

Some notes on the characters of C.G. Jung and Erich Neumann

A short graphological study by *Jens Windeleff*

In spite of a difference of 31 years the relation between C.G. Jung and Erich Neumann was very deep, and the correspondence between them was very extensive, lasting from 1933 to Neumann's death in 1960, a year before Jung died. The correspondence is given in Martin Liebscher's 'Analytical Psychology in Exile' 2015. In note 126 Jung is quoted for the following statement: "I have a huge correspondence, see innumerable people but have only two real friends with whom I can speak about my own difficulties; the one is Erich Neumann and he lives in Israel and the other is Father Victor White in England". No doubt their spiritual affinity was distinct, they were both psychologists, philosophers and artists by nature and their psychological works followed the same track, that is Erich Neumann as the pupil consolidated and enlarged the findings of Jung. But in their letters, you also notice some differences which don't relate to the very marked difference in life circumstances, but to differences in character.

Graphology is a dying science these days in so far as only middle-aged and elderly people have a real handwriting, but it still has its value as an important tool to reveal the character of historical people. It is therefore an obvious possibility to look at the handwritings of Jung and Neumann to get some impression of the human characters behind their lives and works. A lot of handwritings from Jung are already available, and some graphological analysis has been made, for instance by the Danish graphologist Hanne Bøje, who made an analysis (Klitrose 1987). Some of her results will be mentioned in the following. Unfortunately only one handwriting from Erich Neumann 1947 was at disposal for this study. It would have been very interesting to have handwritings from his youth in Berlin also, before he emigrated in 1933 to Tel Aviv.

Dec. 99.

Meine Lage spiegelt sich in meinen Träumen.
 Oftmals herrliche, ahnungsvolle Blicke in
 stürmische Landschaften, unendliche blaue
 Meere sonnige Küsten, oft über Darstellung
 fremder Wege in dunkler Nacht, Freunde,
 die sich von mir trennen, einem sonnigeren
 Schicksal entgegenzueilen, ich allein auf dem
 Pfaden einer unerschütterlichen Frömmigkeit
 gegenüber.

o, neige dich in einen positiven Glauben
 schreibt mein Grossvater Jung. Ja, "Stürzen"!-
 gerne, wessen ich könnte, wenn das alles von
 einem Oberrichter abhängt. Aber ein un-
 klüglich schweres Erbe, eine Bewegungslangsamkeit
 und Befähigung, Mächtigkeits und Schwäche vermindert
 hat den unbedeutendsten letzten Schritt. Schon viele
 Schritte habe ich gethan, aber den letzten noch lange
 nicht. Je höher die Gewissheit, desto unbarmherziger
 chea der Zweifel, die zerstörende Kältegewalt.
 In alle Himmel seiner Sicherheit schreibe ich

Fig. 1, Jung 1998, 23 years old.

The handwriting shows that intellectually he is much older and mature than his actual age. His faculty of combination is outstanding, and he is moreover disciplined, diligent and accurate. His predisposition for independent research and cognition is distinct. He is still following the current lines and trains of thought, but the original design of some of the letters and their connections show his potential as an unusual analytic observer as well as philosopher. The feeling side is not yet developed, and accordingly the psychotherapeutic capability is not visible. The Danish graphologist Hanne Bøje even suppose, that he hides a lot of anxiety in his emotional life. Probably the situation for this young Jung simply was, that he was ambitious and felt the necessity of giving priority to his studies and professional consolidation.

Kapitel 14 begründet die Contagios
 "Te grösste der Empfindlichkeit eines Ich
 zurückzuführen ist in." Der Einfluss
 führt ~~so~~ nach Ribot wieder die
 somatischen Begleiterscheinungen
 herbei und damit die Contagios
 seine Citate aus Terz: Le-publie

Fig. 2, Jung, 31 years old

Here in fig. 2 there is certainly no anxiety, he is very conscious of his possibilities and wants to manifest himself. His dynamic energy is obvious, but some inflation in the relation between the ego and self can be seen, and his sense of quality easily gets lost in his ambitious strivings for results. There are a lot of inner conflicts; he has suspended his personal balance for the sake of forced striving for recognition, thereby overcompensating his natural introversion as it appears in later handwritings, for instance fig. 6. The ideas and theories take possession of him as they come, he has to follow up and develop them further before they get lost. He is in his period of co-work with Freud when his own new concepts are growing. He is very passionate, like Freud, but mostly intellectual, and probably not very conscious of his emotional impact on his near social surroundings; his feeling function does not work very well. Hanne Bøje mentions that the stained pressure shows that he can also be unpleasant and even brutal.

It is therefore natural to look at the handwriting of Freud at this point, see fig. 3:

The handwriting, with great pressure and extensions, angle-shaped middle-zone shows a lot of heavy self-asserting energy, but he is also ambitiously focused on his will and can be stubborn without attention to the views of others. The lack of flexibility and feeling is not very 'Jewish', compare Neumann's letter to Jung 1934 (4N in Martin Liebscher's book) where he expresses that Freud does not seem to be representative of Jewish mentality. It is well known that Freud was resistant to Jung's concept of the collective unconsciousness, fearing that it would lead to the 'black mud-river'. But the irregularity and the forced, but disturbed and restless rhythm in the handwriting shows that Freud is already in the 'black river'. The letters in a line are interfering with the letters in the next line, meaning that he is absorbed in his matter and caught in the stream of organic impulses. His force is that he ventures the close contact with the unconscious instincts, but he does not raise the treasure and integrate the experienced, and therefore do not obtain the same clarity as Jung, see fig. 4.

Auf dem 10. März 1909
 Ich bitte Sie um Kenntnis
 zu nehmen, dass meine
 Körperlichkeit bei Ihnen
 nicht mehr gesteht an
 der Fassung der in der
 Gesellschaft für Welt-
 geschichte, Spieltheater,
 Kunst etc. in der Welt zu
 wirken.
 Auf dem 10. März 1909
 Sigmund Freud

Fig.3, Sigmund Freud

In Jung's farewell letter to Freud, fig. 4, we see this clarity, which compared to Freud seems almost superior. The connected letters indicate ability to associate and faculty of combination; and the harmonious graphic rhythm and the well set-out of the words in the written space shows that he is very conscious of his views and the relation of his standpoint to other standpoints of his colleagues. The aesthetic designing of the letters and words and the very controlled movement indicate, that, moreover, he has built this clarity into his persona, and that he is able to present even conflicting views with politeness in social contexts.

Lieber Herr Professor!

Ich werde mich Ihnen Wunsches
- Beziehung aufzugeben, fügen, &
eine Freundschaft niemals auf
reden Sie wohl am besten selber
münd für Sie bedeutet. „Der Rest

bin Ihnen dankbar, dass Sie mir
sich angenommen haben.

Ihr ergebener

Jung.

Fig. 4, Jung, 38 years old

to the materialistic philosophy
 a matter of fact, ~~has~~ is a
 reaction rather than a justi-
 fic theory. It was an exag-
 against medieval idealism
 to do with the nature of en-

Thus naturally must
 found its cradle in a mate-
 riality. It was a Physi-
 ology, thoroughly empirica
 perimental basis, viewing
 process exclusively from wt.
 chiefly from ~~to~~ the standpoint
~~manifests~~ physiological mo-
 Such a state of things was

Fig. 5, Jung, 49 years old

This handwriting shows a lot of energy and work persistence as in fig.2, but it not so 'polished' as in fig. 4. It is more basic and concrete in its designing of the letters, there is more body and not much persona. As an intuitive thinking type he has taken sensation and perception into his inner household, but not without conflicts; the pressure is flickering, there are sharp cracks and the elasticity is lost, and sometimes even stiff. The clarity of mind is not lost, but he fights for his earth and contact with reality; and therefore strives to looking at things in an open original way as they are, and not what one would expect them to be. Moreover, the feeling side and his warm nature are now more visible beside his intellectual qualities. The rhythm, however, is disturbed, he has lost his harmony, and has to fight for his coherence. Hanne Bøje in her analysis mentions that the weight of his inner visions and tremendous forces oppress him almost to a breakdown, and assumes that it is a consequence of his rupture with Freud. However, it should be observed that a new organic quality has entered his handwriting, probably from the integration of his 4th function - his robust 'Bauernatur' as Jung described it - with gives him strength to overcome the challenges when it seems most impossible.

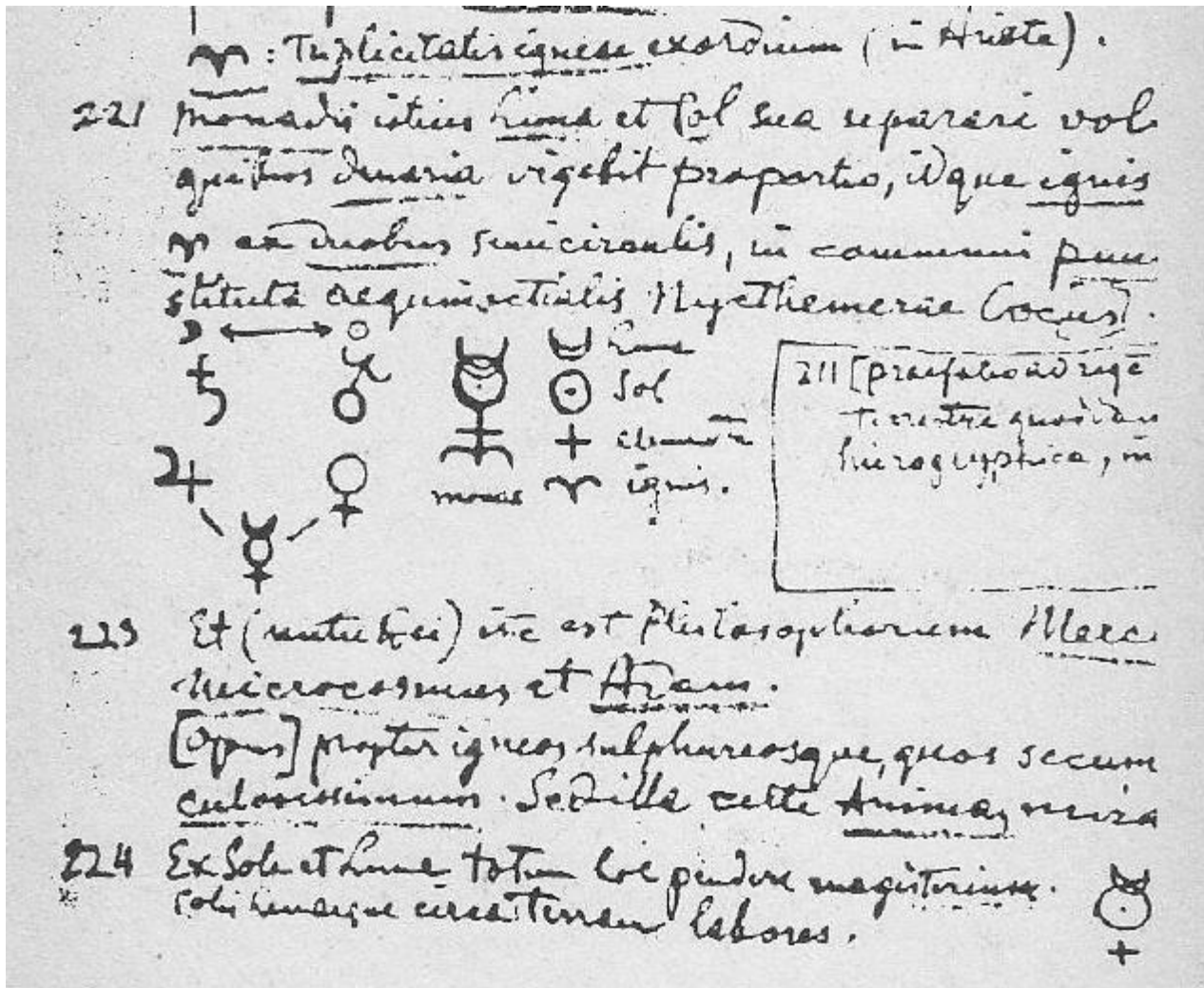


Fig. 6, Jung, 61 one years old

In this handwriting, fig. 6, which is more introverted and not so dynamic as many other handwritings, we see the 'alchemic/gnostic' side of Jung, the diligent monk in his study. The words are more slow and not with such slant as we normally see, and the designing of the letters is modest: he soaks himself in his matter and work without need to manifest himself and without looking forward to results. Hanne Bøje mentions in her graphological analysis that this handwriting is the most artistic of all known handwritings of Jung's. The handwriting is small, clear and simplified with an unpretentious abundance: Jung was not only a scientist, but also an artist.

A characteristic detail in many of Jung's handwritings deserves a special comment. His handwriting is extremely connected, which indicates logic, ability for associations, power of abstraction, faculty of combination, continuity in psychic processes. But he connects not only the letters, but also words, and even from all zones, see fig. 4. This is very seldom seen, except in English and French handwritings, and sometimes indicates a forced unflagging working energy or fanatic followings ones ideas. Napoleon had such a handwriting, see fig. 7

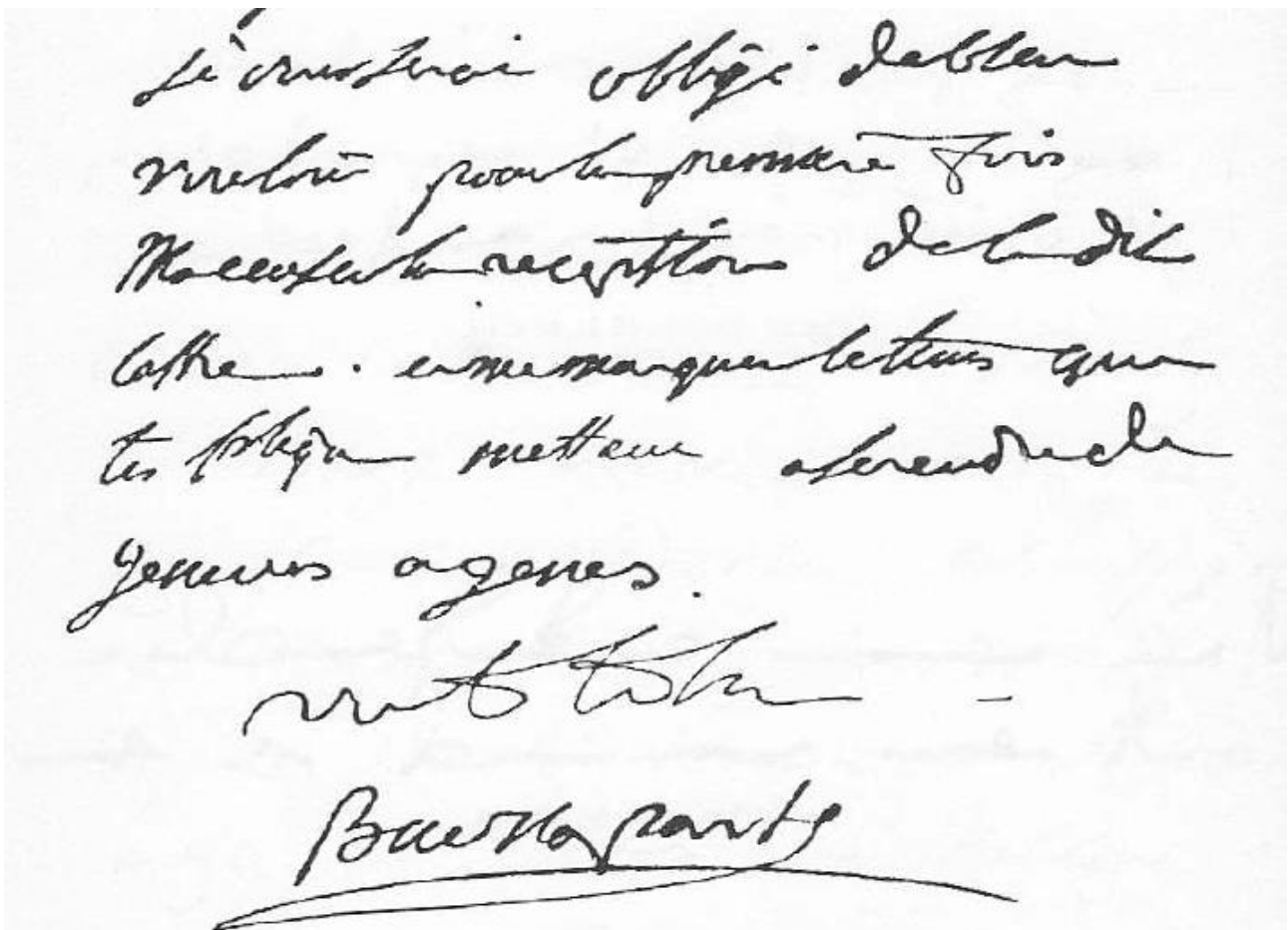


Fig. 7, Napoleon.

In his case, with an extremely irregular handwriting with thread in the middle-zone and very variable pressure, the connected words mean euphoric amalgamation with impulses. He believes in the genius of his impulses and stream of ideas, and acts correspondingly without reservations.

In the case of Jung, with his much more disciplined handwriting, It means a stream of ideas following new findings, and it is very binding for him to keep the process going and to elaborate concepts and survey in the mosaic of impulses before they vanish. The Danish graphologist Annelise Garde notes that Jung, with great courage, leaves the solid and fixed places and throws himself into the unknown, but still with the ability to regain the coherence and his foothold.

assumption, that these ma-
 turs are related to conscious-
 tations through the law of
 tion ^{i.e.} causal dependence
 that they are not ^{merely} hazards,
 rances. This assumption is
 an arbitrary opinion, but to
 be empirical fact language
 by the neurologist and exper-
imental fact, that neurate
 forms are connected with
 contents. They appear
 off areas of the conscious mind
~~the~~ other times and under
 conditions can be conscious,
 hysterical anaesthesia can
 for a moment and gone
 only to reappear again after a

Fig. 8, Jung, 85 years old

The handwriting is broad and fast with a good rhythm indicating lively independence and a high level of activity and creativity. There is a lot of fantasy, impressionable cheerfulness and love of adventure in the

handwriting, unusual for a man of 85; there are still a lot of things he has to achieve. In spite of his 'organic' drive he is still concentrated and intense, he captures the impulses in their flight and digests consequences and perspectives at the same time, going further to the next step in his train of thought. Compared to the previous handwritings it is obvious that Jung has reached his healthy balance which also is dynamic. We see a good balance between mind and body, intuition and perception, introversion and extraversion. It is complex and straightforward at the same time. In fact, his handwriting when he is an old man is more youthful than when he was 23 years old; and the Danish graphologist ends her analysis with the remark, that in a way Jung was born old and died young, but only in such a way that he reached wholeness and wisdom.

O - O - O

Going to Erich Neumann's handwriting the main impression is that of a well-structured writing with strong form and picture rhythm indicating overview, creativity, ability to formulate and present matter. He is very differentiated and conscious about his tasks and his role and position. The original forms in the letters, sometimes not easy to read, indicate independence in thinking and confidence in his insights, even when only few are able to follow him. Handwritings of this type are often seen among gifted intellectual workers, compare fig. 10 and 11, the Danish professor of ethics K.E. Løgstrup, and the Danish man of letters Georg Brandes.

ד"ר אריך נוימן
 08 תל אביב
 Dr. ERICH NEUMANN
 Analytical Psychologist

TEL-AVIV 27. Sept. 47. תל-אביב
 Genf.

Liebe Herr Professor Jung,

Da ich Ihnen eigentlich ausführlich schreiben wollte, wartete ich
 mir wieder auf eine ruhige Stunde, um Ihnen nun, in letzter
 Minute, sehr verspätet, nur ganz kurz schreiben zu können.

Ich habe Ihnen für meinen Europa - Aufenthalt viel zu danken,
 nicht nur für Ihre Zeit, die Sie mir schenken und für Ihre Einrede
 bei Rauscher, denn ich es "weitgehend" verdanke, daß er mein
 Buch und die "Ethik" angenommen hat.

Ich hatte den Eindruck, von Ihnen stark angenommen und in
 Ihre Mitte gelangen zu werden, und dem verdanke ich es wohl,
 daß mir im Rückblick die zentrale Frage, die ich Sie eigentlich
 nie fragte und die auch schwer zu fragen ist, mir nie beantwortet
 scheint. Es ist wie in den - national theoretischen - charakter
 Geschichten, wo die Zaddik's die Frage über sich und sie in reinen
 Prosdicht oder in reinem Gespräch beantwortet. Gerade dies aber ist
 eines von den "lehten Dingen", die ich eigentlich anfragen hatte
 und die nun, so mir doch hätte ein neues Fenster, wenn nicht
 sogar eine Tür aufgestoßen werden ist, fast "fraglos" wurde.

Wenn mir auch der Sinn meine etwas abgeschlossenen Selbstständigkeit
 in Palästina gerade durch Zürich wieder sehr deutlich geworden ist,
 werden Sie verstehen, wie ungeheuer viel mir gerade deswegen die

Wofür die Begegnung mit Ihnen bedeutet und bedeuten kann.

Wofür fließt mein Frau und ich nach Palästina zurück, in die Arbeit. Gerade aber wenn Sie die Tiefe meiner Dankbarkeit und Verbundenheit verstehen, werden Sie mir auch glauben, daß ich alles, was mir möglich ist, dafür tun werde, dieses kumpantisch-Personliche zu lebendiger Bindung zu bringen.

In aller Dankbarkeit

Hr

Neumann

Wollen Sie bitte so gut sein, Ihre Frau meine besten Grüße auszusprechen. Falls Ihre Frau übrigens irgendwelche Anmerkung zu meinem Bes. hat, bin ich natürlich sehr dankbar dafür.

Fig. 9, Neumann 1947, 42 years old

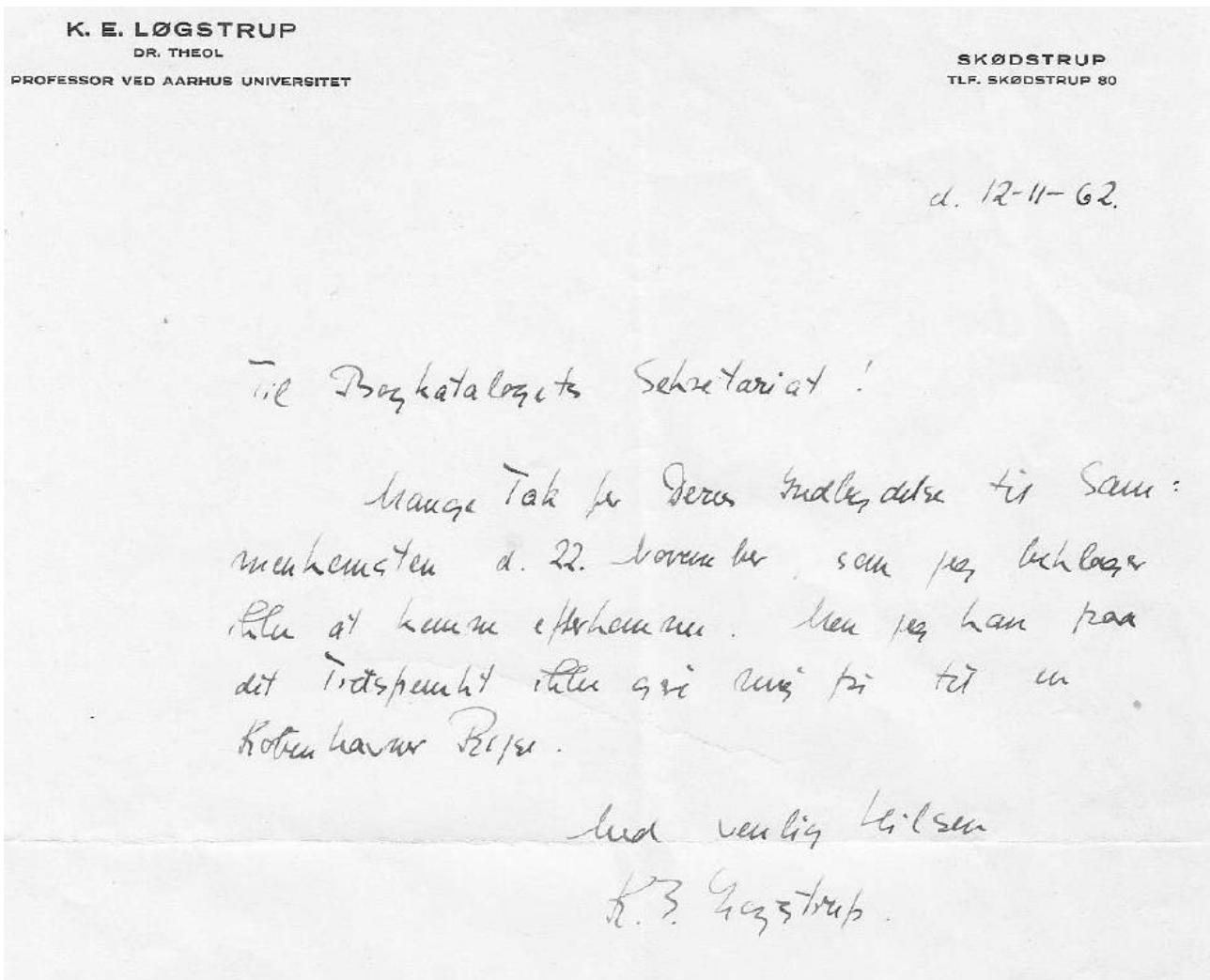


Fig. 10, Professor K.E. Løgstrup

Kbh. d. 30 Nov.

Kære Fone

Jeg har et skænske Brev i lommen om
 for, men jeg fik det i London, hvor jeg har
 opholdt mig 5 Uger og hvor jeg af hænd
 af Gudske besvær. Min Tid skal ikke
 være for mig; 5 Brev kommer gennem
 uensvirlig om Dagen, en Tus Brev osv.
 I London maatte jeg endte arbejde ved Bri-
 tish Museum held Dagen for 4 3 var endte
 rettet mindst 2 Sted pr. Dag.

Fig. 11: Georg Brandes

A dominant detail in Neumann's handwriting – shared also by the two Danish philosophers mentioned above – is a relatively large space between words and lines. This indicates intellectual clarity and order, brilliancy, objectivity and impartiality, and also ethical orientation. He has a developed sense of criticism and an ability to distance himself from inferior or affective reactions, and he can separate experiences from his personal commitment. Since the handwriting also shows some narrowness in the middle zone, it means that his gift for distance also implies that he can be cautious in relations and very selective in matters of feeling, due to his quality standards and because he is very sensitive. And sometimes he feels himself isolated. Jung wrote in a letter to Neumann: you have to go out into the collectivity. There are a lot of words slightly downward in the end, but starting up again in the next word – like a tiled roof. This means some depressive tendencies, which he constantly overcomes. However, there is graphologically no signs of

endogene predisposition for depression; the assumption is, therefore, that he sometimes felt dejected - exiled, to use the title of Martin Liebscher's book - because of lack of congenial surroundings in Israel. He felt that his spiritual home was in Ascona at the Eranos conferences. On the other side, there are clear signs that some of the distance to others in his life was a natural element in his character, he was an 'einzelgänger', and maybe his 'expatriation' was partly a condition for his individuation and self-esteem.

In Martin Liebscher's book it is mentioned that Jung was asked once why he criticized Neumann orally in closed circles, but defended him in public, and Jung answered that the reason was that he wanted to protect him from a psychosis. In the handwriting from 1947 there are no signs of dissociative danger, the picture is very harmonious. The only slight incoherence is seen in a so called 'street', that is a line of space between words on fig. 9, first page, going through 10 lines in the middle of the page. This could indicate some unconscious compartment of certain psychic contents, but in this case not a splitting.

The total picture looks 'peaceful'. But the 'n's and the 'm's in the middle zone are written with angles. Together with narrowness in the middle zone and some pressure, it indicates intensity, concentration on substance, diligence, straightness, ethical standards, and the willingness to fight for his standpoints. He is very introverted, discreet and vulnerable, and has high standards for dialogue and relationships. On the whole his emotional confidence in relations is not very high, and he could be reserved and self-protecting. However, the angles are soft, that is, he is not - as it sometimes has been supposed - an outgoing aggressive warrior by nature, but has potential as defensive warrior, as a sharp defender of insights, truth and ethical standpoints, and he is very skeptical of the value of compromises. He is not seeking confrontations to promote himself, but wants to reveal the unseen points even if controversial. A good example is the young Neumann's criticism of Jung's perception of Jewish mentality and his adjustment to the German conditions for preservation of European co-work among psychologists. Neumann was aware of his 'mars' shadow in these letters, but no doubt Jung respected the honest courage of Neumann.

Another characteristic detail in Neumann's handwriting is the so called diacritical connections in the upper zone, see fig. 12.

The image shows a close-up of handwritten text in cursive script. The text reads 'kulturell - Persönliche'. The letters are connected, and there are prominent upward curves (arcs) above the words, which are referred to as 'upgoing arcade-sized bows' in the text. The ink is dark, and the background is white.

Fig. 12, part of Neumann's handwriting

Such connections indicate fluent discursive and systematic thinking, power of abstraction and combination, research-minded ability to see and find unusual connections, including metaphysical ones. The upper-zone emphasis is, moreover, characterized by upgoing arcade-sized bows. Together with the diacritical connections it indicates consciousness about one's cultural foundation, capability of integration and the taking over of previous or historical findings, connected with the ambition to extend these with new concepts. A good example would be Neumann's acceptance of Jung's psychological types introversion and

extraversion, and his own new concept of centroversion. In his foreword to Neumann's 'Ursprungsgeschichte des Bewusstseins', Jung acknowledges this special gift and attitude.

Staying with this extract from Neumann's handwriting, its form rhythm and movement also shows a lot of phantasy, poetry, sophisticated humour and artistic talents. As Jung wrote to him: Men like you are *rare birds*.

If we compare the handwritings of Jung and Neumann, we see a spiritual affinity or kinship between Neumann as 42 years old and Jung as 23 years old: the same intensity and introverted superior thinking, partly intuitive; intellectually they were on the same level, both visionary, occupied with recognition. They were moreover both hard workers, close to be workaholics. But Neumann remained a more theoretical mind, and perhaps also more 'transcending'. He kept his strong introversion to his death, but it was not what he and Jolande Jacobi in letters to Jung called a 'hopeless introversion'; the handwriting shows that he found a good and harmonious balance with his surroundings, and obtained matureness in the end of his forties. Jung got a long and complicated way to matureness, and he also actively developed his expansive, practical and extraverted side, and ended as a '50-50' personality, judged from the handwriting. In this respect, Jung and Neumann differed from each other.