

Original Article



The “Psychic” of the Hand – Graphology

Janos Vincze, Gabriella Vincze-Tiszay

Health Human International Environment Foundation, Budapest, Hungary

Corresponding Author: Janos Vincze

Abstract:

The receiver or the analyser's peripheral segment, the afferent pathway which takes the excitation to the cerebral cortex and the cortical segment. The kinaesthetic receptors are the mechano-receptors of the locomotor system. This group includes both joint receptors, represented by the Ruffini corpuscles, the joint Golgi organs and the modified Vater-Pacini corpuscles, with the paraarticular Pacini corpuscles, as well as the Golgi tendon organs. The normal development of the motor activity, the fine analysis and the precise coordination of the movements require the permanent information of the central nervous system on the spatial position of the body, its various segments and especially the degree of contraction of each muscle. Our organism, especially in the biped posture opposes permanently to the gravitation force which tends to put it down. The relative change of the stimulus is proportional with the relative change of the stimulus. They found that the so-called method of amplitude estimation resulted in values with very dispersed intervals, therefore, they applied the correlation of the analyzers.

Key words: Biophysics modelling, hand, psychic

Introduction

Anyone who has come to read the introduction of a book on graphology, so who is already seriously interested in the science of graphology, not to mention those who already have some background in graphology, are beyond imagining scriptural analysis as something mystical that involves prediction, fortune telling, card reading and things like these. So I feel excused from pointing to the severity of graphology and confronting a fake concept of graphology.

But even those who do not have any doubts about graphology, they may be doubts about themselves. If you are seriously interested in graphology, you may be anxious about whether you are strong and prepared enough to be able to perceive, understand, and learn. I can offer reassurance for these people, too. You only need to learn and to get used to how to observe writing, with a sophisticated eye, then it is easy to deduce the

people who write and in their writing reveal themselves.

The practical application of the psychology of writing is divided into three parts:

1. It is necessary to know the external form of the writing, what elements it consists of and what belongs to the observation.
2. Recognize the relationship between spiritual motion and the motion of writing, the parallelism of the two. The motion expressed in writing must be properly qualified. If, for instance, the writing seems to be quick, is that really the case, or if it seems broad, is that really the case, and so on.
3. Tracing back the motion of writing to the spiritual motion, we only have to capture a few features that are specially characteristic for the person as an individual, so that based on these, we can construct the whole person in a psychological combinative way, and we constantly check by intense observation the accurateness of the

combinations in the gestures expressed in writing. For example, if I see in a person's movements an increased liveliness, fierceness and passion, I will not confuse it with dullness, laziness, indifference, and I will be able to measure whether their vigorous response disrupt their spiritual equilibrium, or this is transformed into productive force in their case. I will never view this property in an isolated way, but always connect, combine, with other assumed spiritual expressions, and thus I can trace which relationship is acceptable and which one should be excluded from the possibilities.

So I do not have to learn rules because I never know which rule should be applied in a specific, individual case. We need to understand the relationship between the spiritual and the physical, we have to become accustomed to psychological thinking, and then we do not have to remember the rules that are always dubious in psychology and in character reading.

The reader may become uncertain at this point, they will doubt themselves again, and the need for intuitive skill will be concluded in the light of the foregoing. Do not recoil from this. And I take charge of luring the reader into the mysteries of graphology, making them buy a ticket to a "*Road to the unknown*" where the adventure is always more exciting than anticipated. This adventure only involves the risk that if we are in touch with the psychology of writing, we will never be satisfied with getting to know someone personally, but we will always be curious about their handwriting, realizing that it tells us more than personal impressions.

So what is this mysterious intuition? Intuition is when we suddenly see something we recognize, without being able to easily formulate an explanation, without it being the seemingly ultimate conclusion of a thought process. But in all kinds of knowledge, this is pretty much the case. With enough preliminary studies, great practice, and of course some kind of susceptibility, we can gain a sort of security in an area that will allow us to make a judgment over something without having to consider every element we have learnt. A good doctor, after a casual examination, finds where the root of the problem should be, without thinking about medicine starting with anatomy. They simply see

what you needs to be seen due to their preliminary studies and practice.

The intuition of the genius is different, because they see a connection that nobody has ever seen before. But in the above sense, the intuitive skills can be developed for everyone. It is true that this is not equal for everyone; Max Pulver makes a comparison in this regard, namely that forty children in a class are studying mathematics, all of them are taught, but only a few will have mathematical skills and talents. I can not deluding myself thinking that the readers of this book will put it down with similar results, but some degree of knowledge can be obtained by everyone.

Writing is never important, but the person who manifests themselves in a form of expression, in writing, more faithfully and unconsciously than in any other manifestation, because by the mechanical course of writing, it is the least monitored. We have to explore the least controlled laws of the spiritual mechanism, and if we understand the psychological functioning, the way it is expressed in writing is almost self-evident.

Therefore, unlike other books on graphology, I place more emphasis on the psychological, characterological part. In the first part of the book, I introduce the nature of writing, for the time being only illustrated as an example, what certain characteristics may mean. In the second part, starting with the spiritual qualities, I lead the reader to the way in which these are to be expressed in writing.

Let us not neglect the probationary tasks so that by the end of the discussion, we could easily move towards broader horizons. Graphology, however, has a stratosphere where the air is scarce and today it is even more difficult to handle, but as long as the Picards of the future struggle with these difficulties, we comfort ourselves with the fact that the depth and mystery of the soul rivals with the height and majesty of the air.

Writing is an Expressive Gesture

For anyone who does not have the habit of observing the lines of writing, seems to be unbelievable that the individual could be read based on these. At school, at the expense of sweating, frowning, tongue twisting, and bitter work, we learnt to write, all of us in the same way and in time we got so much practice that it

became completely automatic, and it no longer represents a conscious activity. We feel that writing can not be seen as a spiritual, psychological production, but merely as the work of the hand. It is true that over time, everyone deviates from the regular writing learnt in the school, so everyone transforms it individually, but – we could think – it is only due to the skill of the hand.

Because a lot of time we see how ugly and clumsy the writing of an excellent person is, but an insignificant person produces the kind of writing that is pleasing for the eye. From the beginning, we have to become accustomed to the fact that not only the "pretty" and "good" writing, in the ordinary sense of the word, can represent a high level writing, but often the so-called "ugly" and "bad" writing points to an exceptional person. Graphology has a different valuation than calligraphy.

It is not our hands that write, those are only a tool for the spiritual work of writing. The starting point of the motions of writing is the brain, and the center of the hand-moving nerves is on the left side of the brain. Of course, the left-handers have it on the right side. However, this has not been defined so far, because if someone loses their right hand, they can easily learn to write with their left hand, and even if they lose both hands or are born without them, they can write well with their leg or mouth. So, with every body part that is capable of grabbing, we can make the necessary motions. Of course, this means that the center of our conscious activity is the brain.

When we want to write a letter, we want to record a writing, its intent and perceptual image first appears in our brain that transmits the gesture to the hand through its moving nervous system. Everyone has a personal idea about this, and accordingly the writings are different.

The writing of a proud, filthy person is rigid, straightforward, almost "getting a swallowed head", while the writing of a humble, flattering, crawling person consists of "stooped", "bent"; soft, loose lines. But the thing is not that simple. Not only because we know well that stubbornness or humility are often an appearance and the combination of a great number of circumstances is what defines how we see someone. To know the reality behind the appearance we need to know the whole psychological structure of the individual as

it was defined by innate inclinations, education, living conditions, etc. So, the impact the image of the writing has on us can suggest, for instance, that the person is proud or humble, which may be true, but the opposite of it can also be the case. That person hides behind a misleading appearance. Individual consciousness, therefore, does not always produce the writing that would correspond to its original inclinations, because the clashing and balancing of different spiritual factors defines the path of the movement that creates the writing.

These psychological factors are difficult to be broken down to their components and they do not exist in reality separately, they form a single complex, but we should already signal that the unconscious, as in every human manifestation, has a huge role in writing. This means that our statements are defined by spiritual forces that we are not aware of, we can not control, which stands in opposition with our conscious self and transforms its actions.

For now, it is enough to know that, from the moment of the spiritual moment in which the idea of the image or motion of writing appears in our consciousness, until it is created on the paper, the image of the writing is going through a huge transformation. It is the transformation dictated by the whole spiritual construction of the individual and their momentary state of mind.

Individuum est ineffabile was said in the middle of the century, the individual is indeterminable, can not be included in any definitions. The fact that this has always been of great importance in practice, is best proven by the recognition that the signature, the handwriting were considered to be the most secure pledge of the assumed obligation, starting from the correct ancient recognition that no other hand would be able to produce the same exact signature, so that the signature is a true reflection of the individual.

It should be also remembered that although the hand is really only a tool for writing, it can also be a bad tool, there may be physiological disabilities that also distort the image of writing that exist in the consciousness, so these factors contribute considerably to the writing. (The hand can be crippled or frozen etc.)

Here, of course, we can only roughly outline the multidimensional influence that determines the creation of the writing. The writing happens mechanically, but there are a lot of forces working in its creation.

So we are not interested in the fixed, dead, stiffened image of the writing, but the forces of creation behind it. We are trying to unlock the fixed lines so they can be motion again. We are not only interested in the mere gesture of the hand, but more in the spiritual motions that we see in the writing of the last by their resonance of an external, physical gesture.

Let's take the example we see in the writing that someone is very cowardly. Cowardice does not have its own distinct sign in writing, the sign that can be attributed to it, can be the expression of many other attributes, but cowardice is a certain mental attitude that has its characteristic physical motions. The coward fearful, hiding, reserved, activity is almost paralyzed, and they feel that all their tasks are burdensome, they can not enforce their will, and they repress all their desires. These circumstances almost determine their physical actions, and the image of their writing develops according to the spiritual disposition.

Or, let's deepen this with a more prominent example. We hit in the direction of someone, they get scared, and then suddenly, instinctively they raise their arm, defending, jumping back, and burying their face. Those who always fear being hit, whether in a physical or figurative sense, are accustomed to this alarmed physical and mental gesture, and hence all their manifestations are strongly influenced by this circumstance.

In order to better understand what it means that writing is a prolonged and visible spiritual and physical gesture, that writing is the expression of the spiritual mechanisms and behavior of the individual, imagine a shrunk person that fits in the line of writing, as if the lines of writing were narrow roads on which the tiny person would move. And now let's follow their movements: the person sometimes moves quietly, steadily, other times uneasy, they pathetically outstretch their arms, reaching towards ideas, then they stoop gloomily and dismally, they submit themselves to the vilest of passions and wallow in the mud, then they overwhelm dirty impulses and get to cleaner spiritual regions, sometimes they approach others

and reach for them emotionally or with desperation, other times they withdraw proudly, uncertainly or maliciously – all these are projected in writing almost pictorially, as in the case of a seismograph. The rigid writing points to a living, feeling, thinking, wanting, desiring, struggling, and active person. *Writing is a line of gestures that express ourselves.*

Not only writing, but all our physical gestures are the expression of our spiritual lives and ourselves. But while in the case for writing, we have to prove it and explain it, when it comes to other motions, they are self-evident and familiar to everyone. Who would not know the physical gesture and facial expression of enthusiasm, anger, rage, horror, pain, sadness, longing, disappointment, delight, affection, modesty. The fact that everyone knows these, is natural. But how well people who are totally uneducated in character reading know these things, can be best seen in the theater when the audience watches the play of the actor.

The actor performs and plays human qualities and different states of mind by playing with the motions of the body, by playing with the face and voice. But not only the actor can become one with the state of mind of the performed person, but obviously the audience is able to do so as well, otherwise they would not notice it and would not complain when the play of the actor had a slight moment of "fake" motion, mimicry or tone. Most people, therefore, feel exactly what external image corresponds to some kind of psychic moment.

Even now, if one takes this "skill of becoming one with something" to much more subtle motions, to writing, a much richer world will be revealed for that person. Because we can control our physical motions, our facial expressions, our voice, we can shape ourselves, we can hide ourselves, but the lines of writing that are written automatically tell everything. And if one person deliberately shapes their writing, we will notice it and this will be the most characteristic of that person.

Writing not only shows what the momentary spiritual image of a person is, but also how their inclinations, how they developed according to their inclinations and nature, and what they wanted to be or what they wanted to seem.

Conclusions

“Talented people write differently, but all untalented people write the same way, even their hands make the same moves.” I. If

1.) In the case of the three studied experimental groups (graduates, doctors, surgeons), out of the more than 150 criteria used in graphology literature, 50 criteria have proven to be characteristic.

2.) For the comparison of the relative and absolute frequencies of the characteristic graphological marks we were able to successfully apply the probe 2 from the mathematical statistical tests.

3.) We have found that there are some missing graphological signs in the writing samples of highly educated people, such as: ovals open at the bottom or ovals with elongated width, square lower or upper loops, hook end line, round and thickening accent, straight and snail-shaped starting line.

4.) We have found that the following graphological signs are more frequent in the writing samples of women: they usually write to the edge of the right margin, the loops are connected in the upper zone, the end line is long, "i" is strongly stressed, and the middle zone is larger.

5.) We have found that in the writing samples of women loops with upper garlands and arches are four times more frequent.

6.) We have found that in the writing samples of women accents that cross the boundary of the letter are twenty times more frequent than in the case of men.

7.) In the case of the writing samples of men, wavy accents and those in the form of a cone occur more frequently than in the writing of women.

8.) The writing of doctors and surgeons is characterized by small line spacing, while those with studies in higher education write with medium line spacing.

9.) The space is small and medium in the case of doctors and surgeons, and in the case of those with higher education, the space is big.

10.) Doctors and surgeons are more likely to use bound capitals and sloping end lines.

11.) There are no accents that cross the boundary of the letter in the case of surgeons, which is obviously related to the function of the surgeon's hand.

12.) In the case of surgeons, the "i" with a weak stress is significantly more frequent than in the case of those with higher education, while the strong "i" accent is significantly more frequent in the case of doctors.

13.) Writing with uniform stress is typical for surgeons, which also refers to the function of the surgeon's hand.

14.) Determining whether a writing sample belongs to a doctor or a surgeon based on graphological signs represents extraordinary difficulties.

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