

Lüscher Colors and Cube,
Borg's Interpretation of Szondi Drive Factors,
and
Original Positioning of Cube

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Introduction

Jaakko Gabriel Borg created the BEL [Borg-Ekman-Lüscher] color test as part of his research into the relationship of the Szondi Factors and the Lüscher Color Test (1974). His research results are given in his two books: *Szondi's Personality Theory in the Year 2000* and *Drive Emotions and Colour Preferences: Szondi's Personality Theory in the year 2004*. Here is Borg's stated purpose for his BEL color test [Borg, 2004, p. 67]:

This study employed as impulses to emotional representations colour stimuli produced by testing colour preferences, the object being to define these representations in relation to other – above all Szondi test – variables. The central hypothesis in these tests was that the common factor in them would prove to be functional polarity – usually between centrifugality and centripetality, but possibly also dominance polarity between autonomy and heteronomy.

It was assumed that this connection would be amenable to experimental demonstration.

Let us revert now to the question of how far the functional polarity encountered in colour preferences – centrifugality in red and yellow and centripetality in blue and green, Lüscher's 'ex-zentrisch' and 'con-zentrisch' (1974) – corresponds to that in the Szondi reactions. We may also inquire how far the analogies – if not more than only analogies: actual sameness also in the case of autonomy and heteronomy (Lüscher 1974, 47,48) – extend in each test.

The following cubes involving colors and Szondi factors summarize Borg's research in his two books. The orientation of the original Lüscher cube (1974) is changed to match the orientation that most fits the psychological orientation of a person in space, according to the principles established in handwriting research and typologies. In most instances, the descriptions of the Szondi factors are taken word-for-word from Borg's 2000 book [pp. 104-147]. Comments are sometimes made by the author of this present work and drawn also from Borg's 2004 book. The placing of the Szondi factors on the different cubes are based on the author's own research on Szondi, Borg, typologies of different kinds such as Sheldon's, Jung's, and LeSenne's, and handwriting sources.

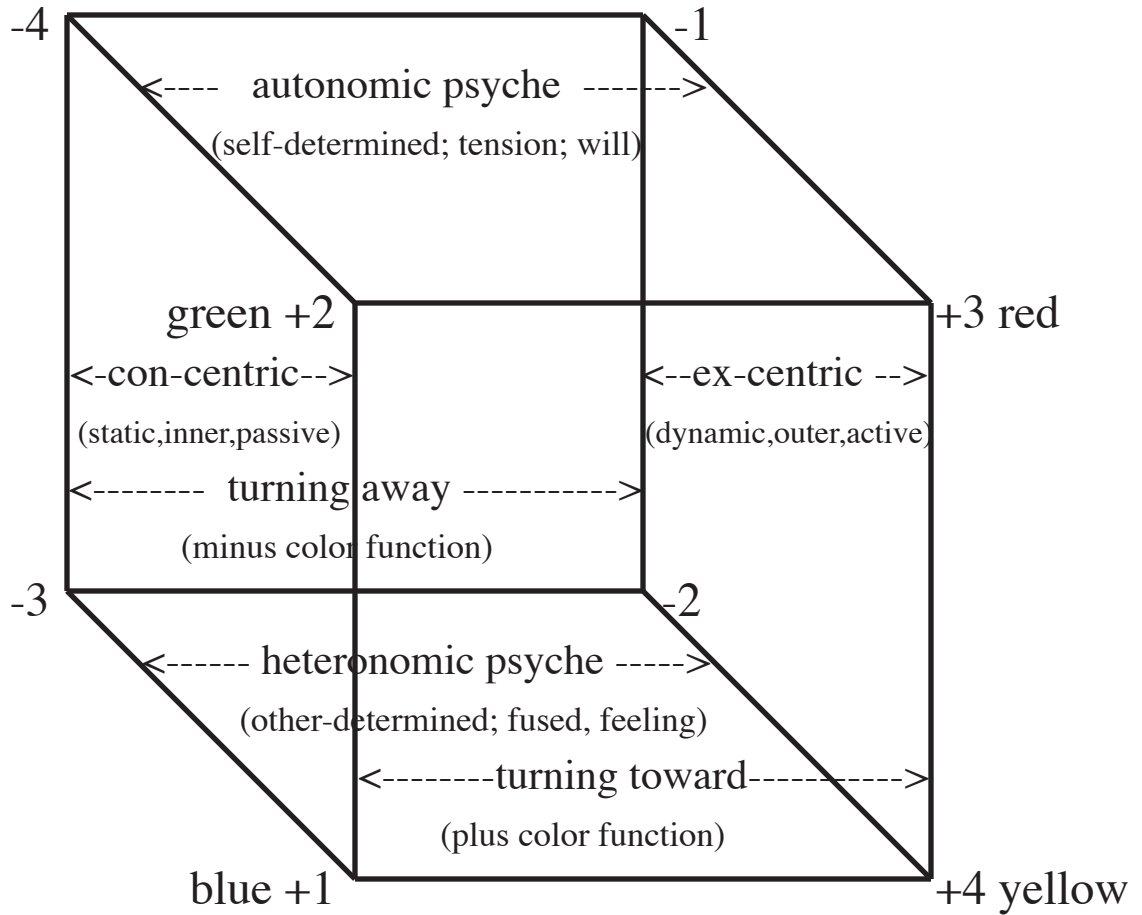
It is the present author's hope that this manner of presentation of Borg's and Lüscher's research in the different character cubes will make learning the correlations among the Szondi factors and color choices easier. The concepts of centripetality, centrifugality, autonomy, and heteronomy are very valuable in viewing Szondi factors and color choices.

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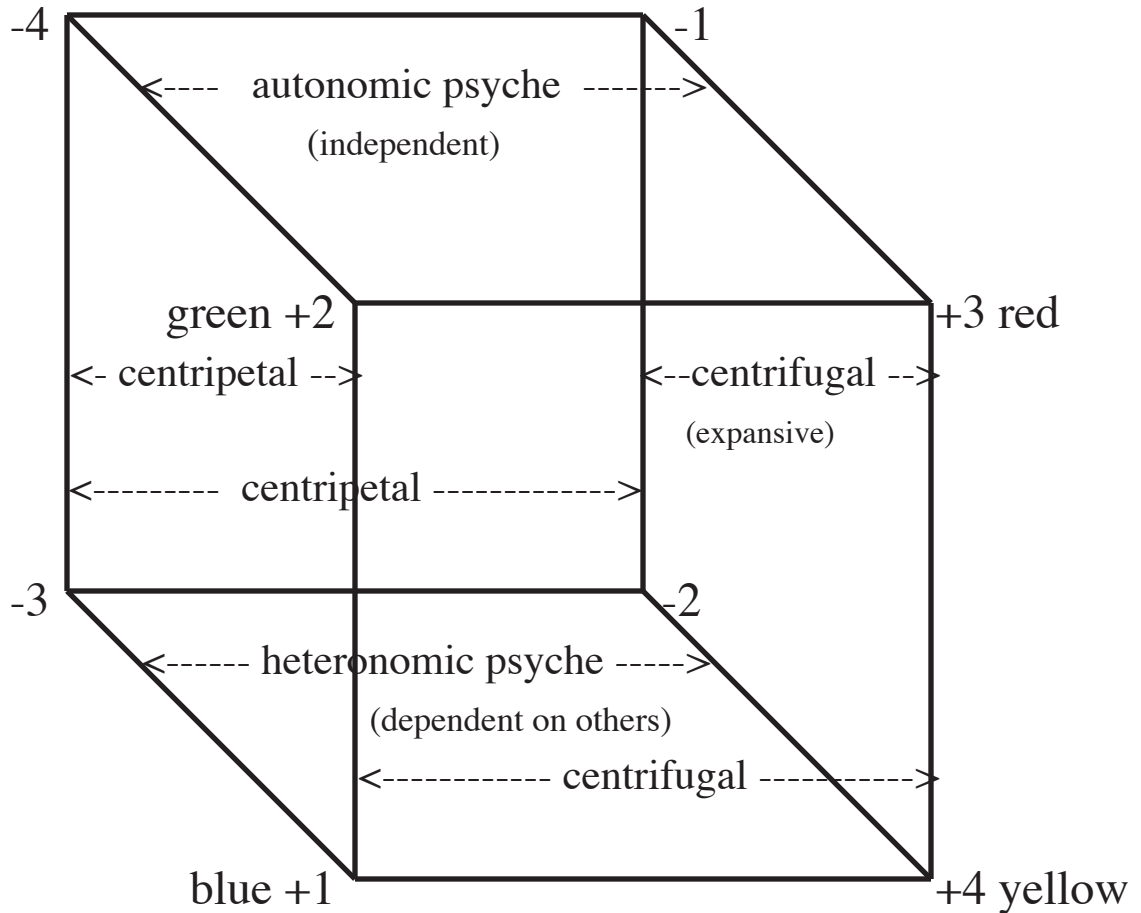
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*This is an appendix of the article [Part I - Color and the Szondi Test](#) written by Leo Berlips that appears on the Szondiforum.org in the News section for June 15, 2010. This article gives excellent explanations of the colors, the terms involved, and the interpretations of the different colors and their positions on the Lüscher color cube.

Lüscher Color Cube



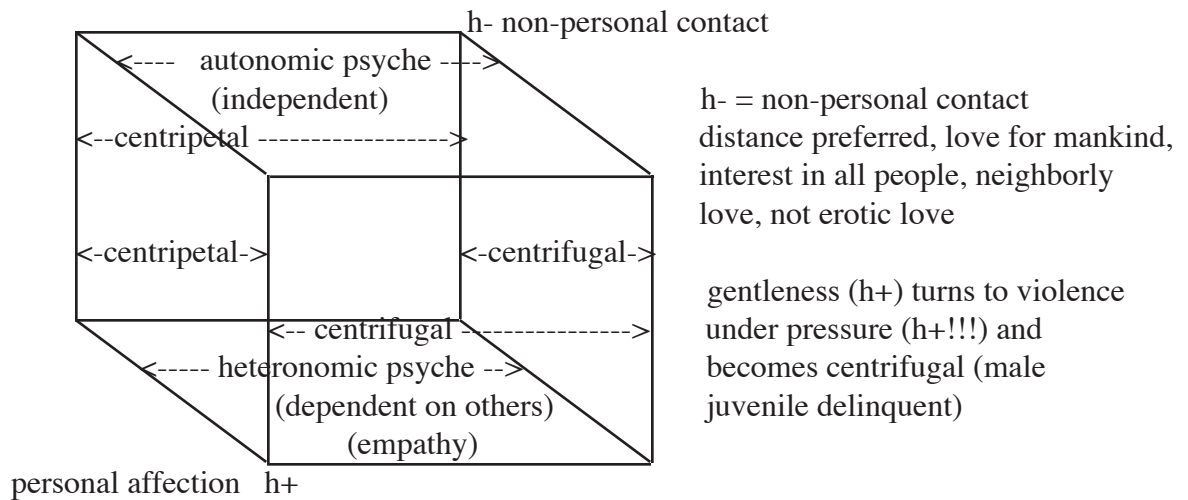
Color Cube [Borg]



Centripetal (the -4, -1, -3, -2 square) replaces Luscher's Turning Away (minus color function) and Centrifugal (the +2, +3, +1, +4 square) replaces Luscher's Turning Toward (plus color function). Centripetal = con-centric; centrifugal = ex-centric. Centripetal, in essence, means Turning Away, and centrifugal, also in essence, means Turning Toward. This configuration will be used in the following cube charts.

h+ and h- Factors [Borg] Page 1

Color Scheme: h+ = plus blue and minus yellow (similar to d+ reaction) (plus blue = desire to bind)
 h- = plus black and minus yellow (or low placing of yellow)



h = Primal affect (Schotte): 1st phase of Oedipus Complex: Seduction
 h+ women = poor sense of direction; poor spacial appreciation

[From Johnson O'Connor: Spatial Visualization is 75% in men; 25% in women; spatial visualization is sex oriented but is transmitted through the mother.] [In Specialist/Generalist: contraction side = good spatial visualization versus release side that equals poor spatial visualization. In IGAS, the cumulative stroke shows ability to construct physical things.]

h+ Occupations: men in feminine occupations. Occupations involving care and physical contact as in child care, hairdressing, cosmetology.

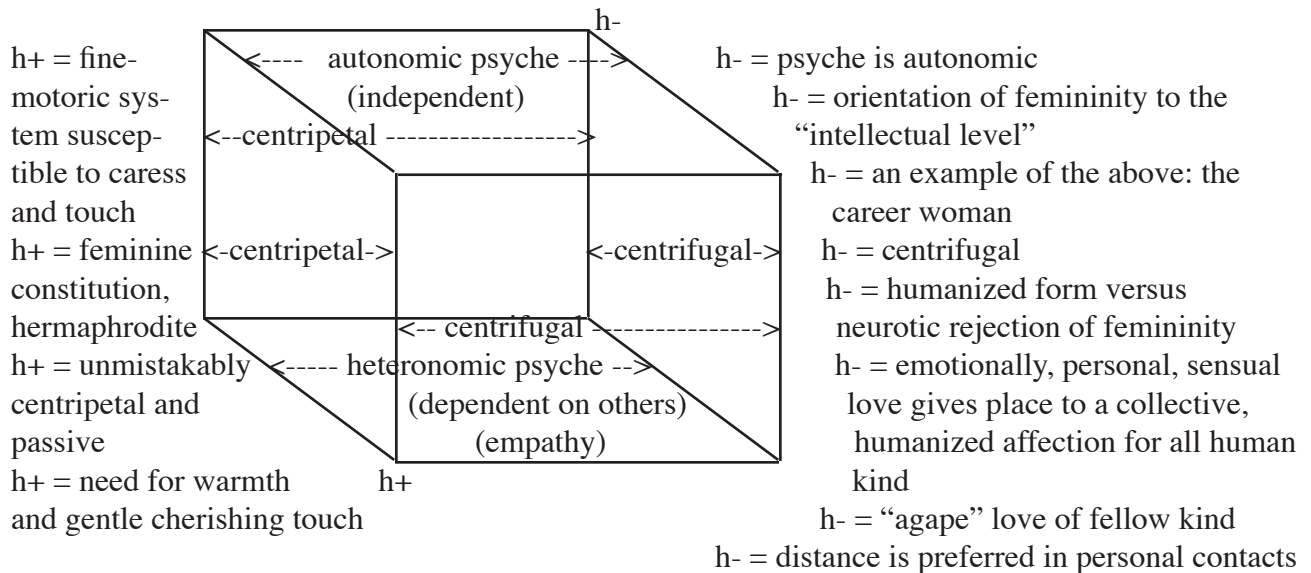
h- Occupations: professions and devotion to humanitarian work on the ideological / non-sensual level. Typical Figures: h+ = the stereotype portrait of femininity.

Representative Figures: h+ = Mother Theresa, Florence Nightingale

Centripetal = Lüscher's concentric. Ian Scott [*The Lüscher Color Test*, 1969, pp. 26-27]: "*Concentric* means 'subjectively concerned.'" This is not to be confused with introversion, although an introvert is concentric. "To be subjectively concerned is to be exclusively interested in that which is an *extension* of oneself, as well as being interested in the Self." He cites a person who talks and acts like an extrovert but the only things he talks about are himself, his family, his possessions, and his interests."

Centrifugal = Lüscher's ex-centric. *Ex-centric* means "objectively concerned." The *ex-centric* individual is interested in the environment, in the things and people around him, either from the point of view of impinging on and causing effects *on* his environment. If the former, he is being causative and therefore *autonomous* towards his environment; if the later, he is being the effect of his environment therefore *heteronomous*." Autonomy = being a cause; heteronomy = being an effect.

h+ and h- Factors
[Borg] Page 2



h+ = womanly mode of contact
h+ = embracive modality in the feminine
h+ = emotionally, subjects are dependent on personal feedback
h+ = inclined to caressing sensuality of touch
h+ = the concomitant Eros component is manifested
h+ = in sexuality, gentleness predominates
h+ = a heteronomic psyche, dependent on others
h+ = empathy containing an emotional but also a cognitive component
h+ = empathy also involves subjectivity

h- = feelings and corresponding activity are centrifugal
h- = in humanized h- subjects, the capacity for empathy applies to non-personal contact
h- = in humanized form, there is a marked interest in all people
h- = intellectual formulations of femininity: women's philosophy, women's research
h- = empathy in which subjectivity gives place to increasing objectivity

s+ and s- Factors [Borg] Page 1

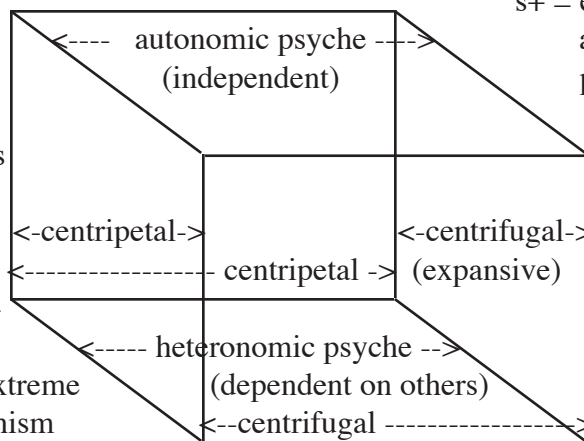
Color System: s+ = plus red (sometimes yellow: red and yellow together = extraversion)
s- = plus blue (sometimes plus black)

s- = centripetal aggressions,
self-directed, involve efforts
to curb them; ideologies of chivalry,

s+ = Cognitive: intellectual strategies
for assertion of masculinity. "macho"
disposition and ideologies. Promethean

s- = quiet,
passive,
withdrawn:
centripetal
motor attributes
s- = self-

sacrifice,
constructive
activity;
s- humility,
timidity; in extreme
cases: masochism



s+ = emotion is centrifugal: courage,
audacious acceptance of risk; takes
pleasure in battle, contests of power,
leadership

s+ s+ = motoric functions: sturdy
musculature, phallic-penetrative,
loud-voiced noisy demeanor
masculinity [mesomorph]

s+ = emotional: belligerence/
aggressiveness, sadism:
extreme: derives pleasure from
torturing others, domineering

Primal affect (Schotte): 1st phase of Oedipus Complex: Seduction: s- = masochism, s+ = sadism.
s+ = good sense of direction. [See comment on h+ factor and Johnson O'Connor remark.]

s+ = expansive acquisition and defense of territory: destructive aggression; constructive activity on behalf of community. Again, Promethean mentality.

s+ = extreme: readily recognize potential victims. s- = subjects are alert to need of protection by others. s- = centripetal [concentric]. s+ = centrifugal [ex-centric].

s+ Occupations: Subjects prefer occupations requiring strength, sports, especially again trials of strength, professions requiring aggressiveness: professional soldier, slaughterer, and surgeon, professions symbolizing masculinity: again soldier or police. Women in masculine occupations.

s- Occupations: Chivalry, protective self-sacrifice (woman as a self-sacrificing housewife), civilizing constructive activity, occupations and professions involving protectiveness.

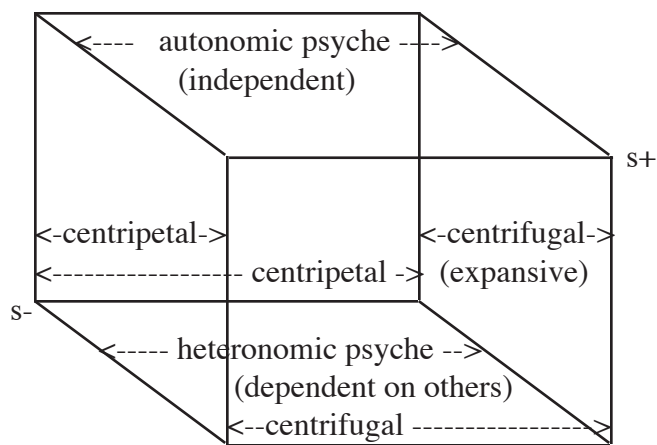
Representative Figures: s- = Albert Schweizer, Francis of Assisi, extreme: Sacher-Masoch

s+ = extreme: Hitler, Stalin [both also p+ (megalomania) and p- (projective paranoia)], Marquis de Sade; more modern: the main character of the movie "Hurt Locker" [who also exhibits e-]: Sergeant First Class William James.

Autonomy: The quality or state of being independent, free, and self-directing; individual freedom. The sovereignty of reason in the sphere of morals: possession of moral freedom, or self-determination, power of the individual to be self-legislating in the realm of morals--opposed to heteronomy.

Heteronomy: A subjection to something else as a subordination to the law or domination of another (as in political subjection) or the condition of lacking moral freedom of self-determination: the will is obeying laws not of its own making--opposed to autonomy.

s+ and s- Factors [Borg] Page 2



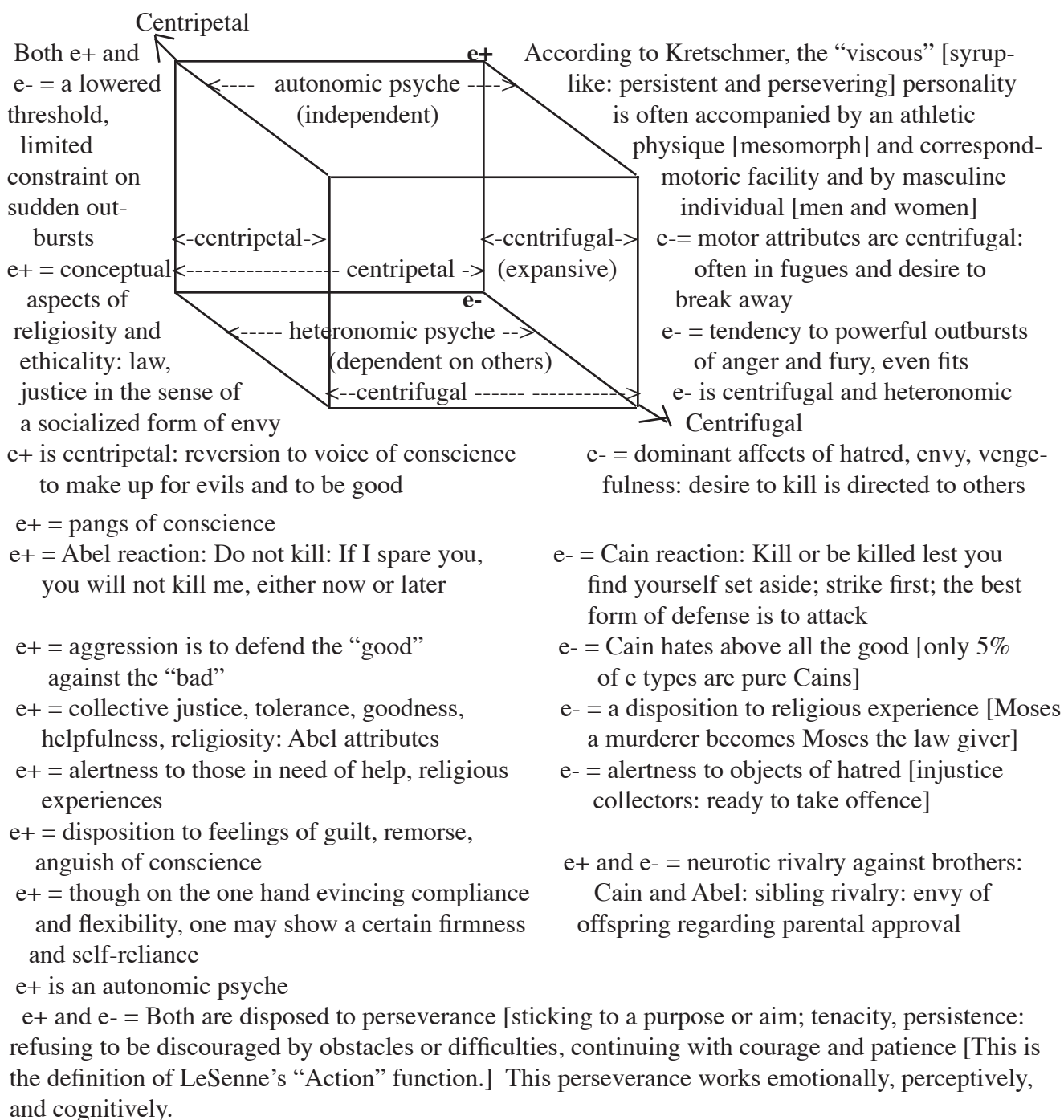
s- = aggressions self-directed and involve efforts to curb them
 s- = personality is heteronomous: relying on others
 s- = self-sacrifice, willingness to serve, humility

s+ = masculine constitution
 s+ = personality is autonomous: independent
 s+ = the “triggering scheme” for attraction for type is a feminine woman (or man)

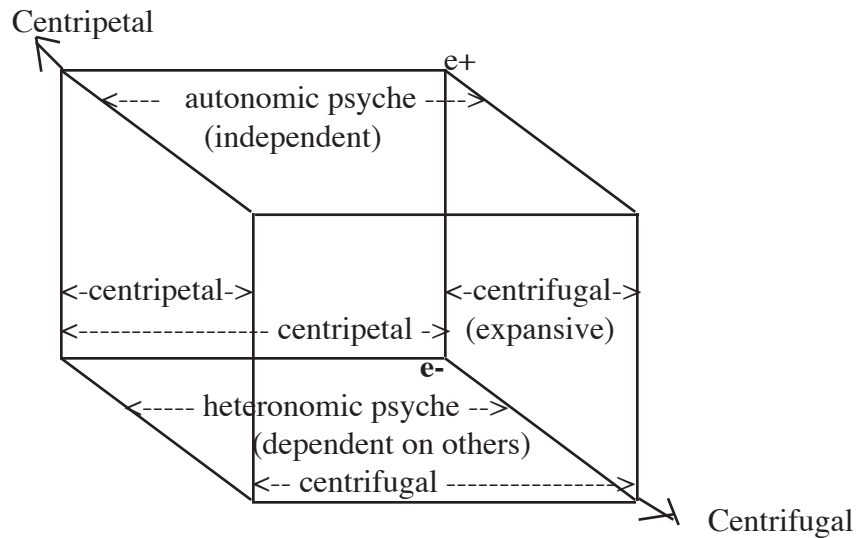
e+ and e- Factors: The Paroxysmal Factors [Borg] Page 1

Paroxysmal = self-preservation by sudden outbursts (paroxysms) to protect themselves against threats in their environment; in humans, also against unconscious impulses and dangers.

Humans ethicality is in the e factor: conscience guilt.
Factor e is manifested in sudden, crude, and violent affective outbursts.



e+ and e- Factors: The Paroxysmal Factors [Borg] Page 2



Color System: red for both e- and e+

Attractions: e+: epileptics and its psychic equivalents

Occupations: e+ = professions and vocations in the sphere of religion: ministers, monks, nuns
Also professions involving helping and saving others.

e- and e+= fire men since they deal with fire and rescue. Also those who work to dismantle explosives as did the main character in "The Hurt Locker."

Representative Figures: e+ = Jesus of Nazareth

e- = Mr. Hyde in Stevenson's novel: a tendency to evil, i.e., fury, anger, vengefulness, feelings of envy, desire to kill: the Cain Complex.

e+ = Doctor Jekyll in the same novel: a tendency to do good.

e- and e+ are twins and can be in the same person as in the above case. Also Moses was e- and e+: Cain (e-) and Abel (e+).

e+/-, e+, e-: Dostoevsky, Vincent van Gogh

In *The Brothers Karamazov* by Dostoevsky: Alyosha was a priest and e+; Smerdyakov, an epileptic, was a murderer and e-; in *The Idiot* by Dostoevsky, Prince Myshkin was e+ and Rogozhin, the murderer, was e-.

Saul (e-) became Paul (e+) on the road to Damascus.

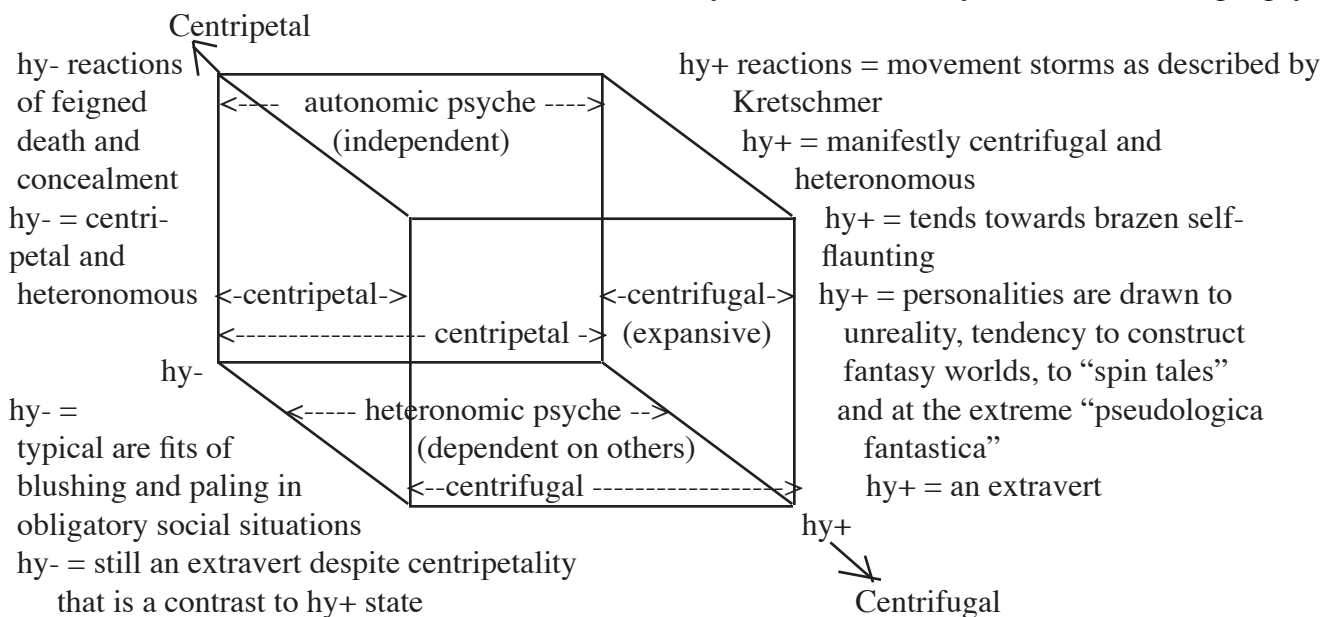
e- = Many military commanders such as Caesar and Napoleon have the e- component.

(Martin Achnich in *Der Berufsbilder-Test* puts e- in a positive light as a person with energy: mental energy, dynamic, courageous, striving for independence, need for movement, need to change places. He contrasts the e- [life spirit and energy] to s+ representing body power. e- uses s+ energy.)

hy+ and hy-: The Paroxysmal Factors [Borg] Page 1

Paroxysmal = self-preservation by sudden outbursts (paroxysms) to protect themselves against threats in their environment; in humans, also against unconscious impulses and dangers.

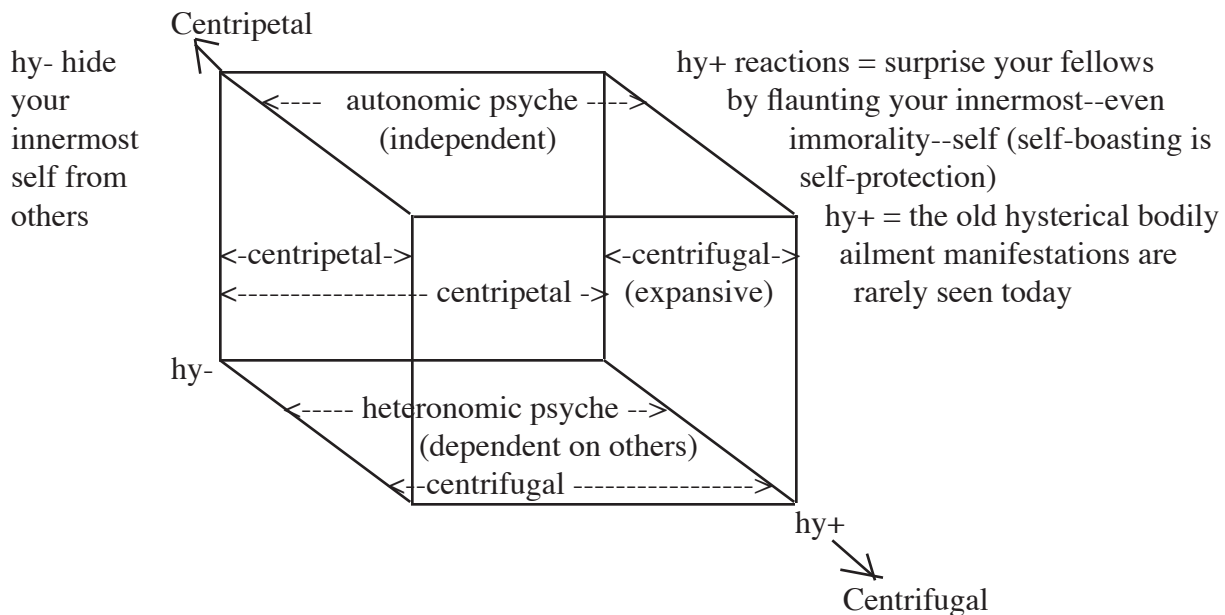
Humans morality is in the hy factor: shame and guilt [e factor = conscience and guilt].
Factor hy is manifested in display and concealment of fine affects.
hy factor related to hysteria [e factor to epilepsy]



hy- = evinces a desire to evade collective control
hy- = emotionally these personalities are characterized by a sense of shame
hy- = a tendency to conceal from self and others
hy- = voyeurism in place of exhibitionism
hy- = defense strategy of rejection is strong
hy- = erotic wishes are central with Oedipal triangle setting but more surreptitiously than hy+ person
hy- = rejections thwart them
hy- = has moral concerns up to moralism
hy- = susceptibility to suggestion
hy- = a tendency to live in fantasy worlds, daydreams, especially of an erotic nature
hy- = a desire to observe
hy- = characteristically withdrawn and desire to avoid notice
hy- = removal of problems via rejection, or non-seeing, or non-hearing

hy+ = self-display and exhibitionism
hy+ = emotionally marked by a craving for recognition, shamelessness, a desire for self-exhibitionistic self-revelation both physically and psychically, nevertheless resorting to quickly switching roles
hy+ = love of self (also in conjunction with k0 p+ or k+ p+)
hy+ = eroticism is central (with Oedipal triangle)
hy+ = a weakly constructed ego, identifies with others (role-playing), imitation (also of sicknesses)
hy+ = all in all, an enhanced susceptibility to suggestions
hy+ = reality is confused with fantasies; thus, one is unreliable
hy+ = a desire to transgress moral norms, thinking one must make an exception to oneself
hy+ = prime concern is to be to the fore: theatrical self-display, a desire to be noticed, alertness to and search to satisfy this craving

hy+ and hy-: The Paroxysmal Factors [Borg] Page 2



Both hy+ and hy-:

- are unreliable for themselves and others,
- have a flight into fantasy worlds, mythologies, pseudosciences like astrology, tarot cards, palmistry (all this applies more to hy+ personalities)
- have their imagination merge with reality, hence unreliability,
- have a bent for lying, in extreme cases, become pathological liars,
- their ethicality gives place to morality: what appears outwardly to be legal--if not to be proved otherwise--can involve no guilt.

Occupation: hy+ = above all “show” professions, among actors, particularly “stars,” the diva type, models, fashion artists, cosmetologists, many celebrities. Also politicians with a marked need for self-justification and self-assertion [not true for all politicians]

Occupations: hy- = desire for prominence only indirectly: photographers

Representative Figures: Above all many theater stars who “steal the show.”

hy+ = Scarlet O’Hara in *Gone With the Wind*.

hy- = Ashley Wilkes in *Gone With the Wind*.

Color system: hy+ = yellow

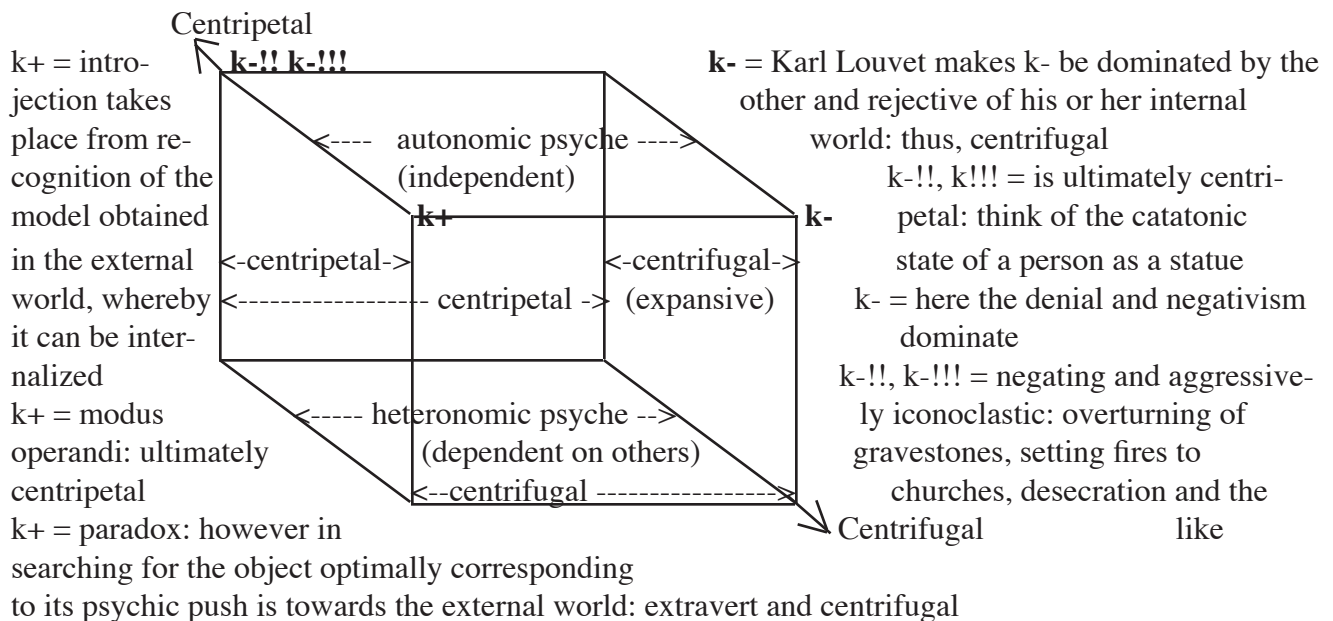
hy- with men: green

hy- with women: blue, sometimes red and even yellow.

k+ and k- Factors [Borg] Page 1

k+ is the elementary function of introjection:
centripetality
k+ manifests limitation of the ego (egosystole):
the ego introjects some central object as a model
in order to find the right one in the external world

k- represents contraction of the ego, too, and
also constrain by negation: in this sense, it is
centripetal; however to negate one must first
turn to the external world: extraversion and
centrifugal [it subordinates its inner needs too]



Color System: k+ = plus yellow (for extraversion) and minus violet (against mimosa-like incapacity of the narcissistic ego for fusion with others: the risk of losing oneself). Borg also states plus green for constructive k in both men and women as is the case with p+. Thus, there are problems with exact placement of the colors for k+ and even k-. Lüscher (1974) has plus green as autonomous and this matches k+ as green. Borg has plus k+ as heteronomous however. Karl Louvet states that k+ is dominated by the self in its sensuous and material areas: thus, k+ is autonomous.

k-!!, k-!!! = an extreme: plus black: inhibition, denial, destructiveness. Because of this k-!! and k-!!! are placed in a different position on the cube.

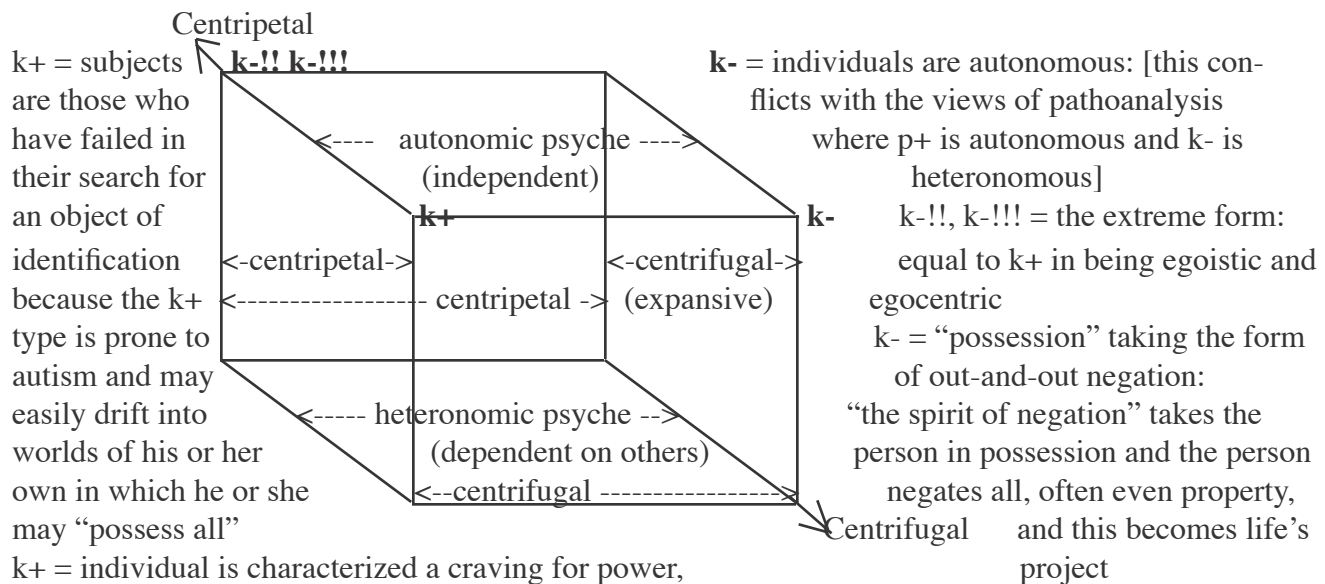
k+ = This is Janus-like: it is concentric (centripetal); thus, the self comes first and is autonomous, but its interest is material and external (centrifugal). k+ on the cube is stationed at the juncture of centripetal and centrifugal, echoing this Janus-like quality. Sometimes, Borg states that k+ color choice is plus blue (centripetal) and at other times plus yellow or plus red, which is centrifugal. The centrifugal choice is based on the emphasis on extraversion and the material. Lots of choices here.

The ultimate placing of k+, k-, k-!! and k-!!! on the cube is based on Karl Louvet's and Szondi's emphasis that k+ is centered on the self and thus autonomous and yet has focus on the external world as its guide. k- rejects the desires of the inner world if they conflict with the norms of the collective, so its focus is on the material world and its norms. [Karl Louvet has this view: k+ is self-centered and k- is other-centered and both are focused on the sensuous and material.] Szondi stresses the change in the k- when it goes to an extreme as with k-!! and k-!!!. All these complexities will be mirrored in the descriptions of the k factors.

k+ and k- Factors [Borg] Page 2

k+ = main attention is directed toward search for an object [extraversion] and to recognition of the object, which alone makes introjection possible: centripetality k+ = those failing in introjection are dogged by the repetition compulsion

k- = the urge to constraint applies equally to the affects: a certain coolness, coldness, and inhibition in emotionality [denial of the inner world] unless it agrees with the demands of of the models in the external world]



k+ = individual is characterized a craving for power, a desire to dictate, egotism, a "cool" type to say the least

k+ = If introjection--identification--goes astray as in extreme cases--the result is a narcissistic out-and-out autistic ego evincing the desire to possess all: for example: "knowledge is power."

k+ = this nature displays a desire to introject its models--hence a positive and alert disposition and an outwardly-oriented interest

k+ = this type is at bottom heteronomous because it constantly intojects and is thus dependent upon objects [However k+ is placed on the cube in an autonomous position as this agrees more to Lüscher color of green (+2) and Karl Louvet's making k+ be dominated by the self. On the cube, k+ is at a juncture of centripetal and centrifugal, reflecting its Janus-like nature]

k+ = emotionally: possessiveness (to have everything)

k+ = Narcissism connected to owning [k+ must have the the material] k+ = egoism and ownership

k+ = egocentric [in the sense of concentric: all is focused on self and one's possessions, people and things]

k- = banality: operation with trivialities, truisms --> negativism --> sarcasm --> malicious talk (profanity)

k-!!, k-!!! = Primal affect: castration (Schotte)

k- = this type correlates with testing of reality in matters of non-acceptance [this also applies to the inner self and its needs]

k- = extraversion evinced in mapping out areas of rejection and "deletion" in one way or another

k- = negation, rejection

k- = cognitively: testing of reality: rejects the unacceptable

k- = desire for power realistically controlled and restrained

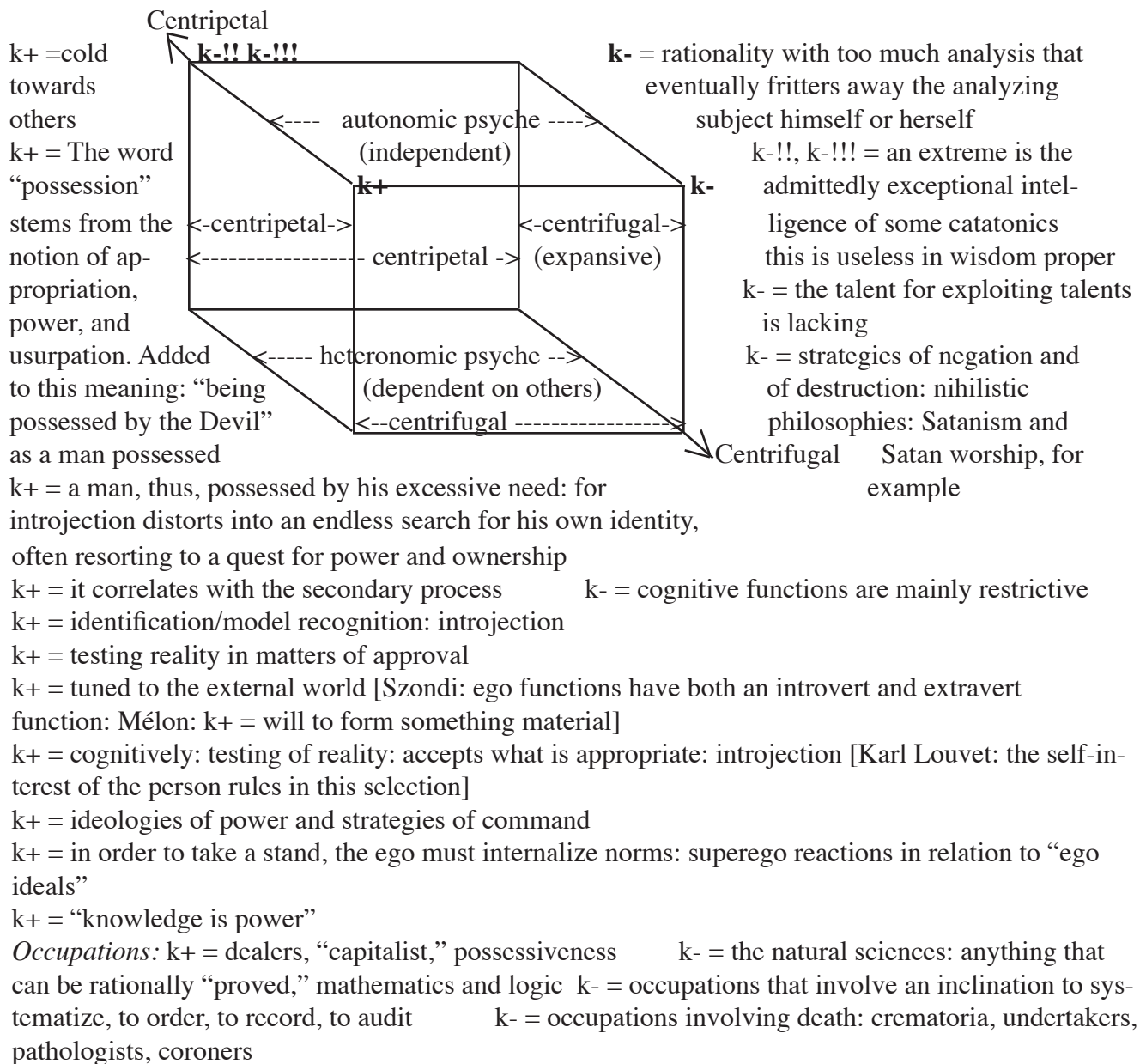
k- = order and the logical and rational aspects of the world constitute the character's resources

k- = the imminent danger lies thus in a "dissective" wisdom: everything must be analyzed away

k+ and k- Factors [Borg] Page 3

Representative Figures: k- = Calvin and Cromwell as iconoclasts

Literary Figures: k- = Goethe's Mephisto as the spirit of negation and Stravrogin in Dostoevsky's novel *The Possessed*

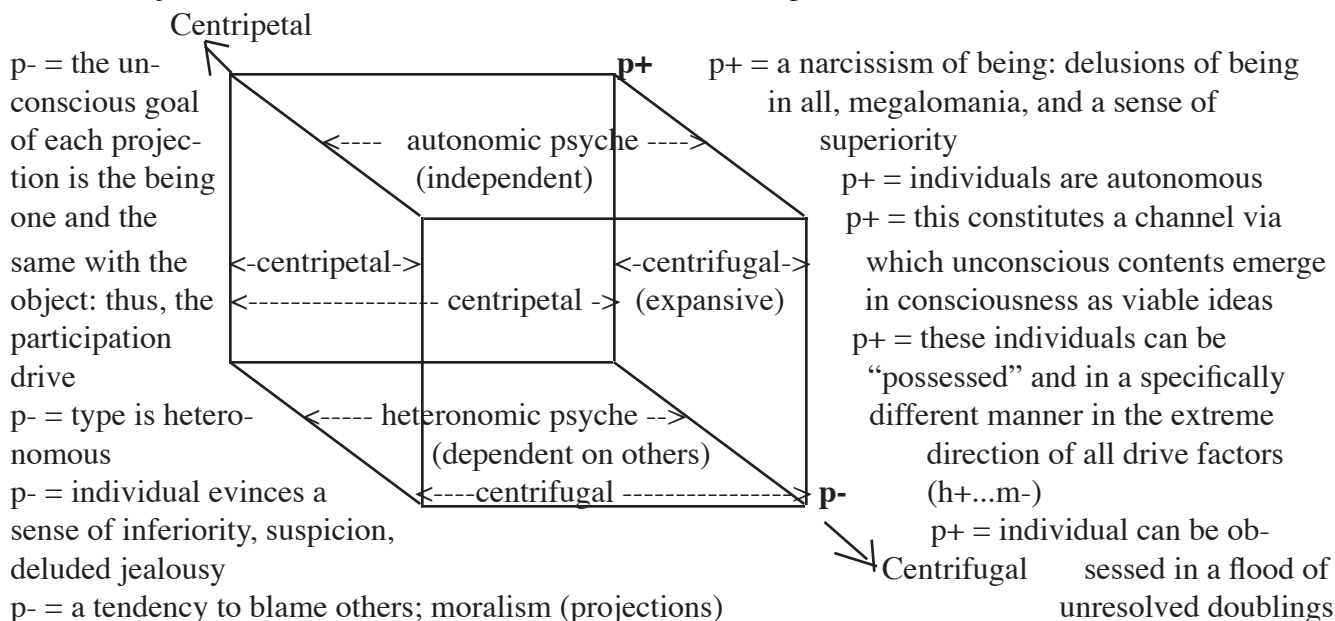


Literary Figures: k+ = modern: the Clint Eastwood character Walt Kowalski in the movie *Gran Torino*: a man possessed with his car and "cold" to his neighbors initially: a character that has some conversion like Scrooge in Dickens' story.

p+ and p- Factors [Borg] Page 1

p- expands the self by means of identification with “leaders” and ideologies
 p- is the primary, most primitive aspiration of the ego, a reflection of the power of the unconscious on some object in the external world

p+ = inflation is an unconscious basic desire to double oneself and to achieve doubling of being and, thus, bisexuality in itself
 p+ = the desire for completeness and, thus, perfection



p- = the unconscious goal of each projection is the being one and the same with the object: thus, the participation drive

p- = type is heteronomous

p- = individual evinces a sense of inferiority, suspicion, deluded jealousy

p- = a tendency to blame others; moralism (projections)

p+ = a narcissism of being: delusions of being in all, megalomania, and a sense of superiority

p+ = individuals are autonomous
 p+ = this constitutes a channel via which unconscious contents emerge in consciousness as viable ideas

p+ = these individuals can be “possessed” and in a specifically different manner in the extreme direction of all drive factors (h+...m-)

p+ = individual can be obsessed in a flood of unresolved doublings

Color System: p- = plus violet in first place: magical identification aspiration to participate: minus grey (to counter isolation)

p+ = masculine egos have a preference for centrifugal colors (plus red and plus yellow) and feminine egos prefer the centripetal colors (plus blue and plus green). Gender, whether real or subjective, plays a big role in color choice among the inflatives. [See Borg, 2004, pp. 123-127, for his deductions on this matter]

p+ = plus green is the color of the ego: autonomy in both men and women; this is true of the Sch k ego too. [Borg has many color choices for p+, all depending on the specific conditions [Borg, 2004, pp. 127-130.]

p+ is placed on the cube at the juncture of centrifugal and centripetal to reflect this complexity; p+ must be on the autonomous section, both in the Szondi and Pathoanalysis schools.

p- and p+ evince a psychic disposition to introversion, at least in p+ states since the psyche is constrained to turn in the direction from which these contents emanate, that is, inwards.

p- = Borg sees the *normal* state of projection as centrifugal: this entails an enlargement of the ego by projection to outward objects: the identification with something greater than the self and the desire to be one with the leader.

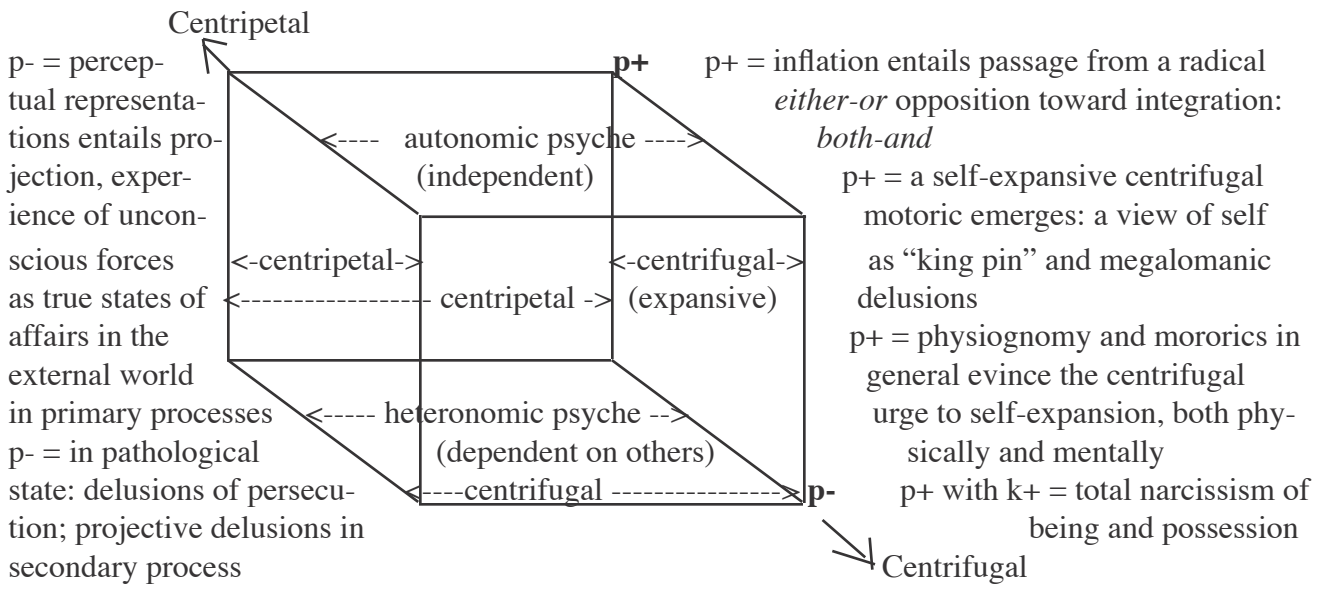
p- = Borg sees the pathological state of projection (persecution complex) as centripetal: receptive and passive

p- = Thus, Borg states that p- is centripetal and centrifugal, dependent upon whether p- is normal (centrifugal) or pathological (centripetal)

p+ and p- Factors [Borg] Page 2

p- = cognitively: primitive p- “follow me” and participation ideologies
 p- = attraction to collective and magical ritual and magical modes of thought [Dionysus] on some object in the external world

p+ = cognitively: creative ideas emanating from the unconscious, insights, inspirations, of ideas; however, their realization generally lagging behind



p+ = inflation expands the psyche in that here new material from the unconscious is continually emerging into consciousness
 p+ = Szondi stresses the doubling of the psyche inherent in all of us of man and woman, God and Devil, good and evil.

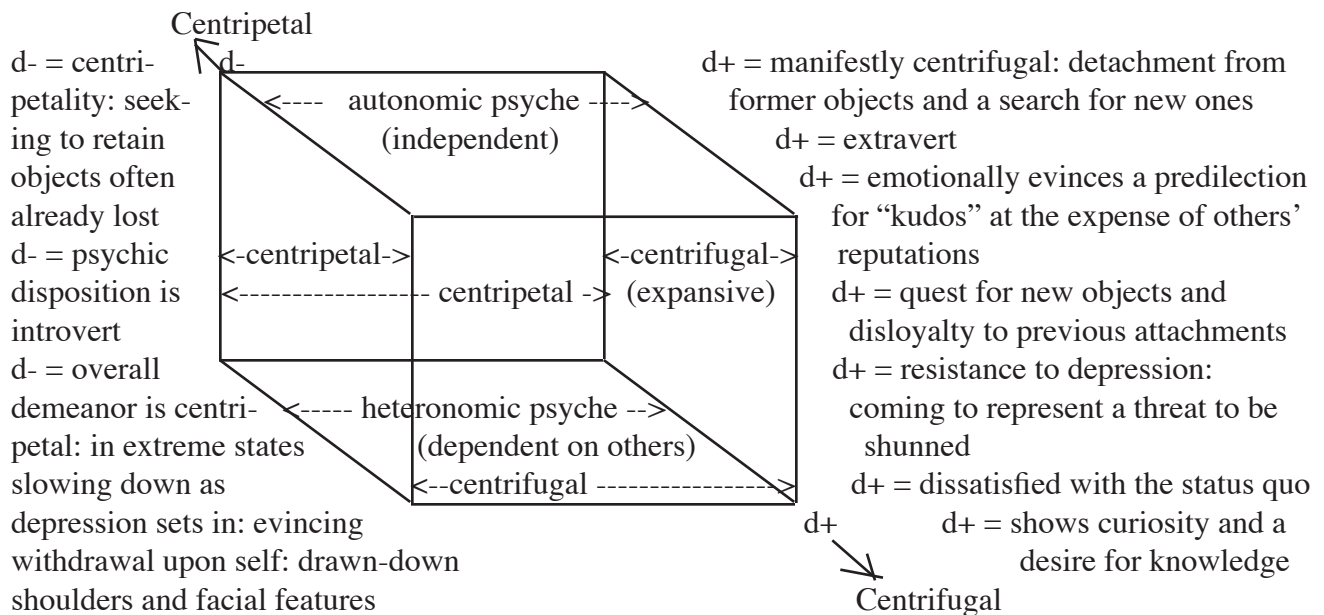
p+ = the delusions of superiority and grandeur are oriented outward, which presupposes the prior molding of unconscious stimuli--in contrast to p- states--into *ideas and ready attitudes*
 p+ = a storehouse of models, particularly functions of the primary process: initiation of crucial matters by projections and fantasy images

p+ = intuitions often more abundant than realistic observation and rationalization
 p+ = content is forthcoming but no formal yield if k = 0
 p+ = without k+ and if its models based on realistic identifications and formulation are entirely lacking or seriously inadequate, strategies are ineffective
 p+ = thoughts of omnipotence that can only be overcome by transcendence to the “beyond”; otherwise, this person becomes a god

Occupations and pursuits: p+ = inventors, scientists of the spirit, investigative professions (schizophrenic spectrum) as in many psychiatrists and psychologists, especially in the clinical field
 p- = good fellow-travelers, subordinates; the p- spectrum involves a tendency to suspiciousness: perhaps in some cases leading to a career in criminal investigations; custom official
Literary Figures: p+ = Don Quixote. *Real Representatives:* p- = the yes-men close to Hitler and Stalin and many other leaders; the fawners of any leader

d+ and d- Factors [Borg] Page 1

The sexual drive (h and s) does indeed involve the matter of how the individual approaches and attaches to objects emerging in this sphere--*whether the "seeker" possesses the capacity to attain new objects and how durable any attachment proves. And here the d factor is operative: d+ entails the search for new objects; d- involves the maintenance of relationships established.*



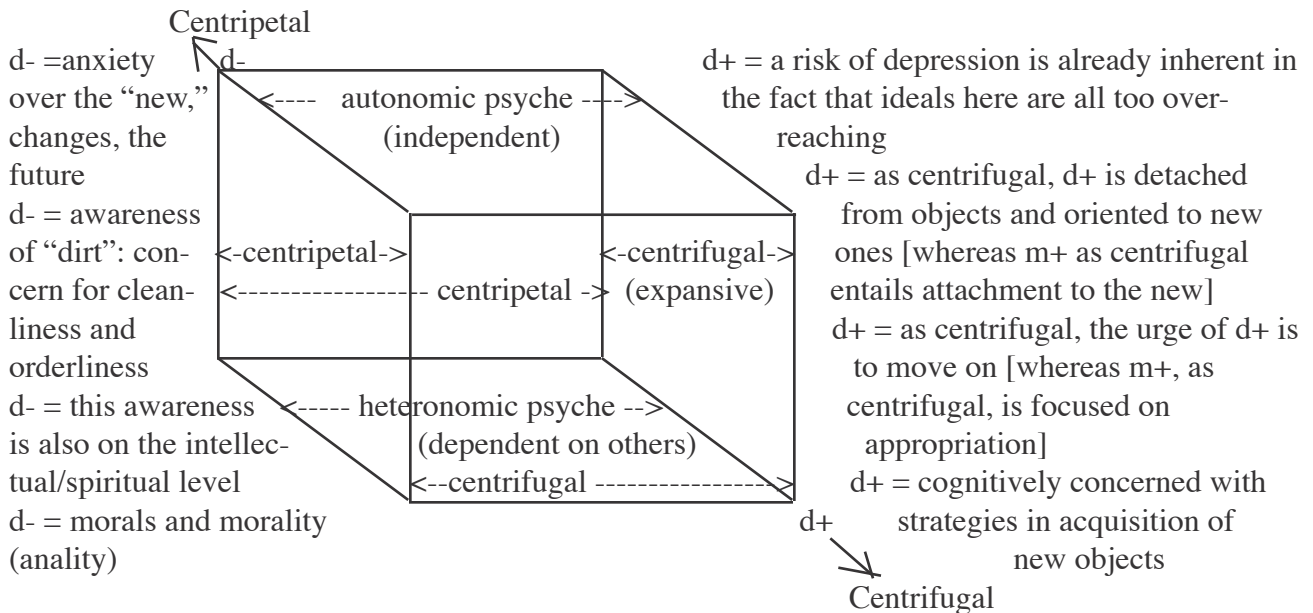
d- and d+ = an unconscious aggressivity directed towards the cause of the "loss"

d- = tendency is towards self-denial for the sake of others
d- = faithfulness: anal: clinging and holding onto
d- = attachment to objects already lost
d- = orientation to the past
d- = character shows an aura of sorrow, melancholy, depression
d- = shows a sense of guilt, inferiority, insignificance
d- = anality: thrift, miserliness, conservatism
d- = intense Oedipal bond
d- = aggression may also in many cases emerge in the form of moralization: others ought to be thrifty, clean, pure, morally irreproachable and faithful
d- = autonomous: their sorrows suffice for them
d- = fantasy images, memories of lost objects, real or imagined

d+ = a Revolutionist
d+ = a desire to throw away or give away former objects
d+ = extravagance: anal: incapability to cling or to hold onto
d+ = heteronomous: dependent upon the "ever-new" and its acquisition
d+ = unfaithfulness: anal: incapacity to cling or to hold onto
d+ = individuals betray a perpetual anlage [foundation for subsequent developments] for eternal search--always focused on a future goal
d+ = "die blaue blume" ["the blue bloom" is a central symbol of Romanticism. It stands for desire, love, and the metaphysical striving for the infinite and unreachable.]

d+ and d- Factors [Borg] Page 2

Color Scheme: d- = acceptance of depression: plus black or even plus grey
 d- = denial of depression: plus green (or plus yellow or plus red)
 d+ = plus yellow (and minus blue)



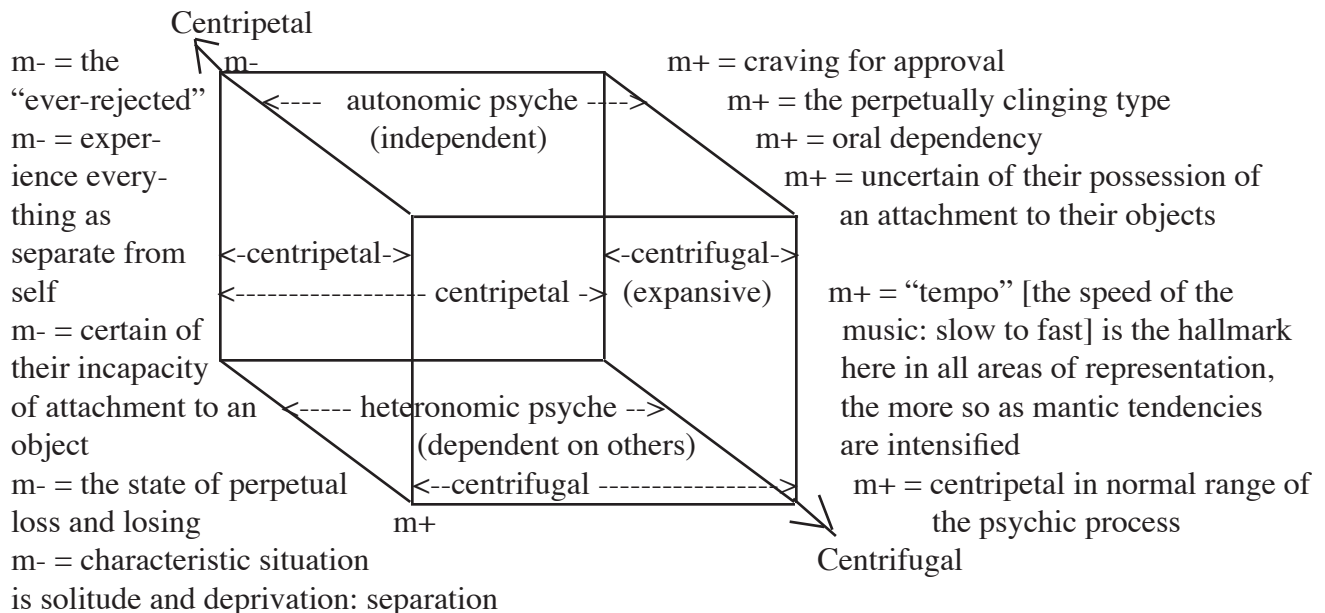
d- = cognitively evolves strategies of loyalty
 d- = shows prerequisite for a good memory in the propensity to delve into and to cling to things of the past
 d- = as centripetal, is reluctant to relinquish the old: retention (in some case already illusory [whereas m- as centripetal is already detached: rejection])
 Attractions: d- = especially the anal concern about the “evanant” [the disappearing]
 Occupations: d- = loyalty to “things,” worship of “anything old” for its own sake: thus museum attendants, antique collections and dealers
 d- = occupations entailing collection and preservation; occupations involving money and property, miserliness, compiling, stinginess
 d- = The depressive aspect of Hamlet, his Oedipal attachment to his mother; his hate of his step-father
 d- = Scrooge in Dickens’ story

d+ = cognitively concerned with philosophies
 d+ = a desire to throw away or give away former objects
 d+ = concerned as curiosity and a desire for knowledge
 d+ = a desire for upheavals; elimination of the former state
 d+ = anal concern about the “evanant”
 d+ + professions: shirkers! seafarers, adventurers; in general, the revolutionary type [others like the nihilistic, the k- group]
 Representative Figures in Literature: d+ = Don Juan in his faithlessness and quest for new objects
 d+ = Gideon Zadok in Leon Uris’s *Mitla Pass*. He’s filled with a fear of loneliness, is unfaithful, ditching his old loves for new ones. The character echoes Leon Uris’s own.

m+ and m- Factors [Borg] Page 1

Factor m is manifested as a propensity to attach to objects felt to be needful, while the d factor entails a search for and pursuit of new objects.

Szondi maintains that the h factor alone represents Freud's libido element proper and its pertinent pursuit of an object. Szondi's view is that libido objects are simply a special case of objects generally essential to the psyche.



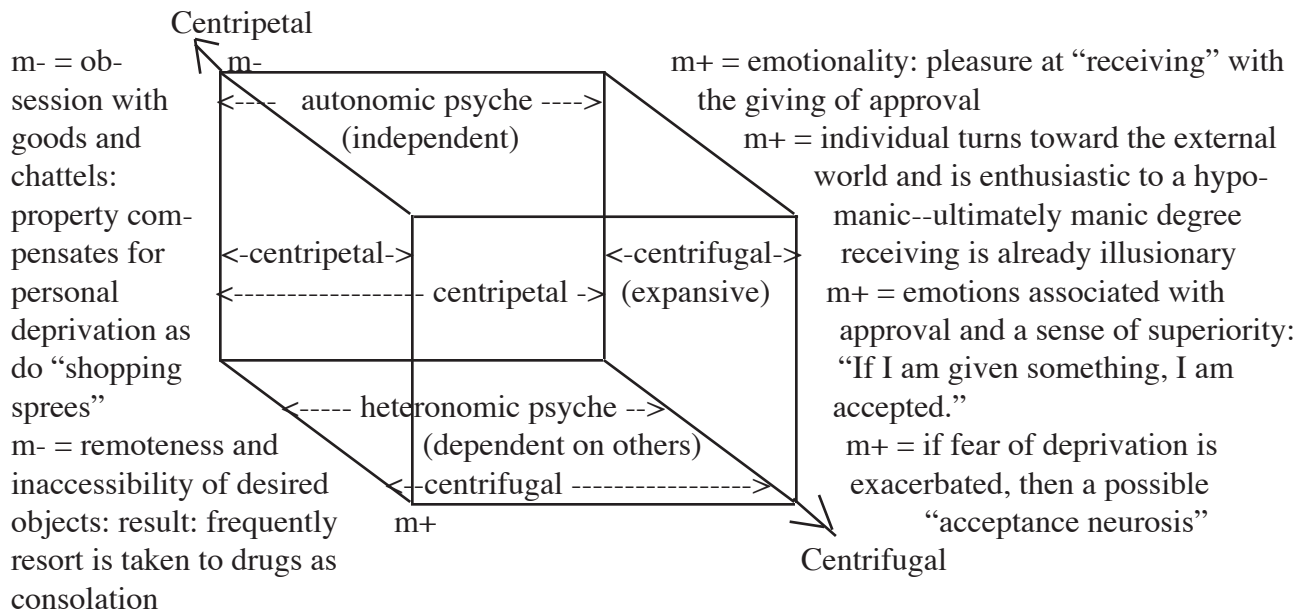
The Color System: m+ = plus blue with women and with men with feminine characteristics
 m+ = plus red with men and women with masculine characteristics
 with minus black and minus grey
 m- = plus black (inhibition) or plus grey
 with minus green and minus yellow

m- = centripetal
 m- = Szondi: manic-depressive states emanate from this factor constellation
 m- = escape from this painful condition: the use of drugs and this is centrifugality and extraversion
 m- = the extreme is the time when the individual abandons objects and is left rejected: centripetal
 m- = emotionally: an area of gratification and deprivation, especially in manic states wherein underlie desperation: the clown's sorrow from oral deprivation, loneliness, and separation from all contacts
 m- = oral frustration: passion for acquisition
 m- = kleptomania? drugs

m+ = attachment to and thus acquisition of new objects and the desire is ever present and dictates the ground-note of the psyche
 m+ = the above propensity is manifested in a rapid and light speech rhythm
 m+ = in a pathological tainted hypomanic state: centrifugal and extravert
 m+ = among the oral type a pycnic constitution [*pycnic* means compact: endomorph-mesomorph combination] is not rare and there is a desire for closeness and touch
 m+ = centrifugal for masculine
 m+ = centripetal for feminine
 m+ = oral pleasures

m+ and m- Factors [Borg] Page 2

Representative Figures: m+ = the Italian composer: Rossini; many male chefs; Julia Childs m+ = Beethoven: bipolar, circular temperament; Sibelius: also bipolar m- = Leoncavallo's Pagliaccio and clown roles in general: the type suffering total loss of object in life m- = those living on the fringe: m- individuals are not survivors



Primal Affects: "I want to go back to the womb as life makes me unhappy.": the m- sufferer m- = individuals are autonomous: deprived of and detached from everything m+ = individuals are heteronomous: in need of the approval of others

m- = cogitative strategies: here the character- istic life situation is met with the interpretations of the loser's desire to withdraw from the world m+ = subject of feminine internal gender (mostly women) seek approval via personal feedback from social relationships in the here and now: centripetal

m+ = subjects of masculine internal gender (mostly men) seek approval by a way of achievement in both quantity and quality: centrifugal: one has to go out to the world and fight for a place in the sun

m+ = perception through the senses, above all taste, smell, orality m+ = propensity to perceive required objects m+ = sensations of mouth and stomach: a taste for alcohol: for example: the pot-bellied guzzler [endomorph] m+ = extravagant cravings prevails in other sensory fields

Occupations: m+ = a manic-depressive spectrum with professions requiring eloquence: some politi- cians, persuaders such as salesmen and con-men m+ = professions involving contact: communica- tions, reporting m+ = professions or jobs involving food: cooks, for example

Body Types: Kretschmer's psycho-cyclothymic [endomorph and endomorph-mesomorph] belongs to the m class.

Comments to Prof. Jaakko G. Borg's book:

Drive Emotions and Color Preferences: Szondi's Personality Theory in the Year 2004.

In this book he describes the further development of his BEL (Borg-Ekman-Lüscher) color test. On page 88 of this book he states:

If Lüscher's eight color series is run twice, as Lüscher himself recommends, a summing of the results of the two runs will produce figures fully comparable with those from the BEL.

Reading this statement I became enthusiastic, as Borg's extended studies in the year 2000 [*Szondi's Personality Theory in the Year 2000*] had already shown a correlation between Szondi's factors and Lüscher's colors. If these were correct it would mean that, in addition to the basic Lüscher interpretation, one could apply much of the collected knowledge already presented by Szondi's research. **This meant an immense increase of potential valuable information, based on only 12 minutes testing!**

It looked, moreover, that Freud's famous metaphor of "**The Shattered Crystal Theory**," (1936 in *Die Zersetzung der Persönlichkeit*) without great theoretical problems even might apply to the Lüscher test. Lüscher's eight colors might be interpreted from the same theoretical outlook as he applied it to the eight Szondi factors.

After this short theoretical introduction follow herewith some of the terms Borg and Lüscher had in common:

1. a). **Autonomous**, (Field independent. A law onto Oneself.) **Authoritarian, Directive. +2 +3 Green and Red.** (Centripetal [concentric] movement toward the self [green] - centrifugal [ex-centric] movement outward from the Self [red]) or **Major** (Sexual Index, subjective experienced **Masculinity**).* [See explanations of terms in End Note.]

1. b). **Heteronomous**, (Field depending. Subject to Another's law). **Receptive, +1 +4 Blue and Yellow** (Centripetal [concentric] movement toward the Self, the centre [blue] - centrifugal [ex-centric] movement outward from the Self [yellow]). Suggestible. **Minor** (Sexual Index, subjective experienced **Femininity**). Note: "minor-tonality individuals seek personal feedback, even to the point of dependency."* [See explanations of terms in End Note.]

2a) **Integration** (sociability) **+1 + 3 (Blue and Red)** versus

2b) **Differentiation. +2 +4 (Green and Yellow)** was another valuable factor one could find in Lüscher's classification.

With these qualities in mind, and especially based on the interrelation of the four basic colors, one can easily draw important conclusions: for example, to indicate to which "potential psychiatric class" the client might belong. But of course this presupposes a thorough knowledge of the significance of the colors.

The Phenomenal Modes of Experiencing Colors:

Prof. Borg explained them in the following way [Borg, 2004, pp. 74-78]:

Lü. 3. Red

As a color experience red is inherently centrifugal. Lüscher also characterizes it as autonomous, independent, self-sufficient.

"Preference for red indicates a desire for activation in general, on the one hand in the erotic direction, but also, depending on the situation, in the direction of aggression." "A subject who is himself forceful, vital, energetic -- and thus has the self-confidence red presupposes -- will incline to red; one who is weak and encounters something powerful will experience red as threatening" (Lüscher 1974, p. 6).

Thus:

(+3) = Attraction (*Hinwendung*); "A desire for experiences, a craving for stimuli" (Lüscher 1974, p. 45); autonomy, centrifugality.* [See explanation of terms in End Note.]

(-3) = Rejection (*Gegenwendung*); "Fear of excessive stimulation, excessive demands, exhaustion (*Ibid.* p. 45); contrary to the foregoing this is negation of centrifugality, which means centripetality. Autonomy is lacking and feared; hence a tendency to heteronomy, especially if blue is placed first.* [See explanations of terms in End Note.]

Lü. 4. Yellow

As a color experience this is also centrifugal, possibly even more so than red. According to Lüscher yellow is nevertheless heteronomous, lacking in self-sufficiency, resorting outside itself. "Yellow is preferred by subjects who seek changed, liberating conditions in order to find outlet for built-up tensions in the desired way, to develop more happily. They desire liberation from burdens, or detachment from some relationship which they

find distressing in the dependency it entails." (*Ibid.* p. 19). (They want to be independent.)

Central here is on the one hand "increased activation," but at the same time a "growing tendency to seek outlet and release of tension in a search for the new."

Thus:

(+4) = *Hinwendung*; "A craving for things distant, for freedom, flight from problems"; Centrifugality, Heteronomy.

(-4) = *Gegenwendung*; "Fear of openness, of loss and defeat, fear of change." (*Ibid.* p. 45). Centripetality and rejection of heteronomy.

Lü. 2. Green

As a color experience this is centripetal and autonomous.

(+2) = *Hinwendung*; "A need for independence and recognition" (Lüscher 1974, p. 45). The subject seeks to barricade himself within his own self -- in other words, centripetality and autonomy in a full sense.

(-2) = *Gegenwendung*; "Fear of confinement and dependency, fear of situations of compulsion" (*Ibid.* p. 45); opposite to the foregoing: centrifugality, especially if red or yellow is placed first.

Lü 1. Blue

As a color experience centripetal, if possible even more so than green; blue is relaxing, soothing, tending to surrender. According to Lüscher blue is heteronomous, i.e., non-independent, non-self-sufficient. This is understandable in the light of Lüscher's association of preference for blue with dependency, desire for close relationships -- i.e., heteronomy. Preference for blue evinces in all essentials the opposite of the inclination to red -- an overall desire for tranquility.

As it is generally observed (Borg 1988 and numerous other studies) that blue is a woman's preference; this can hardly be taken to entail a dimension of "cold blue - warm red" -- women are certainly not inherently cold.

The explanation for the phenomenon lies in all likelihood primarily in the fact that minor-tonality individuals seek personal feedback -- even to the point of dependency.

They are, in other words, heteronomous, whereas the major tonality is linked to centrifugality and autonomy, men usually choosing red.

Thus:

(+1) = *Hinwendung*; "A need for peace and relaxation." Centripetality and Heteronomic.

(-1) = *Gegenwendung*; "A stimulus vacuum, fear of lack and non-satisfaction" (*Ibid.* p. 45); that is, centrifugality.

Lü 5. Violet

According to Lüscher this color is characterized by mutually exclusive opposites -- in the fusion which produces it, red is active and exciting, blue tranquillizing -- a 'coincidentia oppositorum' (Cusanus). Binding here consists in an **intense desire to merge - object identification**.

Preference for violet has been held to evince a desire for magical identification -- Levy-Brühl's *participation mystique* (*Ibid.* p. 11). In this color centrifugal and centripetal so tend to cancel each other out that in appropriate proportions these oscillate, rendering it conflicting, ambivalent in tendency. If red is the stronger element the propensities of red will dominate, i.e., centrifugality; if blue, the centripetality of that color will prevail.

Thus

(+5) = *Hinwendung*; "If in the Lüscher test violet is placed first, this will invariably evince "faszinierte Intresse" and a need for sensitive identification. This, however, is of a completely different kind according as second place is assigned to drive-like sexual red or sensitive tranquil blue, ecstatic enthusiasm with all its possibilities for sensitivity " (*ibid.* p.12).

(-5) = *Gegenwendung*; "A subject, again, who rejects violet fears loss of independence in sensitive erotic surrender, fear of having to pay as price his own fearful egocentric selfhood " (*Ibid.* p. 13). (Matter-of-fact oriented?)

"Our culture leaves little space for violet - for sensitive identification" (*Ibid.* p. 13). It should be observed that although violet involves a merging of opposites, it remains nonetheless inwardly conflicting, even inchoate -- or rather civilized man experiences it as such.

Lü. 6. Brown

"Brown is a darkened orange, obtained when this is tinged for example with black. In the process the vitality of red is extinguished, suppressed, or "broken," as a painter might say. Brown has lost the active, expansive impulse, the forcefulness of red. What is left is vitality no longer actively assertive but passively receptive -- brown thus represents a vital physical-sensual emotion, the drive-like nature of Id determination. Hence preference for, indifference to or rejection of brown evinces **the subject's attitudes to his own physicality**. A subject who rejects brown as unpleasant is denying the vital state of his own body (*Ibid.* p. 21)."

This latter comment applies particularly to women; those who reject brown wish to be accepted as something other than bodily beings. Rejection of brown is constantly observed, especially in female subjects (Borg 1988, e.g. p. 106 and p. 155).

Orange is a centrifugal color, and, depending on the amount of black used in darkening, its effect will, as already noted, be offset and its centrifugality diminished, approaching centripetality until, via an ambivalent state, inhibition sets in as black predominates. According to the proportions fused, then, brown involves a struggle for balance between centrifugality and centripetality/ inhibition.

(+5) = *Hinwendung*; "Subjects who find themselves in an apparently inescapable conflict frequently prefer brown, a subdued, dull color. They no longer wish to deliberate; they shun reason and rational lucidity out of fear that they can no longer bear the life they are living. In suppressing reason they seek the refuge of a primitive drive state" (*Ibid.* p. 22). Here binding via suppression: one is prompted to ask whether the brown uniform of the German SA troops was not a coincidence.

(-5) = *Gegenwendung*; "Subjects who reject brown seek thereby to raise themselves above the drive-like instincts of the masses and gain attention as individual personalities" (*Ibid.* p. 22): brown moves to last placing.

Lü. (0) Grey

"The medium grey is not a color; neither light nor dark. It is completely devoid of stimulus and free of all psychic tendencies" (*Ibid.* p. 23). Grey evinces a "limit" of experience, an extremity.

Thus:

(+0) = *Hinwendung*; "A test subject who chooses grey -- that limit -- does not wish to be known, isolates himself from all influences in order to attain a stimulus-free state" (*Ibid.* p. 23).

Neutral grey is neither centrifugal nor centripetal and likewise neither autonomous nor heteronomous.

(-0) = *Gegenwendung*; "A subject who shuns grey activates himself out of readiness for stimulus and is distressed to be left unsatisfied (German: "zu Kurz kommen"). He desires to draw upon all possibilities to attain this goal and thus to achieve freedom from a stimulus-free state." (*Ibid.* p. 23).

Lü. 7. Black

"Black constitutes denial, the boundary at which the diversity of life ends. Black thus manifests the notion of nothingness (*das Nichts*), non-being in relinquishment, as death, denial in defiant protest" (*Ibid.* p. 25). "Black evinces the damming up of impulses, defense against them, rejection" (*Ibid.* p. 26). Preference for black does indeed indicate autonomy, although excesses in a pathological direction. (Destructive aggression SCH k-!!!)

(+7) = *Hinwendung*; "A subject who places black first is rising in defiant protest against his fate" (*Ibid.* p. 26).

(-7) = *Gegenwendung*; Does not wish to give up. Relinquishment means to him lack and distressing deficiency. A subject who finds black unpleasant -- statistically the most common observation -- finds it so difficult to give up in anything that he runs the danger of imposing authoritarian, inordinate demands (*Ibid.* p. 26).

=====

Moreover Borg describes, in his 2004 book, how he applied the Lüscher interpretation in a depth psychological way when he writes:

- **"The symptom is an expression of a repressed drive,"** by using fruitfully the selected first basic color (1,2,3,4) as the **"Symptom" (Compensation)** in contrast to the selected most negative color (1,3,4) (**Actual Problem**), which Borg theoretically interpreted as the **"Repressed energy."**

This approach really gives a surprising extra amount of diagnostically information in at most 12 minutes.

- This is mainly due to the way in which Lüscher's uses a **Cube model** in order to illustrate his theory. It corresponds perfectly with the way Szondi used the **Experimental Complementary Profile (EKP)** in his test!

Lüscher succeeds with the Cube model to show the dialectics of the client's 4 **basic colors** selection. By this model one can immediately see the color's **Foreground profile (FGP)**, the first positive position in its relation to the selected **Theoretical background profile (THP)**. The last is a negative position.

Lüscher based his psychotherapeutic conclusions on the dialectics of these two findings. For instance when the selection of Position one was Red and the last (negative) position Blue (+3 - 1), his therapeutic suggestion (Goal) was then to strive to turn around these positions and make the activation of the THP = (Blue/red, +1 - 3) qualities the goal of the therapeutic efforts in order to arrive at a better inner balance.

- Considering and applying Borg's conclusions to the color test, one rather easily can discover a correspondence between the Szondi Contact Vector (dialectic +1-3 resp- -1+3 to a "Manic-Depressive" picture); and the Ego Sch vector (dialectic +2-4 respectively +4-2 (Schizoid, Compulsions, Psychotic picture). Which means that, even with the color test, one can point out the potential crack in the client's personality. See Freud's *The Shattered Crystal!*

*End Note

On *Centripetal* and *Centrifugal*: Borg relates these concepts to tension: centripetal is accumulative, thus it builds up tension; centrifugal is dispersive, thus it releases tension [Borg, *Szondi's Personality Theory in the Year 2000*, p. 86]. Centripetal and centrifugal are both extremes.

Borg also equates centripetal and centrifugal in terms of direction: *Centripetality* is the movement towards the self and *centrifugality* is movement outwards from the self. [*Ibid.* p. 97]

Another idea that Borg relates and accepts is Lüscher's idea of *concentric* and *ex-centric* Ian Scott [*The Lüscher Color Test*, 1969, pp. 26-27] defines these two terms well so that one does not equate concentric with introversion and ex-centric with extroversion [something that Borg eventually does in his 2004 book]. "*Concentric* means 'subjectively concerned'.... Scott says that this is not to be confused with introversion, although an

introvert is concentric. "To be subjectively concerned is to be exclusively interested in that which is an *extension* of oneself, as well as being interested in the Self." He cites a person who talks and acts like an extrovert but the only things talked about are himself and all his family, possessions, and his interests.

Borg explicitly equates centripetal with concentric [Borg, 2000, p. 97].

More on Scott's ideas: "*Ex-centric* means 'objectively concerned' and is more nearly akin to extraversion than concentricity is to introversion. The *ex-centric* individual is interested in the environment, in the things and people around him, either from the point of view of impinging on and causing effects *on* his environment. If the former, he is being causative and therefore *autonomous* towards his environment; if the latter, he is being the effect of his environment and therefore *heteronomous*. *Autonomy* is thus the equivalent of 'being a cause,' while *heteronomy* is equivalent to 'being an effect.'"

Borg explicitly equates centrifugal with ex-centric [*Ibid.* p. 97].

On this same page, Borg states: blue and green are concentric and thus centripetal and that red and yellow are ex-centric and thus centrifugal. This agrees with Lüscher.

Borg then adds the Lüscher dimensions of *autonomous* and *heteronomous*: *Autonomous*, independent, a "law unto itself" for red and green and *heteronomous*: subject to other laws for blue and yellow.

Borg further adds to the situation by adding *major tonality* [which is the Szondi's *Dur* idea for masculinity] and *minor tonality* [which is Szondi's *Moll* idea for femininity]. Borg equates the extreme of *centrifugality* with masculinity and the extreme of *centripetality* with femininity. Borg distinguishes between the constitutional and actual sex against the subjective experience of one's sex [*Ibid.* pp. 101-102].

Hinwendung [turning toward] refers to the first two choices in the 8 color test; these choices are in the direction of satisfaction. *Gegenwendung* [turning against] refers to the last and the second-last choices and indicates rejection. As used above in the main text, *Hinwendung* refers to the goal of position one, and *Gegenwendung* refers to the last position, one of rejection.