** Of these and other things of the same kind, relating to the true and waking reality of nature, we have only this dreamlike sense, and we are unable to cast off sleep and determine the truth about them. For an image, since the reality, after which it is modelled, does not belong to it, and it exists ever as the fleeting shadow of some other, must be inferred to be in another, grasping existence in some way or other, or it could not be at all (...)" (a direct reference to *khōra*).

"(...) that being and space and generation, these three, existed in their three ways before the heaven; **and that the nurse of generation, moistened by water and inflamed by fire, and receiving the forms of earth and air,** and experiencing all the affections which accompany these, presented a strange variety of appearances; ...".

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