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Is Klages' Graphology Still Topical?

Abstract

This paper examines Ludwig Klages' graphology. First, we discuss the status of graphology in his philosophy. Then, we will present Klages' attempt to develop graphology and establish it as a psychological interpretation of handwriting. In addition to these fundamental considerations, we will address the question of the status of handwriting in the present. The result of the analysis will show that Klages' teaching on the psychology of handwriting must be placed in the context of new global technological trends.

Keywords

philosophy of life, graphology, psychology, spirit, soul, handwriting, body, Ludwig Klages

1. Introduction

The central topic of this paper is the graphology of the German philosopher Ludwig Klages (1872–1956). First, it is necessary to determine the status of graphology in his philosophy. Klages' study of the psychology of handwriting is not independent of his philosophy; rather, it is a confirmation and product of his teaching as a whole. Therefore, Ludwig Klages' teaching on graphology should be considered in the context of his entire philosophical opus, as well as within the philosophical current he supported. Furthermore, it is necessary to place his teaching in the context of a broader epochal consideration of the status of the human sciences and their corresponding methodological procedures.

Important methodological debates were held in philosophical-scientific circles in the second half of the 19th century – the strife over the method related to the methodological orientation of human sciences. Two positions emerged in the course of this dispute. On the one side was the position of those who argued for the presence of explanatory methods in social sciences. The proponents of this theoretical position (representatives of the positivistic trend in philosophy) held that human and humanities should follow the example of natural sciences in their development. On the other side was the position of those theorists (representatives of the Historical school, philosophy of life) who strove to emphasise the specificity and particularity of the human sciences and who strove to develop a special methodological approach by understanding the phenomena and processes they studied. While phenomena are *explained* in the field of natural sciences, the phenomena dealt with by the representatives of the philosophy of life are primarily *understood*, i.e. comprehended from within.¹

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See: Georg Henrik von Wright, *Explanation and Understanding*, Cornell University Press, Ithaca – London 1971.

2. Philosophy of Life (*Lebensphilosophie*)

Ludwig Klages is one of the most important representatives of philosophy of life.² Philosophy of life was a developed philosophical orientation at the end of the 19th and the beginning of the 20th century in continental philosophy, and it was present, above all, in German-speaking countries. Representatives of philosophy of life endeavoured to examine various forms in which vitality manifests itself in its full strength, as well as to advocate the affirmation of life. Therefore, the central topic of this movement is the category of life. Within it, the questions concerning the meaning, value, and purpose of life were considered. Essential topics of philosophy of life are life's processuality, the specificity of life as a phenomenon, the impossibility of reducing it to and subsuming it under mechanistic categories, teleological structure of the phenomenon of life, the immanence of the meaning of life, the manifestations of life, and the intelligibility of those manifestations as forms of expression.

Although not explicitly named as such, the antireductionist tendency is present in Klages.³ In his analyses, he brings to light those phenomena which have been regarded as uniform and undivided in earlier materialistic and mechanistic philosophical conceptions. Not only are expressive forms of life not reduced to a physiological type of explanation, but their specificity is also pointed out and studied. He elaborates on expressive forms of life, which are then examined and analysed in detail.

Like other representatives of philosophy of life, Klages also placed the concept of life in the very centre of his philosophical interest. Life has its most intimate expression in movement, which is understood as handwriting and gesture in Klages' philosophy. Hence, it stands to reason that, for Klages, one of the forms of giving shape to human vitality is one's handwriting.

Unlike other representatives of philosophy of life who see the expression of life in what is really living (like what is happening in the present), e.g. it is dance for Nietzsche, it is mime for ..., Georg Misch, laughter for ... Bergson, Klages, in addition to gesture as movement (which happens in the present), chooses to see an expression of vitality in leaving one's mark through one's writing, through handwriting.

3. Characterology and Graphology

Ludwig Klages published the work *Problems of Graphology* (*Die Probleme der Graphologie*) in 1910 (Klages, 1910), and in 1917, he published *Handwriting and Character* (*Handschrift und Charakter*) (Klages, 1940).⁴ This book was an influential textbook on graphology. This meticulous work in the field of graphology was preceded by his getting acquainted with the fundamental knowledge of the tradition of graphology during the period of his studies in Munich.⁵ To get to grips with Klages' scientific version of graphology, we first need to look into his teaching on character. Namely, in Klages, graphology is studied and based within the framework of a broader reflection on characterology.

Klages made a significant contribution in the field of founding characterological psychology. To begin with, in 1910, he published the work *Principles of Characterology* (*Prinzipien der Charakterologie*). Later on, he expanded this work and published it under the title *The Science of Character* (*Grundlagen der Charakterkunde*). Because he elaborated the question of character, Klages

is considered to be the founder of modern characterology. Only characterology together with the theory of expression constitutes one coherent whole within Klages' philosophy.

4. Soul, Body, Expression

Like Dilthey, Klages considered school psychology, which is founded on physiology and experimental work, to be too remote from life. What also links Dilthey with Klages, and which is a characteristic of philosophy of life, is that phenomena of life can be conceived as meaningful expressive forms.⁶ Expressiveness is an important trait of the phenomenon of life. Therefore, the

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Apart from Klages, significant representatives of this orientation are Nietzsche, Bergson, and Scheler.

3

Antireductionist strategy proceeds from the belief that the world is ordered in a multi-layered manner. This teaching is often called emergentism. In a pyramidal structure of the world, there are different levels or layers, so that the entities which are at the top of this hierarchical structure cannot be completely reduced to those which are on lower levels (e.g. living matter to the inanimate or the soul to processes in the brain). Emergentism is in direct opposition to reductionism, with its basic tenet of the impossibility of reducing the characteristics of higher layers to the lower ones, as well as of the impossibility of predicting the traits of higher levels on the basis of the lower ones. It could be said that Nicolai Hartmann is a representative of ontological, and Klages of psychological antireductionism. On Hartmann's version of emergentist ontology compare: Nicolai Hartmann, *New Ways of Ontology*, Greenford Press, Westport, Connecticut 1975.

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If someone would like to go into handwriting analysis, Klages recommended his books *Handwriting and Character* (Ludwig Klages, *Handschrift und Charakter. Gemeinverständlicher Abriss der graphologischen Technik. Mit 162 Figuren und 20 Tabellen*, Siebzehnte und achtzehnte Auflage, Johann Ambrosius Barth, Leipzig 1940) and *Graphology Reader* (Ludwig Klages, *Graphologisches Lesebuch. Hundert Gutachten aus der Praxis unter Mitwirkung von Fachgenossen. Mit 117 Handschriftproben*, Zweite, unveränderte Auflage, Johann Ambrosius Barth, Leipzig 1933). That could be enough for a practitioner. However, one who wishes to pursue handwriting research has to get acquainted with the principles of expression set forth in his work *The Fundamentals of the Science of Expression* (Ludwig Klages, *Grundlegung*

der Wissenschaft vom Ausdruck, Johann Ambrosius Barth, Leipzig 1942) and with the science of personality expounded in the work *The Science of Character* (Ludwig Klages, *Die Grundlagen der Charakterkunde*, 5. Auflage, Johann Ambrosius Barth, Leipzig 1928). See: Ludwig Klages, *Graphologie*, in: Ludwig Klages, *Die Handschrift des Menschen*, Deutscher Taschenbuch Verlag, München 1964, pp. 69–70.

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In 1894 in Munich, Klages met Hans Busse, who founded the Institute for Scientific Graphology (Institut für wissenschaftliche Graphologie), and who was known for his expert testimonies in court cases. A few years later, in 1897, together with Busse and Meyer, Klages founded the German Graphological Society (Deutsche Graphologische Gesellschaft). Klages gave credit to his predecessors (Wilhelm Langenbruch, Hans Busse, Georg Meyer), however, he believed that graphology in Germany could have shared the fate of graphology in France (since it did not entirely succeed in being integrated into the science of expression, let alone becoming a part of the science of character), but that he himself took the decisive step in preventing that from happening. Ludwig Klages, *Einführung in die Psychologie der Handschrift*, in: Ludwig Klages, *Die Handschrift des Menschen*, Deutscher Taschenbuch Verlag, München 1964, pp. 65–66.

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Dilthey did not explicitly develop a specific theory of expression, but left it only in outline. (Compare e.g. on the triad experience-expression-understanding: Wilhelm Dilthey, *Der Aufbau der geschichtlichen Welt in den Geisteswissenschaften*, Suhrkamp Verlag, Frankfurt am Main 1981, pp. 235–272.) But it could be said that what Dilthey did not manage to work out in detail, precisely Ludwig Klages elaborated in the form of his numerous contributions to the theory of expression.

task of a philosopher of life is to interpret those expressive forms. Klages has developed, first and foremost, a science of expression, that is, a theory about understanding expression.⁷ The assumption one proceeds from is one of not discerned unity of soul and body. Namely, “body is a *phenomenal manifestation* of the soul, and the soul is *the meaning* of a living body”.⁸ To be alive means to be able to experience, and the art of experiencing requires a soul which experiences. There is no cause-and-effect relation between the soul and the body, because none of them belongs to the order of material things. Their relationship is a relationship between the meaning and a phenomenon which constitute one structure. The soul is the meaning, and the body is a phenomenon. Every phenomenon is a manifestation of the soul. There is no phenomenon which is not ensouled.

“If every soul necessarily appears, then the reverse holds true to an even greater extent: *everything that appears is ensouled.*”⁹

However, Klages is not an adherent of some naïve panpsychism to ascribe a psychic character to material things. Although it is common in everyday thinking and in natural sciences (sometimes even in philosophy) to proceed from the assumption that the world consists of material things, the perspective is inversed with Klages, and the world of assumed things is derived from the original world of vivid or perceptual images.¹⁰ The world of things is ordered in accordance with causal relations, while the world of the soul pertains to images. Klages' thesis is that images, not things, are ensouled. Life has nothing to do with the world of material things, but with the processual reality of images. The reality of images is dynamic, and the world of things is static. From an ontological perspective, the reality of images can be linked to the category of occurrences or processes, and the world of things to the category of being.¹¹

Our experience of reality is spontaneous and direct, because we, as psychic beings, perceive the psychic nature of phenomena. Klages finds the confirmation of this in language, i.e. in the way we speak about reality. Language has the ability to show that which pertains to the soul. That is the reason he undertakes the analysis of the literalness of language so as to point out the psychic character of language in which the psychic nature of reality is reflected, and which is given in images. When a phrase is understood literally, then we become aware of the image incorporated in it.¹²

Far more radically than other representatives of philosophy of life, Klages contrasted the categories of spirit (*Geist*) and soul (*Seele*). The soul affirms life, and the spirit denies life.¹³ While, on the one hand, the opposition between the spirit and the soul stands in sharper contrast, on the other hand, there is a close correlation between the category of body and the category of soul in Klages' philosophy. The thrust of his conception of the soul is – as has already been said – to realise that the soul is closely related to the body, that the soul is the meaning of the phenomenon of the body, and that the body is the appearance (*Erscheinung*) of the soul.¹⁴

5. Movement, Character, Handwriting

The propensity for static observation could mislead us to think that the human organism is a body with a form, while it is, above all, something converse: “a

system of movement which never comes to rest".¹⁵ Klages stresses that human character has to show in the way one moves.¹⁶

Human beings make gestures while moving, performing different actions and while exerting themselves in various ways. Sometimes, one is in complete control of the way in which one moves, and sometimes there is a combination of conscious and involuntary movements. Man is characterised by a certain way in which he moves, the grimaces he makes while speaking or eating, and his facial expression when he expresses certain feelings or moods. Therefore, we can distinguish conscious (controlled), reflex, expressive and automatic movements (made while performing every action), gestures, facial expression, and ties, as well as a position and posture of a body, that is, the way human body adopts a position in space. In addition, gestures one makes when facing a particular situation or when other people can see them can be analysed separately. One gets used to acting in a particular way, to move and react bodily, as well as mentally. Only that way of reacting can change, disappear, or deepen over time. What one aspires to in life, what they feel and how they react in given situations shapes their character. One of the ways one makes their mark or leaves an imprint is through handwriting. The movements one makes in the moment when they write are the most intimate and the most direct way in which one's psyche expresses itself through the body and bodily motions. Character traits are revealed and expressed in handwriting.

Handwriting is an expression of vitality in the sense that it is an expression of personal peculiarities. It is not related to spontaneity, like spontaneously triggered personal reactions expressed through movement which is there only in the present. Handwriting bears the deepest connection with the characteristics, rather than with a passing display of emotions and temperament. In handwriting as an expression, there is a continual effort to express oneself in a particular way. It is rather an expression of a living person than of the vitality (in the sense of liveliness) of that man or woman. Through the preserved legacies

7
Klages' contributions on expression are compiled in the sixth volume of his collected works: Ludwig Klages, *Sämtliche Werke. Band 6, Ausdruckskunde*, Bouvier Verlag, Bonn 1966.

8
Ludwig Klages, *Ausdrucksbewegung und Gestaltungskraft, Grundlegung der Wissenschaft vom Ausdruck. Mit 41 Figuren*, Verlag von Wilhelm Engelmann, Leipzig 1921, p. 16.

9
Ludwig Klages, *Vom Wesen des Bewusstseins, Vierte, verbesserte Auflage*, Johann Ambrosius Barth, München 1955, p. 25.

10
The entire fifth book of his *magnum opus* *The Spirit as the Adversary of the Soul* (1929–1932) is dedicated to *the reality of images*: Ludwig Klages, "Die Wirklichkeit der Bilder", in: Ludwig Klages, *Der Geist als Widersacher der Seele*, Bouvier Verlag Hermann Grundmann, Bonn 1981, pp. 801–1415.

11
In this matter, we are talking about the ontological nature of images, not about the epistemological one.

12
His main work dealing with language is *Language as a Source of Knowing the Soul*. Ludwig Klages, *Die Sprache als Quell der Seelenkunde*, S. Hirzel Verlag, Zürich 1948.

13
In his major work *Der Geist als Widersacher der Seele* Klages points out that the spirit is the adversary of the soul and that it disrupts the processes of life and eliminates that which is vital.

14
Compare also L. Klages, *Vom Wesen des Bewusstseins*, p. 24.

15
L. Klages, *Einführung in die Psychologie der Handschrift*, p. 30.

16
Ibid., p. 31.

in writing, handwriting remains an expression of a person, even when they are dead. It is not a recorded present moment, but a way in which one's character can be displayed through one's movements. Handwriting is a permanently recorded, permanently preserved expression of a person. It is not a medium which records a person; it is a medium through which a person speaks.

6. Handwriting and Personality

Personal signature on important documents is a validation of a text's authenticity. It indicates that a small number of letters of any name is enough to identify the person who wrote their signature. From that, Klages says, a proposition to be inferred is that no person can write in impersonal handwriting, in other words, that "everyone most certainly writes in a permanently special way as much as they surely possess a permanently special character".¹⁷

That no handwriting is like another also holds true for the attempts at writing in children. At a certain age, children adopt the rules of how one should write. Then, those acquired rules are adapted to one's own manner of expression. There is a strong trend to personalise what is learned. Handwriting can change in time, but it is always an expression of the authentic.¹⁸ Each person's handwriting has its own peculiarity and, accordingly, the movements producing such handwriting have to possess it, handwriting just being their permanent mark, says Klages. Therefore, a person who writes "possesses a character, partly with regard to their body and partly with regard to their soul".¹⁹ Hence Klages defines graphology as a science of mental conditions in which handwriting is produced.²⁰

When determining the relationship between the body and the psyche, it is necessary to establish which motivating experience is behind a specific expressive bodily movement.²¹ Establishing the basic motivation does not pose a problem, because "every expressive bodily movement actualizes the motivating experience of the emotion expressed by it".²² Klages claims that human essence partly expresses itself, and partly presents itself unconsciously. Human voluntary movements are remodified by unconscious expectations of certain outcomes and effects.²³ Namely, "all human spontaneous processes get remodified due to *unconscious expectations of their visible results*".²⁴ Furthermore, movements made when writing are unconsciously determined by a personal sense of space.²⁵ Klages contends that "every spontaneous movement of man is unconsciously codetermined by *the basic characteristic property of his movements*, consequently the movement of writing is also unconsciously codetermined by *a personal sense of space*".²⁶

It is often objected that handwriting can depend on a momentary state of mind. In response, Klages says that a particular mood is always a mood of one particular person who cannot be mistaken for another. Besides, he remarks that handwriting experts can identify without any difficulty the influence of stronger emotions on the shape of handwriting in a written document.²⁷ People differ according to the degree of affective arousal. Persons who get excited more easily have greater fluctuations of graphic elements in their handwriting.²⁸

"Such people often write in one manner in the morning and in another in the evening, in a different manner before the meal and in another after the meal, yesterday they wrote differently from how they write today."²⁹

Klages points out that the development of lettering can, to a certain extent, lag behind the character. Someone can be much more mature at a certain age than their handwriting shows or, conversely, the handwriting can retain its developmental level even after the pinnacle of life. A special style of writing can come into fashion which dominates in a certain period. Consequently, pieces of handwriting have to be judged in comparison to the handwriting of their epoch and language in which they were written.³⁰ They depend on the writing rules which applied at the teaching age in a particular period.³¹ Therefore, “in addition to stationery and handwriting patterns, an expert has to be well acquainted with a special ductus of that time and nation”.³² Since handwriting can change when one practices a profession for a longer period of time, it can reveal the type of profession to which one belongs. In some occupations, there are handwriting customs which have to be observed.

Klages denies the importance of the objection that handwriting can be purposely altered, because such a fact is not debatable. An integral part of every scientific handwriting analysis is that acquired strokes can be distinguished from the original ones. Moreover, much as it may seem that the ‘acquired’ handwriting differs from the original one, this is the case only as regards the artistic features of handwriting. For example, the size, position and shape of initial letters can be changed, but the characteristics that do not depend on the will, such as overall simplicity, differences in length, etc., remain completely unchanged.³³ In that connection, he emphasizes that the most important of all the characteristics of making movements are the personal forms of connecting, referring to a specific way “of connecting the upward and downward stroke in small letters”.³⁴ Spotting the differences between the original and acquired handwriting can only enrich our analysis. Namely, in that way we can notice the taste and a desire for recognition in one who endeavours to change their original handwriting in a particular direction.

Klages believes that, although graphology represents just one side of the science of expression, it nevertheless has an immense advantage over every other

17
Ibid., p. 35.

18
Ibid.

19
L. Klages, *Graphologie*, pp. 86–87.

20
Ibid., p. 87.

21
L. Klages, *Einführung in die Psychologie der Handschrift*, p. 38.

22
Ibid., pp. 37–38.

23
Ibid., p. 47.

24
Ibid.

25
L. Klages, *Graphologie*, p. 96.

26
Ibid., p. 97.

27
L. Klages, *Einführung in die Psychologie der Handschrift*, p. 51.

28
Ibid., p. 44.

29
Ibid.

30
L. Klages, *Graphologie*, p. 132.

31
Ibid., p. 125.

32
Ibid., p. 131.

33
L. Klages, *Einführung in die Psychologie der Handschrift*, pp. 51–54.

34
L. Klages, *Graphologie*, p. 108.

research of expression, because it relies on a permanent subject of research.³⁵ In the continuation of the paper, we will reassess whether this viewpoint of Klages is correct, whether this indeed is the case of a permanent subject of research.

7. The Question of Graphology's Topicality

Certain areas of philosophical interest have not been elevated to the level of philosophical disciplines, but represent fields in which one philosophises about certain phenomena in everyday life. Such thematisations do not examine problems from the position of principle, but are trying to put the examined problem in a particular context. Phenomena from the practical domain and everyday life of man (e.g. the phenomenon of boredom) cannot be considered in principle, but always have to be contextualised temporally and ideologically. Only if we put certain problems in a corresponding temporal and ideological context, they become relevant. Phenomena from everyday life always have to be considered with regard to the context, because particular circumstances in which a problem is experienced change over time. However, how to understand and interpret those phenomena whose occurrence and use are on the decrease in daily practice? In the 1920s, when Klages published his views on the psychology of handwriting, people mostly wrote by hand or using a typewriter. One hundred years later, computers are used for writing. If handwriting has been the most intimate way of expressing one's soul, in which it is in the most direct contact with the body, this is not the case today.

Klages points out that one's handwriting can depend on writing implements we are used to or we are forced to use. In this respect, he stresses one requirement of the science of signs "that the subject that is to be analysed must not be placed in exceptional circumstances".³⁶ However, today we are faced with a situation in which the means of writing has completely put handwriting out of use, since writing is done by pressing the keys on a keyboard of a typewriter or a computer.

8. Computer Age and Graphology

Beginning with the second half of the 20th century, one writes less and less by hand, machines being increasingly used for writing. Authors mainly use typewriters, computer keyboards, notebook tablets, keys and screens of mobile phones to write something or leave a message. Handwriting is increasingly less used for writing literary and philosophical works, as well as for writing scientific papers. Today, we often do not know what someone's handwriting looks like. The transformation of the way of life, the general technologisation of the world we live in, led to merging man and machine. A machine is not just man's tool or an instrument he uses, but forms unity with parts of human body through concerted action in movement. Therefore, in this day and age, we cannot judge a writer's character on the basis of a graphological assessment of their handwriting, if the text has been typed out using a machine.

As handwriting is less and less used for writing, we cannot say that one is recognised by and expresses themselves through handwriting. Consequently, handwriting ceases to be an authentic and personal expression of the characteristics of an individual. Formerly, as was thoroughly set forth and expounded by Klages in his works, one could learn about the character of an

individual, as well as the circumstances (e.g. the mental state) in which some text came to be, through handwriting. This is not the case today.

Is the dying out of handwriting as a personal expression a result of the dominance of technology or an indication of a deeper lack of interest on the part of man to express himself? Can we say that people are generally losing interest in expressing themselves through movement and personal expression? Are people striving to express themselves outwardly, in the sense of carrying out their will, goals and plans, but not to seek personal expression through bodily movement? In the general mechanisation of handwriting, when all texts are written using machines, handwriting is reduced to a signature. In that sense, signature appears as the confirmation of identity while signing documents or on identification papers. The purpose of imitating someone's handwriting is to fake or falsify identity. Therefore, it can be said that handwriting of today functions as identification, not as a display of character.

9. Old Texts and Graphology

This analysis raises the question whether technology put an end to a possible philosophy – the philosophy of handwriting. We can say that the computer era has not entirely displaced graphology, but it has narrowed its sphere of action. Graphology still remains valid for manuscripts existing in archives, museums, libraries.³⁷

Graphological undertakings concerning ancient texts related mostly to manuscripts whose particular parts were unclear or questionable. It sometimes happened that different readers of manuscripts read classical works differently. Texts published by editors of classical works sometimes differed considerably, given that some parts of manuscripts from the legacy were read in a different manner.

Researchers of old manuscripts, in an effort to establish the authenticity and authorship of a work, used certain procedures. If it is assumed or suspected that some work belongs, say, to Plato, then the researchers take all Plato's texts and count, for instance, how many times some word appears or which sentence type predominates. Whether a text is authentically Plato's depends on the type of sentences, the frequency of certain words, phrases that were used, etc. If there is no agreement in accordance with these criteria, then the manuscript is not authentic.³⁸

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L. Klages, *Einführung in die Psychologie der Handschrift*, pp. 35.

36

Ibid., pp. 50–51.

37

Moreover, for court purposes, the mental state of a person used to be assessed based on handwriting. Although not completely gone, this practice is more and more on the decline today.

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If it has been established by expert analysis that a manuscript is not Plato's, but of an unknown author and yet it has been attributed to

Plato because of certain similarities, then the author of such manuscripts is called Pseudo-Plato. In that manner, it has been established that some dialogues are not authentic. Plato's dialogues are known by the beauty of their sentences and exceptional literary expression. Xenophon also mentioned Socrates in his dialogues, but it is clear from the style alone that they differ from Plato's dialogues. We do not possess Plato's holographs, only their copies. The earliest copies of his works date from the 8th and 9th centuries AD. So, they came 1300 years after the original. Original manuscripts of certain authors from the Middle Ages and the Modern era have been preserved.

Today, instead of a psychological analysis of handwriting, a computer-statistical analysis of texts could be performed, modelled on the procedure for establishing the authenticity of ancient manuscripts. Such text analysis could point out which words are most often used in a particular text, whether pronouns, verbs or nouns predominate, which idiomatic expressions are used, etc. Next, whether passive or active voice dominates, or the conditional mood is dominant, whether subordinate or in subordinate clauses are prevalent. Are adjectives piled up or are there redundant words, are declarative or interrogative sentences predominant? Are sentences long or short and to what extent are embedded clauses present? On the basis of the gathered data, as well as their statistical analysis, we can form a certain picture of the habits and characteristics of the person who writes.

10. Digitalisation of Old Manuscripts

A considerable number of old texts in the archives, libraries, and museums are digitalized today. Scanned and photographed hand-written material is available to a wider audience by being presented on the Internet. Can the digitalization of old manuscripts, that is their presentation in the electronic form, contribute to improving their graphological analysis?

The way of analysing any digital image can also be applied to assessing the digital image of photographed hand-written heritage. All perceived variations from the initial forms of some graphemes can be quantified and, in that sense, the analysis can be made more accurate and thorough. High-resolution photographs of the material can show all the changes in the shape, dimensions, and the position of letters. Present differences can be numerically measured and expressed. In that sense, we can say that our perception of the analysed text is enhanced by the digitalization of old manuscripts. Instead of a mere human perception that we have always relied on, now precision digital measuring of all segments of a grapheme comes to our aid.

In short, Klages' graphological rules of analysis can be equally successfully applied to handwriting presented in the digital form. What is more, digitalization offers us an improved and magnified view of the studied handwriting, so it is also possible to spot even those subtle differences that we might miss while looking at it in the usual way.

11. Fonts Instead of Handwriting

In the last decades of the 20th century and in the 21st century, almost everyone has availed themselves of the advantages of writing using a keyboard of a computer. Electronic text formatting offers a number of conveniences concerning graphic formatting and text editing. Segments of text can be efficiently changed, supplemented, deleted and corrected. This all makes writing easier and faster. Computer text formatting also renders possible electronic text editing for publishing and printing, and makes it easier.

Today in the Digital Age, we do not concern ourselves with handwriting but use fonts which are technically uniform and, therefore, cannot be assessed in view of their connection with the character of the text's author.³⁹ What is the nature of the relationship between someone typing on a keyboard, who chooses letters stylized in a particular way and that style itself? That relationship is insignificant and of no value for study. The explanation why someone chose a

particular letter font in the given situation most often has reasons which, from the position of personality psychology, are not of great importance. Stylized letters have to do with the font designer, not with the one who publishes texts in that font. One can only judge the connection between the one who designed a particular font and the font itself, but even then the stylized shape of letters is not an expression of character or a mental state, but of the need for a specific kind of stylization, an indicator of artistic talent or aesthetic taste. Therefore, we cannot talk about the character of the person who designed a particular letter style in the same sense as when judging the character of the person who wrote and shaped the text by hand.

If handwriting is increasingly less used for writing texts, it does not mean that graphological knowledge no longer has its practical application. Perhaps someone would say that it is only a matter of decreased use and application of this knowledge. Regarding the status of graphology, we can raise a fundamental question whether the link between handwriting and character disappears if it is increasingly less demonstrated and expressed. In response to the posed question, one can remark that handwriting remains an important means for character analysis, regardless of its decreasing use. However, the problem is that not practicing your handwriting causes it to be undeveloped. Namely, handwriting has to be at that level of development which makes it possible for the character to be expressed. If handwriting is not at an adequate level of development, as a result of the suppression of its use, then we cannot talk about its expressive side. If writing on a typewriter decreases the possibility to develop our handwriting, then it can hardly be a characteristic and an expression of our character.

12. Concluding Considerations

In this paper, we have tried to show that the expressivity of some phenomena of life has increasingly less room to be moulded and displayed, due to the change in the organisation of life and an increasing impact of technology. Klages' theory about handwriting did not have its natural continuation in further thematisation and diversified important studies, when it comes to the psychology of handwriting. Technological innovations, concerning the gadgets and instruments for writing, led to the fact that people write less and less by hand and that handwriting is practically dying out. Almost everyone writes and communicates electronically. In accordance with this wide-spread and constantly growing tendency, a person's character is less and less judged by their handwriting. The transition into the Computer Age is the reason we have a characterology of fonts instead of the characterology of handwriting.

The problem of deciphering handwriting slowly vanishes, except in the case of old manuscripts to which we keep returning again and again, where graphology can still be of service for the research into old texts. One of the

consequences of using machines more and more for writing is undeveloped handwriting. Hence, handwriting can less and less be an expression of human soulfulness and character. Namely, it takes certain time to mature and grow, through writing and forming letters, to come into a position to express character through handwriting. It needs time for handwriting to become an expression of man's character. Today, we do not have that necessary time to develop handwriting through which human character could be expressed. Since childhood we have been using efficient keyboards for writing. Offered computer stylization of letters shapes the appearance of words for us and edits text for publishing. The idea that handwriting can be an expression of life is fading. These days, it can only serve to identify a person by their signature.

Future directions of the development of mankind can be surmised, but not fully cognised and established. Over time and due to the change in the very organisation of life, certain phenomena can lose their function and place. Technical aids have practically made writing by hand redundant. With a change of lifestyle, the forms in which vitality manifests itself also change. Future changes concerning human expression through bodily movement can depart to an even greater extent from the present forms and practices. Increasingly greater reliance on machines, cyborgization of human body, robotization of work and manufacturing processes are drastically changing the traditional forms of expressing life through movement.

Biljana Radovanović

Je li Klagesova grafologija još aktualna?

Sažetak

U ovom radu se razmatra grafologija Ludwiga Klagesa. Najprije ćemo govoriti o statusu grafologije u njegovoj filozofiji. Zatim ćemo predstaviti Klagesov pokušaj da se grafologija razvije i utemelji kao psihološka interpretacija rukopisa. Pored ovih načelnih razmatranja dotičemo se pitanja statusa rukopisa u suvremenom dobu. Rezultat analize pokazat će da Klagesovo učenje o psihologiji rukopisa mora biti stavljeno u kontekst novih globalnih tehnoloških trendova.

Ključne riječi

filozofija života, grafologija, psihologija, duh, duša, rukopis, tijelo, Ludwig Klages

Biljana Radovanović

Ist Klages' Graphologie noch aktuell?

Zusammenfassung

Diese Arbeit setzt sich mit der Graphologie von Ludwig Klages auseinander. Zunächst wird über den Status der Graphologie in seiner Philosophie gesprochen. Danach werden wir Klages' Versuch, die Graphologie zu entwickeln und als psychologische Interpretation der Handschrift zu etablieren, präsentieren. Zusätzlich zu diesen grundlegenden Überlegungen werden wir uns mit der Frage des Status der Handschrift in der Gegenwart befassen. Das Resultat der Analyse wird zeigen, dass Klages' Lehre von der Psychologie der Handschrift in den Kontext der neuen globalen technologischen Trends gestellt werden muss.

Schlüsselwörter

Lebensphilosophie, Graphologie, Psychologie, Geist, Seele, Handschrift, Körper, Ludwig Klages

Biljana Radovanović

La graphologie de Klages est-elle encore d'actualité ?

Résumé

Le présent article examine la graphologie de Klages. D'abord, nous discutons du statut de la graphologie dans sa philosophie. Ensuite, nous présentons sa tentative de développer la graphologie et de l'établir en tant qu'interprétation psychologique de l'écriture. Outre ces considérations fondamentales, nous abordons la question du statut de l'écriture à l'époque contemporaine. Les résultats de notre analyse montrent que l'enseignement de Klages sur la psychologie de l'écriture doivent être situés dans le contexte des nouvelles tendances technologique mondiales.

Mots-clés

philosophie de la vie, graphologie, psychologie, esprit, âme, écriture, corps, Ludwig Klages