

REFLECTIONS REGARDING FILIFORMITY (THREAD WRITING) BASED ON A MONOGRAPH**BY NICOLE KERGALE AND JACQUELINE PINON - LORRAINE HERBERT**

The information has proved very useful because analysing thready writing has always been rather problematical, and as it turns out, thready writers do indeed seem to be a somewhat problematical crowd.

By its very nature Movement dominates over Form in thready writing, (or filiform as the French call it). Form relates to self-representation, to one's sense of identity and Movement to self-expression. By giving preference to movement the writers seem to be escaping the limitations of form, giving the appearance of liberation, as if they might tend to disregard generally-accepted codes of conduct.

However, these people are really rather dependent on the outside world to give them a feeling of reassurance, support and points of reference to guide their actions. So, they are afraid of encountering disapproval and because they are so uncertain about their self-worth, this makes it difficult for them to hold other people in high esteem – possibly a kind of projection.

Obviously the middle zone is compromised in thready writing: To quote Kergal and Pinon: "We know that a solid, well-structured middle zone corresponds to a happy experience of narcissism, which endows subjects with a comfortable feeling regarding their very existence, hence relative security as far as their abilities are concerned. With filiformity, however, the precarious middle zone emphasizes the fragility of the underlying basis of the narcissism, making such writers uncertain about their worth and emotionally insecure. This fragility will therefore dictate their way of thinking, acting and loving".

As personal relationships so often represent an ordeal for thready writers because of their emotional vulnerability, they tend to avoid heavily-loaded emotional situations and conflicts in general, especially in the case of the less confident writers. Because feelings are felt to be a nuisance and pushed away, it follows that emotional intelligence is not likely to be one of their strong points.

This can lead to a lack of self-fulfilment in society, but also in sexual fulfilment often due to Oedipal difficulties they have experienced. Anima is frequently seen in the men's handwriting and Animus in the women's, reflecting their floating sense of identity, which is linked to a difficulty in structuring the personality. Of course, being Oedipal, there is often a slightly adolescent aspect to such writers, a fear of aging, a fear of time rushing by too fast, which can make them impatient and possibly prone to risk-taking.

For many of these writers, work offers them a means of escape. They feel that they can improve their poor narcissism through success in professional fields, hoping thereby to achieve better social integration. Some of them can make this the centrepiece of their lives, which in the end could impede real freedom, but on the whole work has a compensatory and balancing effect which gives them a feeling of having a hold over time and helps to relieve some of their anxieties. However, they vary in their attempts at integrating into society.

The authors classify the diverse types of thready writings into 5 groups chiefly according to the type of movement, the quality of the stroke and the tension:

1. Tonic threads divided into Attacking and Resistant, because they share a certain dynamic quality
2. Vibrant threads
3. Aquatic threads
4. Effervescent threads
5. Complex or Tormented threads

TONIC THREADS**Graphological Elements**

- It is called “Tonic” thread, because its movement, stroke and tension have a certain dynamic strength.
- The writing occupies the space decisively and there could be a tendency to invading it, but usually the white spaces are rhythmic, which enhances the words. The left-hand margin is generally well kept. The punctuation and diacritics are precise.
- Whether the pressure is well-nourished, precise, heavy, or in relief, it is firm. The stroke is tense, but not stiff. It retains some elasticity without ever slackening.
- Even if not free of stops or jerks, the movements do not lack freedom. More often than not, the writing is consistently connected and when a disconnection appears, it is a dynamic one.

Attacking Threads**Graphological Elements**

- Here the tonicity is part of the impulse towards the right, seen in right-slanted, thrown, and progressive writing, together with a strong and dynamic signature, sometimes curved in a slight arch expressing the need to gain an ascendancy over the surrounding world.
- The movement is dynamic due its intensity and the forms tend to be neglected due to the accentuated speed.
- The tension is usually strong (Pophal III), but If there are some elements of suppleness, this brings it closer to Pophal II.
- These writings are striking owing to their liveliness and impetus, rather than to their originality, but they remain personal.

Typologies

Hippocrates: Bilius and Nervous in most cases, but there can also be some Sanguine. This would possibly increase the size, reduce the tension a bit and add an element of joie de vivre to the writing.

Saint-Morand: Mars, Mercury

Elements of Interpretation

The intellectual life of the Attacking types is particularly well-developed, they have quick reflexes, and go easily from ideas into action. They aim at ambitious projects and try to get the better of those who oppose them. They concentrate on their goals, disregarding obstacles along the way. It is through flight into action that they show their basic dissatisfaction. They are propelled into the future, have a taste for danger and challenge and can be impulsive. They are competitive and quick to grasp opportunities. Their desire to have influence is so imperative that the Attacking types may become impervious to objections and there is an aspect of their character that can be somewhat domineering. Relationships are often envisaged in terms of competitiveness and other people can be perceived as rivals to beat. For them the best method of defence is attack. Finally, the handwriting of women of this type, not surprisingly, lacks Venus.

comme lui, pour la même cause que lui, ont pu se
 composer, durant, l'après-midi, les mêmes paroles
 les mêmes, dans, à leurs différents amis, et
 et aux autres, et à leur tour, et à leur tour, et
 Et vous, ont lutté, fait, travaillé pour eux, et
 à la fin de la journée, la fin de la journée.

General de Gaulle

He was uncompromising and single-minded, but could be pragmatic when the necessity dictated it. He could behave with as great simplicity as with arrogant pride, could be as icy as he could be full of humour. He was also unpretentious, loyal to what he stood for and knew how to put the State before his personal feelings.

En ce qui me concerne, je me
 sens beaucoup plus solitaire les dimanches
 que le dimanche, les hommes
 croyez, Madame, en vos sentiments
 les meilleurs.



Rodolphe, 35 yrs. General Manager

He has a taste for risk-taking and challenge, but also has the sense of reality of a man who knows where he wants to go. He is impatient and somewhat domineering. Jealous of his independence and distrustful of any constraint, he flings himself into his work, thereby hoping to disperse underlying anxieties.

I see our oldest friends together
 Among generous present - Thank
 You for your much - Jill
 I will enjoy an evening together,
 Hopefully having a good laugh
 and of course thinking of you.

Michael, 60 yrs, married. Businessman.

He was a successful entrepreneur, who made a fortune, took one risk too many, lost a lot of money, and then set about mending his fortunes successfully. He has all the signs of the Attacking type, but in his case the tension is 4a with some 4b, due to uncertain basic narcissism. A flight into work came to his rescue and also a keen sense of humour. In his youth, he loved fast cars and raced at Goodwood, Silverstone and Le Mans. He was also a bit of a prankster and was once seen racing down King's Road wearing a lion mask.

Resistant Threads

Graphological Elements

- In this group the graphological elements are close to those of the Attacking ones.
- However, while the movement retains some of the drive and is also rapid, it is kept under more control and is more directed.
- The stroke has greater density and more body, and the pressure is heavier.
- The tension is Pophal III with elements of 4a and is more constant.
- The writing is often vertical, but when it is slightly right-slanted or straightened up, it is regular with less propulsive force.
- The writing keeps closer to the baseline than the Attacking type and is more tenaciously connected.
- The space is used less impetuously, but still resolutely.

Typologies

Hippocrates: Bilious and Nervous, but with more Lymphatic, seen in the pastier stroke.

Saint Morand: Mars, but the presence of Earth gives weight to the writing, stabilises the baseline and moderates the impetus.

Elements of Interpretation

The Resistant types are still intellectually inclined, and their thinking is rapid, but they're more realistic, more practical, less opportunistic. They don't have so many big ideas, being more pragmatic, and at times can even be intellectually conformist. They weigh up their chances of success and wait for the right moment to act. The Resistant types are better at forming relationships than the Attacking ones and use their strength to dissuade others rather than quarrel with them, although they can be wilful and obstinate if it suits them. Unlike the highly competitive Attacking writers who see others as rivals, the Resistant types see others as people whose talents they can exploit. They are more wary than the Attacking types of running the risk of displeasing others, respect customs and traditions more and are concerned to behave meticulously in order to earn respect from those around them. The Tonic writers are usually better than the other thready writers at facing their insecurities and fighting to strengthen their self-esteem and adapt to society. On the whole, they have greater savoir- faire than many of the other types.

d'espérer une future jeunesse
épanouie dans le bonheur et
une plus haute, à nous à nos
sentiments les plus cordiaux.

J. Chaban-Delmas

Jacques Chaban-Delmas. French Prime Minister 1969-1972.

He was in the Resistance during the 2nd World War and later became a Gaullist politician. He could adapt rapidly to new situations, which he needed to do in a long and varied career. He worked towards his objectives steadily, without unnecessary obstinacy. He had charm and brio, some concern to keep a youthful outlook, attesting to the wish not to let time take its toll. (He played rugby well into middle age apparently). He had a good sense of humour which enabled him to avoid awkward questions which could unsettle emotions that were more sensitive than he would have wished them to be.

matériel, que j'en fais usage dans
la pratique de la main de fer dans
l'acier que ce mon qu'en par -
le mecanique n'a pas encore reçu, la
pièce, pour réparer la pompe et
c'est tout. ambulant.

Non un venn, certainement,

Prosper, 80 yrs, married. Shopkeeper

Despite his age, he was still resourceful, full of ideas and always prepared to launch into new enterprises as he hated the idea of being trapped in the monotony of retirement. He was pleasant and adaptable to outsiders, but strict and patriarchal with his family. His nearest and dearest were not allowed to contradict him, and he allowed no departure from the principles from which he derived his strength.

Je pense à vous, à votre famille, et
surtout à une petite Sylvie qui est bien
jeune pour supporter un si grand
chagrin et une telle séparation! -
Si elle vient une fois autant qu'il
lui plaira, j'essaierai de la reconforter
et de l'apaiser, et l'entourer aussi -
avec toute ma tendresse les plus
sincères, je vous prie de croire, cher Maxime,
à l'assurance de mes sentiments
profoundement attachés. -

Lucette Descaves. Faustine

Lucette Descaves, 60 yrs. Concert Pianist. Died at age 87 in 1993.

A woman at last – not much Venus in this writing. She is described as an “iron fist in a velvet glove”. There are some curves in the writing which suggest a certain suppleness, but those t-bars point to an authoritarian streak and indeed, she is described as being wilful in the pursuit of her aims which nothing could deflect. She took charge of her life once and for all apparently. There seems to be a complex play of power and sensitivity. The stroke is quite nourished, so there is also a strong life force and warmth, which presumably could find expression in her music. She was married twice, first to another pianist and widowed, then to a conductor.

VIBRANT THREADS**Graphological Elements**

- Whereas the previous types used the page quite fully, the Vibrant thready writer treats the page with delicacy, as if not wanting to fill it. The pattern of black and white on the page is usually quite rhythmic, with clear interlinear spaces.
- The writing advances with small, rapid, irregular movements, giving it a slightly jerky aspect. The tension can have elements of Pophal II, III and IVb. The stroke is light and fine, but can be pastier if there is more Lymphatic.
- The punctuation and diacritics are quite precise.
- The slant oscillates around the vertical.
- It tends to be disconnected, giving it a hopping appearance.
- It is generally simplified and can often be sober.

Typologies

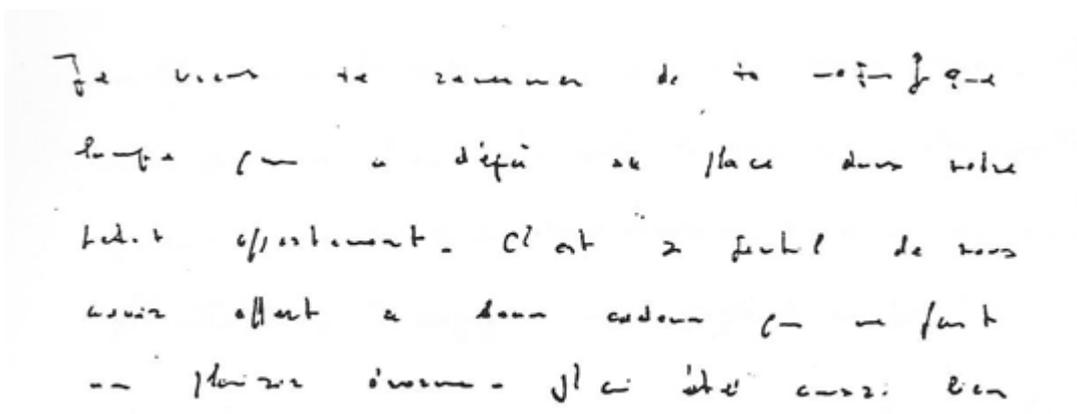
Hippocrates: Mainly Nervous, with some Lymphatic. When the tension is stronger it could have some Bilious. There is practically no Sanguine.

Saint Morand: Mercury

Elements of Interpretation

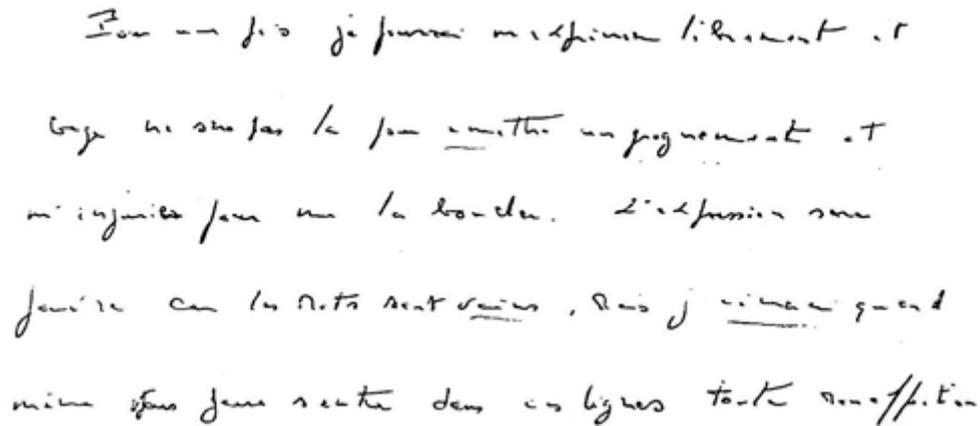
The intellectual life of Vibrant writers is as important to them as with Tonic writers, but they are more speculative and there is finesse, sharp perception, critical observation and intellectual curiosity. Playing with ideas and a taste for paradox is typical of them. They are conscientious and serious about work, which has to provide intellectual satisfaction for them, but the wish to succeed at all costs is not so vital for them as for the Tonic types. They tend to go in the direction of jobs requiring analysis, research or technology, preferably in a hierarchically-structured group which makes them feel secure. They are constantly afraid of losing face and their prickly self-pride can be rather off-putting. They use humour, irony and sarcasm in self-defence. To be ironic about others' faults consoles their uncertain Ego, but underneath this they are in search of tenderness. They do however, find it difficult to commit to relationships, hovering between the fear of being lonely and the fear of being trapped. So it is this group which has the most singletons or latecomers to marriage.

The Vibrant types try to react against their uncertainties and adapt, but are a bit sporadic in their attempts. This can impair their ability to make full use of their talents, which are by no means negligible. Their inner discomfort often makes them defer their commitments or tackle them with extreme caution.



Bathilde 37 yrs, single.

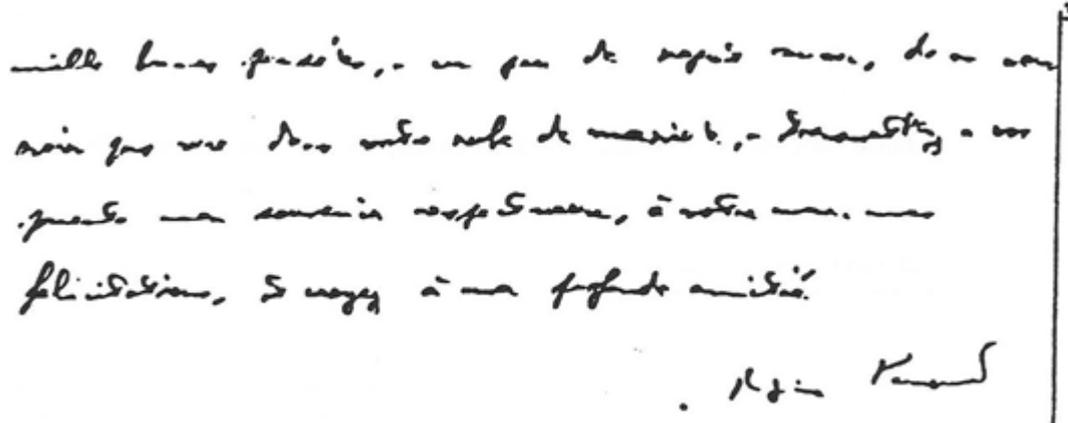
Her composed behaviour hides a sensitive and emotive nature, which is given support by a resolute and rather haughty will power. She has finesse, is intuitive and there is no attempt at seduction in her. But there is warmth behind her seriousness and modesty, shown by the nourished stroke - a well-inked dense stroke with a medium degree of breadth and pressure.



Pour un jour je pourrais me dévouer librement et
 braver les obstacles le jour venir un journement et
 m'opposer pour me la boucher. L'expression sera
 jamais en la note serait, mais j'aimerais quand
 même être plus serein dans ces lignes toute confiance.

Cédric, 45 yrs, married. Buying Director.

With intelligence ever-present sensitivity and intuitive finesse, Cédric understands the half-spoken very quickly. But one also has to understand the half-spoken on his part. No concern for effect bothers this Vibrant personality, who, while aspiring to a certain detachment, also has a thirst for contacts and understanding, and his warmth, delicacy and lack of self-interest only become apparent when one goes beyond his shyness.



mille bonspas, - un peu de repos aussi, de un coin
 non pas un des autres roles de mariée, - grand merci - vos
 regards - un certain respect, à votre service -
 félicitations, S'voilà à ma profonde amitié.
 Régine Pernoud

Régine Pernoud, single. A renowned Writer and Archivist. Died in 1990.

She specialised in writing about the standing of women in the Middle ages. A concern for scientific precision, a desire for truthfulness, a taste for defending causes with solidly-supported facts, are accompanied by a rigorous and, at times, vehement style, which does not rule out a sense of humour. She was engaged in a constant search for perfection prompted by anxiety and a demand for quality, which led her to produce an enormous amount of work in her field. Her books have been translated into English and are on sale in England.

AQUATIC THREADS

Graphological Elements

- Here the movement evokes water, as the writing is rather spread out and low, giving it an undulating aspect which seems to be both flowing and floating, but the apparent fluidity keeps on being impeded by pen-lifts and false connections. This keeps the speed on the moderate side.
- The tension seems to be somewhere between Pophal I and II
- The pressure is usually light. The stroke, either pasty, or variegated (irregular ink flow causing differing intensity of colour in the stroke), presents a smooth ribbon-like appearance. The precise punctuation and diacritics help the legibility.
- There is considerable spacing between the words, which are irregularly placed, and while the interlinear spacing is well respected without any stiffness, overall the black and white picture has no real rhythm.
- The writing is quite low and generally sits firmly on the baseline. The extensions are rarely looped and t-bars are crossed low down, or only weakly.

Typologies

Hippocrates: Dominance of Lymphatic, with Nervous coming next. Here and there is a sign of Sanguine (inflated forms), or Bilious (cruciform letters), giving greater vigour to the writing.

Saint Morand: The dominant planet is Moon because of the spreading out which uses more space on the page. Some Earth is present because the writing keeps close to the baseline, is low, and the stroke is pasty at times.

Elements of Interpretation

Aquatic writers have instinctive and diffuse perceptions enriched by a lively imagination and frequently, artistic talents. Ideas follow each other in a stream of consciousness with no thought-out or rigorous organisation, and are often expressed in an original and colourful manner.

The Moon-Earth conjunction can bring some poetry to the humdrum routine of daily life. There is a freshness and naturalness in these subjects, who live more in the past than seeing themselves in a future which seems clouded and threatening. There is more smiling than laughing, more suggestion than assertion. They are not very socially-minded, and are happier with solitary reflection and reverie and have to be coaxed out of their dreamy solitude. Maybe it is an Earth element that makes them anxious to please and do thankless tasks hoping to prove their worth by being nice and helpful. Presumably it also inculcates a sense of duty, which makes them work conscientiously, even wholeheartedly, but the Lymphatic element sees to it that everything is done without haste, often with a need for perfection. Family ties and the relationship with the mother are very important

The Aquatic writers are more timid and passive in trying to compensate for their insecurities. They can often lack enough enthusiasm for it, and sometimes simply resign themselves to their feelings, and end up gliding along on the current of life.

Rinziandre derrière devant
 porte et châtaine doses et
 somnole muette, je vous
 imaginerais effondrés,
 éroulés, aviautis dans
 un sommeil réparateur
 de trop d'activités noctur-
 nes. Je m'incline de-
 vant votre étonnante
 vitalité !

Rafaële, 40 yrs, married. Designer.

She is a good listener, dismissing her own difficulties as being of lesser importance, in order to understand others better. An ever-present intuition helps her to perceive and participate in the world around her. She is not status-conscious or defensive in any way, and bears any painful life occurrences that come her way very patiently. Listening to her inner world, she remains faithful to what appears fundamental to her. She is approachable and discreet, but also rather secretive.

Clement
 Daigne, je vous prie,
 agréer, cher monsieur et
 chère madame, l'expression
 de notre très sympathique
 et très reconnaissant
 souvenir.
 R.S.

Rémi. 45 years. Radiologist.

He is a modest man, conciliatory and receptive. He does not seek to reform systems, and any ideas that he does have, he keeps to himself. His choice of radiology is not very surprising. It reinforces his taste for the mysterious and the need to understand the hidden side of things. He is competent and has authority, but is also a bit self-effacing, which is a form of self-protection.

Le temps se maintient dans un
 bon rythme ; avec cependant
 une petite frénésie matinale de
 vesperale car vous rappeler
 un système est de et que

Katia, 30 yrs, single. Librarian.

She has a rich imagination, seen in the pasty stroke, a fresh youthfulness and cheerfulness, but can react mistrustfully at times, which enables her to compensate for rather poor defences. In spite of living independently, she remains rather attached to the past and her family. She needs her friends and contacts, but has a tendency to take refuge in fantasy when reality becomes too restricting, or too painful.

EFFERVESCENT THREADS

Graphological Elements

- There is antagonism between movement and form. Continuity is irregular -connectedness, with false connections and lapses hinder progress to the right, often resulting in agitated “on-the-spot” movement. Threads with inflations, curves, angles. or variable prolongations, sometimes excessive, often co-exist.
- The tension is irregular and whether the stroke is thin and dry, or pasty, it is never very supple.
- Space is not always well-handled, often with rather haphazard word-spacing.
- There are numerous children’s components: false connections, plump letters, unstable baselines, or amendments.
- The signature often stands out.

Typologies

Hippocrates: The Nervous temperament is not mitigated by the presence of Lymphatic or Sanguine, which bring neither calm nor malleability, but more an escape from reality, or an exaggerated concern with material details and formality. Often compensatory perfectionism.

Saint Morand: Several planets are found here, but they do not balance each other in a harmonious way. Mercury and Jupiter oppose rather than complement each other. The former can be seen in the irregularities, and the latter in the inflations and complications of certain movements. Important but sporadic Moon elements are also there in the arhythmic spaces and the collapsing letters.

Elements of Interpretation

There is an underlying disquiet arising from insecurity and an uncertain sense of identity in the Effervescent thready writers. They are energetic people; keen to live a very full life; for them fulfilling their role in an exemplary manner relieves their feelings of isolation and abandonment. But their exuberant vitality can overwhelm the people they want to serve, and their heavy-handed interventions accompanied by pompous attitudes at times, only serve to annoy people. They are not very well-organised, and simplifying or getting their priorities right is rarely properly assessed. Yet good intentions are not lacking: they are keen to be helpful, self-sacrificing, to get things done and to behave in a moralistic or conciliatory way.

Their untidy writing can be misinterpreted though. Sometimes they can be compulsive perfectionists. It operates in the same way as their inexhaustible dynamism; tireless activity serves as a survival mechanism to avoid being submerged by anxiety and the possible breakdown of defence mechanisms. Another ploy enabling Effervescent writers to escape their ever-present feeling of loneliness is talking, which often consists more in drowning the other person in a sea of words than communicating with him or her.

The Effervescent types are more antagonistic in their approach to compensation, but tend to get themselves into a spin and try to free themselves from this by rushing into demanding social or professional lives. However, if they do manage to adapt to society it is only on the surface and does not always last for long.

et la femme nous avons
souvent travaillé à 2 au lieu
de 4 et ce n'était vraiment
pas d'amusement. Tu as d'ailleurs
pu te rendre compte que nous
ne chaumons pas tellement
heureusement nos clients ont
été gentils et patients

Olga, 35 yrs, married. Pharmacist.

Her fluctuating self-image pushes her to look outside herself to alleviate her uncertainties. She is generally tense and over-active. She invests most of herself in her profession which she practises feverishly and conscientiously. This is where she finds a means of asserting herself and being acknowledged.

joindre, comme je suis le début,
LE FOU D'ELSA
distrait, - et pas seulement avec
vous, et que ce n'est pas là des
qui il faut me juger, on a y
voir que la pudeur de l'offense,
en un mot ce qui change

Aragon

Louis Aragon. Poet and Writer. Died in 1982 at 85.

He sounds Spanish, but was French and changed his name from Andrieux. He played around with Surrealism to begin with, but broke off with them when he joined the French Communist party. He is described as "an impossible person. a man of genius... He went through life in pursuit of a personal order...the extreme sensitivity, the nerviness allow one to perceive the unrest, the doubts, the perennial adolescence". It was said of him that there were several Aragons who all go to extremes in search of some inaccessible truth.

I Ressuscitent familiale ≠ Besoin Ado de se libérer.
↳ Précision: Anciennement → lieu de fête → lieu.
↳ L'Etat se substitue à la famille pour tout
ce qui a trait à la loi.
↳ La famille rôle de passer les valeurs.

Barthélmy, 27 yrs. A student.

The perpetual student. His Ego being rather fragile, causes self-doubt in him, which makes it hard for him to cope. He is intelligent, but is never satisfied with the knowledge and diplomas he has gained so far; he constantly has to add to them, to perfect them and to start tackling some new science, as if he hopes to find reassurance and some confirmation of his worth.

COMPLEX OR TORMENTED THREADS

Graphological Elements

- There are several movements in this group which oppose and impede each other. The stroke can be thick or fine, or rather dry and precise, but is never elastic – more scratchy. The tension is close to Pophal V, which would be very instructive with these writers.
- The writing is very irregular and there is great antagonism between contraction and release, which causes discordances in the writing.
- Because movement is dominant, the writing gives the impression of speed, but numerous false connections, lapses and jerks obstruct the progression.
- The occupation of space is seldom, if ever, homogeneous. It can sometimes be invaded chaotically.
- When the layout does respect the rules, it is done with stiffness, exaggeration, even rigidity - in the margins, interlinear spacing and inter-word spacing.

Typologies

Hippocrates: Several temperaments co-exist, but are not complementary and even oppositional. When Biliious mixes with Nervous, which dominates everywhere, it increases tension and forcing. Lymphatic is seen in slackened and flattened movements, but brings neither calm nor balance, but rather uneven will power and inner brooding.

Saint-Morand: There is a mixture of Mars/Saturn/Moon, with possible Mercury. The absence of Earth is noteworthy – it would help these writers to fit in better with the realities of everyday life.

Elements of interpretation

The personality of the Complex filiform writers is generally rich in intellectual possibilities. There is rapid understanding, a speculative intelligence, a certain brio in the way in which ideas are handled. Restless, individualistic, provocative, creative, but deeply dissatisfied people are found in this group. However, there is often a discrepancy between their openness of mind and enthusiasm for possibilities and an instinctive distrust of themselves and others too, which may make them take arbitrary positions which they defend at all costs.

Activity provides a refuge and safety valve, so they throw themselves into the arena, violently focussing on an objective, but having exhausted themselves, they can suddenly give way. They have a hyper-sensitive narcissism, which does not bode well for relationships. Tormented by a state of anxious alertness, they are self-involved and feel that by being loved they run the risk of being swallowed up, and being hated often seems to be a lesser danger than being destroyed and engulfed by love.

In this group, the impulse towards refusal to adapt is strong, and they rush into battle against this. However, trying to overcome this contradiction can cause tension verging on torment. They mostly limit their aptitude to adapt to society to a few precise points in their professional sphere and do so with the blend of will, fear and furious will to live which is so characteristic of them.

