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## PURPOSE OF THE JOURNAL

1. To present theoretical and research papers in scientific graphology according to traditional academic standards.
2. To create a forum for helping graphology gain a wider academic and professional audience in America.
3. To interface with the international professional graphological community.

## GENERAL INFORMATION

Manuscript inquiries should be addressed to Marc Seifer, Editor, Box 32, Kingston, RI 02881. Inquiries concerning subscriptions and memberships should be addressed to Thea Stein Lewinson, 9109 North Branch Drive, Bethesda, MD 20817.

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American Society of Professional Graphologists

# THE PRINCIPLE OF CONFIGURATION

*Werner Wolff, Ph.D.*

**ABSTRACT: Up to now, science has not been able to decide whether individuality, the self, follows a formula or a law. We now have some indication that our patterns of expression do follow laws of configuration.**

The movement pattern has its origin in physiological factors involving hereditary characteristics, and in mental factors conditioned by learning. The fundamental question which arises is whether such a pattern is fixed — that is, physiologically and mentally established at an early time — or whether it changes along with physiological and mental changes.

Everybody experiences a change of his total expressiveness in his moods, movements, and activities. But in the case of handwriting, most scientists and laymen refuse to accept this assumption, even though it seems to be dictated by our knowledge of the unity of the organism on the one hand and the dynamic changes of the organism on the other. The reasons for this resistance to accepting relationship between graphic movement and the changing personality seems to be of an emotional nature. Resistance against self-revelation, enforced by moral, social and religious canons, has created a barrier against the assumption that handwriting is a reflection of the changing personality, and has stimulated investigators to disprove this assumption by experiments. It was again the emotional factor which made these investigators link to the fact that, although their experiments proved the absence of some arbitrary relationships between single graphic signs and single personality traits, they did not disprove a possible relationship between the total graphic expression and the total personality.

Focusing upon constancy, symmetry, and rhythm in graphic movements, we always came to the observation that the various elements in the same movement pattern were in a harmonious relationship to each other. Such harmonious relationships exist not only in the single pattern, but also between different movements of the same person over a long period of time. These relationships became visible in the total movement pattern, exemplified by the length of the name and its parts, but they were also dependent on specific single features.

We recognized the role of dots, which were like pivots around which the movement circles: we found that the length of certain strokes, such as the starting, middle and end-strokes, had the function of a standard of length according to which all the other elements were patterned.

These elements could be used as "measure units," like an individual yardstick which each movement pattern in the same signature could be measured, indicating

that all other elements are simple multiples of the basic unit. There are many such measure units, which have been classified in my text *Diagrams of the Unconscious*.

A major problem in classifying unconscious measuring units involves the two observations, of harmonious relationships and movement-centers. These relationships, which are dependent on the building units and arranged harmoniously around them, illuminate a phenomenon of configuration. The graphic movement appears to be built up like a piece of art, like a drawing or a musical composition, with inner aesthetic relationships. This configuration is definitely unconscious, nobody up to now having been aware of these mathematical constructions in his graphic movement. Moreover, nobody would be able to construct such an intimate scheme of harmonious relationships in patterns intentionally, at least not in such a flash performance as that represented by a signature.

Such an unconscious configuration of movement patterns must be rooted in the depth of the organism, and if graphic movements reflect personality, as is suggested by their changes in elations and depressions, the configuration of the movement patterns seems to reflect the configuration of personality. Configurations means the integration of proportions into a unity.

The phenomena of consistency, symmetry, rhythm and configuration appear in all manifestations of nature. The general law of configuration expressed mathematically, may become operative in each individual in a special way. This theory is not new; in fact, it is the assumption of ancient civilizations that a man's personality can be expressed by a formula, by a basic numerical proportion. Such belief in a basic cipher of personality prevailed in the old civilizations of Babylon, Egypt and Palestine and is expressed, for example, by St. John in Revelation, where he speaks of "the number of a man, and his number is six hundred threescore and six." Number was often a symbol of a configuration of dots, as is still evident in our dice.

The ancient idea of a cipher of personality has two implications: first, the assumption that personality in general follows laws as do numbers, and second, that each individual has his special number-configuration.

The idea of a general and specific formula of configuration in personality has a parallel if we consider that the shape of our body is determined by a general formula of configuration which is the same for everyone. In everyone the eyes, ears, hands, etc., are at certain places in a certain relationship to each other; this is the general body formula, the canon of the human figure. There is, furthermore, a specific body formula. This is the individual appearance, partly determined by heredity, including the features of the father, mother, and ancestors. But the formula of the body has its reflection upon a formula of personality, and changes in personality have an immediate influence upon body and behavior. This psychosomatic relationship is evident from findings in psychology, psychiatry and biology. If man's organism is a unity, and if the organization of the body depends upon a general and specific formula, we may expect that personality also follows a general and specific formula.

Adapted from *DIAGRAMS OF THE UNCONSCIOUS* with permission of Mrs. Werner Wolff and also the publishers, Grune & Stratton.

1. Beliefs: the adviser has not enough authority in that he is not
2. always consulted by administration and some times even removed
3. from the College without the adviser's knowledge.
4. wolf: An informal document about adviser problems to submit
5. a year ago should be consulted.
6. Diavisons should discuss <sup>and term</sup> ~~the~~ <sup>the</sup> sheets and
7. opinions about advisory conference.
8. Again Diavisons should be asked for Honorary Degrees.

W. Wolf

Figure 1. The handwriting of Werner Wolff (provided by Mrs. Werner Wolff).

Favored from the start with a rhythmic name, each word starts with the same letter. Note the simplification and easy roundedness of each W in his abbreviated signature. There are a number of other w's in this sample: Line 2. Facile psychomotor ability is displayed in the w of "always" which basically ignores the middle hump; Line 3. The w in the word "without" is a patched thread, with the w of "knowledge" of standard design; Line 4. In writing his own name, this capital W is written with angles as compared to the rounded W's in the signature at the bottom. Most m's are also written like w's (i.e., garlands, also seen on n's and h's.) Approximately four different styles appear for this one letter. One would guess that Werner Wolff had a flexible and changing self-image. He was a person who could attack a problem from a number of different vantage points.

One curiosity, considering Wolff's proclivity for studying the unconscious, is a general lack of emphasis on the lower zone. His investigations of this mysterious realm appears to be mainly from a cognitive perspective rather than a visceral one.

Other letters which appear as symbols include the simplified large V-like stroke for a k in the word "knowledge," line 3; the backward's c-shaped movement, which is a standard German configuration for a capital l on line 4, right side; and also the letter t, which rises on its own separated above the line when it ends a word, and appears with a left-tending beginning top hook when it begins a word. In the former case, the floating t may symbolize aloofness and/or spiritual inclinations; in the latter case, this upper-zone backwards angle, suggests a self-reflective intellectual bent. Numerous intuitive breaks within words and rhythmic bursts of garland-diminuendos can also be found scattered throughout the handwriting of this brilliant graphological theoretician.