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KOSIMA KOSMO, an artist of many talents (sculptress, ceramist and painter) and also a poet, has completed the first part of a vast anthroposcopy (the word she herself uses to describe it) research into human nature. Great spirits such as Assagioli and Krishnamurti encouraged her to go ahead with this as yet unparalleled psychological study. Her theory is that - quite apart from any physical resemblance - there exists inside each individual a specific animal personality which is the instinctive driving force that often, because ignored, becomes predominant.



The beast in each of us (and Darwin does not come into it) that makes us all belong to a human zoo of infinite variety, turns us into human reptiles or dogs, horses or cats, monkeys or lastly birds - people who are greatly misunderstood existing as they do, at the extremity of the human, and are beginning to fly beyond this often ferocious animal nature of ours.

Instead of venturing on a phylogenetic study based on anecdote and reminiscence, the Author plunges, bringing us with her, into the zoo of Today, exposing us as we really are. In this way we are helped to get to know ourselves from the inside, and to discover the beast that lurks in us, and learn how to master its strength.



This anthroposcopy is an intuitive science that is hard to demonstrate according to precise standards, yet one the Author shows she can handle masterfully, with humour and great propriety of language.

Once you begin to read this book you find it hard to put it down: the whole human zoo files past, fascinating you. You begin to recognize friends and enemies, discover that you are part of a vast evolutionary scheme and, finally, see yourself as you are beneath the drapes and capacity for gesticulation of your animal nature. Many doubts and problems are thus resolved that, remaining unsolved, had left you to suffer, floundering in the void.

From reptile to bird, the symbolical history is unfolded of mankind's urge to proceed, using instruments that are gradually

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NEW FRONTIERS IN THE PSYCHOLOGY OF BETTER SELF-KNOWLEDGE

THE ANIMALS WE ARE

According to Kosima Kosmo each individual resembles an animal internally and externally. Here is how to discover your own and other people's.

by PAOLA GIOVETTI

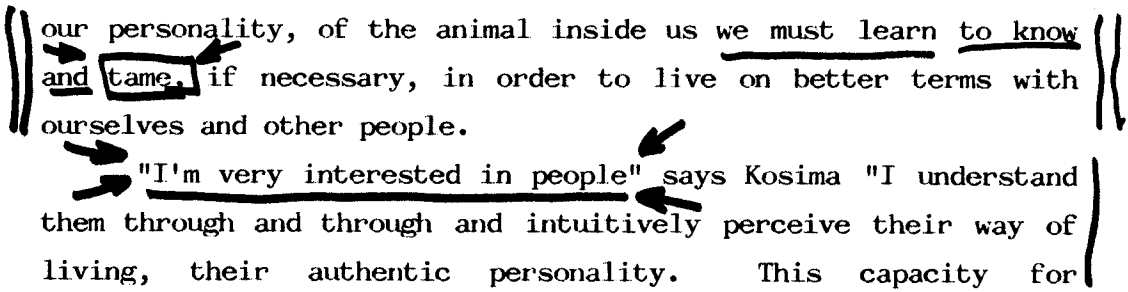
It may well happen that, before very long, as well as asking people which sign of the zodiac they were born under, we shall be asking "Which animal are you?". Far from being a joke or an impertinent question the animals we are involves a theory that was taken seriously also by the famous psychologist Roberto Assagioli, the founder of psychosynthesis. It was invented and developed in over twenty years of research and observation by Kosima Kosmo, a sculptress, painter and ceramist who lives at Cerveteri and has always been deeply interested in psychology. Her findings were published towards the end of 1989 as a most interesting and delightfully readable book entitled "The Animals We Are" (Edizioni Mediterranee).

Kosima Kosmo's theory may not yet, perhaps, be defined as a new branch of psychology, but certainly consists of something that can cast light on little-known aspects of our personality, the dark side of the psyche, an aspect we were unaware of but which explains why we behave in one way rather than in another.

This is, in other words, the discovery of the animal aspect of our personality, of the animal inside us we must learn to know and tame, if necessary, in order to live on better terms with ourselves and other people.

"I'm very interested in people" says Kosima "I understand them through and through and intuitively perceive their way of living, their authentic personality. This capacity for understanding people is, in any case, extremely useful for my work as a sculptress or painter. A very long time ago I began to notice the exterior likeness between animals and people.

Observing this more closely and paying long visits to the zoo, I grasped the fact that the way of life and movements of animals often correspond to those of human beings: i.e. that every exterior gesture, physical feature, tendency or behaviour pattern



of a given species of animal corresponds exactly to the gestures, physical characteristics and interior behavioural tendencies typical of certain human beings. That is to say that there are human lions and human gazelles, rabbit people and dog people. Then there are birds, monkeys, cats and snakes and so on, in all the infinite variety of the animal world. By studying people in this light, I became aware that it is just this animal personality that makes people so different from each other and causes incompatibility or sympathy, attraction or repulsion. Try, for example, to put in the same cage a lion and a gazelle and just see what happens! The same thing occurs if you put a human lion too close to a gazelle! On the other hand, bird and monkey people can get along with each other because they both "fly" through the air. Between cat and monkey, or dog and bird people there is a strong attraction, but then they quarrel..."

Kosima has condensed her theory and observations into a book of little more than two hundred pages. As you read it you make some extremely interesting discoveries and learn to see people in a different light, that makes for better understanding and tolerance. Within the limitations of these pages, we too can try, with the help of examples of famous people, to understand what our animal personality is like and how it is manifest.

Let us begin with the personality of human lions: they are generally of more than average height, carry themselves proudly, and are fascinating in an exotic sort of way. They often grow thick beards and wear their hair long, perhaps under wide-brimmed hats. The look in their eyes is always youthful, bright and penetrating, and they have strong "working-man's" hands even if they are intellectuals. A human lion may stand still for hours, but when worried paces up and down with a slow, firm but springy step. His bearing is regal and he always holds his head upright. A good example of a lion man is the tenor Luciano Pavarotti. Lion men like gambling and making conquests, not excluding those of women. Their weaknesses are a devotion to physical strength and spiritual impotence - they roar externally but are fragile inside themselves. Another typical example was Ernest Hemingway, who hid such spiritual suffering inside himself that it drove him to commit suicide.

People with the personality of birds tend to live in the clouds. They are often artists, especially musicians. They are inattentive, changeable, busy all the time, and vanish without your noticing it, only to return just as quickly. They are dreamers in the real sense of the word, incapable of "keeping their feet on the ground". These attractive personalities are able to take themselves off and have great need of freedom. If you shut them up in cages they sadden and pine away. There are, of course, a great many species of bird and we need to distinguish between them: some, such as hens and peacocks strut about on the ground, while others fly off to great heights. One special sort of bird personality is that of the ostrich. The personality of ostrich people is many-sided. They are both courageous and cowardly, tend to ignore difficult situations that need facing up to and appear to be unsteady on their long legs. An ostrich woman seems eccentric and unapproachable. She often hides herself under copious headgear and wears enormous dark glasses. Being sensitive and touchy, she panics if she feels she is being followed, rushing off to hide in some solitary place. Typical examples are the actresses Greta Garbo and Audrey Hepburn. An ostrich is a bird that has lost the art of flight, and people with their personality therefore often make errors of judgement and find themselves in impossible situations. Then, all they can do is run away!

A horse, on the other hand, is an animal with its feet on the ground, although never really firmly, seemingly alert for the chance to take off or make a dash somewhere. The corresponding kind of person is proud, highly sensitive, competitive, noble, vain, but often harsh and cruel. Vittorio Gassman is a typical example: rational, shy but proud, able to take off but only in leaps and bounds, competitive and at times overbearing.

According to Kosima's classification, Ernesto Calindri is a camel person: "Have you ever noticed how a camel goes down attentively to let someone up onto its back, and then carries him as if seated on a throne? Calindri, I know, gives just this impression to his friends. Even his face is like a camel's and that rather pear-shaped head, that mouth that seems to smile even when he is being serious". There are dozens of examples of this

sort in Kosima's book, as well as suggestions and observations enough to put anyone into a position to be able to judge for himself which is his own animal personality and that of other people. Knowing which animal lurks inside you can be useful even with reference to interest in parapsychological problems and spiritual things in general. "Anyone who is unable to rear up, leap or take flight" - Kosima maintains - "will never be able to understand such things. Parapsychology is for human birds, cats, horses and monkeys, but not for a lot of other animal people. They are able to understand as long as material things are under discussion, but when the argument becomes more elevated they are unable to follow: they cannot get up to that level..."

But what is the real point of knowing which animal there is inside you? Kosima Kosmo has the strength of her convictions: "It is a positive theory that can be extremely useful for getting to know ourselves and learning to tolerate rather than criticize one another. Today, the problem of incommunicability affects us all because, not only do we find it hard to know ourselves profoundly, but also find other people incomprehensible. My theory helps us understand what we do not understand: it is no use getting angry with a dog for barking or a cat for scratching because it is in their nature to do so. In the same way, if we get to know more about the natures and weaknesses of our neighbours, we shall get on better with them, with increased tolerance and more love. We need to learn to look on people in a different light, with fresh and clearer eyesight".

Lastly, Kosima adds: "Awareness of the animal inside us also helps us to improve ourselves personally. The animal we all have inside us must not be suppressed but educated, tamed. It must become a pet, a friend: no longer our master but vice versa. By precisely identifying your own animal you learn to restrain, and even laugh at, yourself. The important thing is not to keep this beast on a chain, but train it: if you keep it in too small a cage, sooner or later it will rebel and break loose. Certain cases of seemingly unexplainable raptus can be explained in just this way!"

"EPOCA" (Spain) August 27th 1990
Paloma Gomez Borrero

According to Kosima Kosmo, everyone has an animal inside him.
"FELIPE IS A LARGE MONKEY"

She is called Kosima Kosmo and has all the mysterious charm of her first name and the profound personality of her surname. Kosima seems to be as fragile as one of her sculptures in clay, but her eyes scrutinize strongly and her hands move as nervily as the fluttering of a bird's wings. So, let us begin by talking about birds... "Miguel Bosé is a falcon and the Pope might be a high-flying bird..." We can also add that Felipe Gonzales is a large monkey and Gorbachov a charger, a strong tough horse like those the Cossacks ride; Ronald Regan, there can be no doubt, has a mini-mammal inside him.

Yet, all this is no parlour game. It is a scientific theory that Kosima - who was profoundly intuitive even as a child and thus known to her schoolmates as a juvenile Cassandra - has developed through many years of investigation into the habits and behaviour patterns of people and animals, comparing inclinations and gestures and then going on to consider illnesses and sex lives. For 20 years Kosima kept storing her findings, exchanging advice and opinions with people of note until, finally, she made up her mind to write a book entitled "The Animals We Are".

This book was a great success in Italy, has been translated into English and French, and will come out in Spanish before long. The theory is that: "Although we are not animals but people, deep inside our personality there is one definite species of animal".

Kosima explains: "In my book I discover which animal each individual is. We should not disparage any of them because basically they are all good. The fact that you are similar to an animal with a reputation for being dull-witted or repulsive does not necessarily mean that you are. To resemble a pig, a donkey

or a billy goat does not mean that you are dirty, stupid or unreliable... donkeys are intelligent and hard-working, pigs very clean and a billy goat's horns cast no aspersions on his mate's extra-marital conduct. The ideal is to discover which animal we have inside us and not let it dominate us - we ourselves must be in charge. My book does not set out simply to say that Orson Welles was a tiger person, Adolf Hitler a hyena or General Franco a gundog, but to explain something that will allow people to get to know and love one another better. Physical likenesses do, of course, have their importance, but the essential thing is to look inside a person to find out to what species of animal he belongs and whether he behaves accordingly. The violence and aggressiveness of many animals, in people who have not got it under control, turns into moral aggression, more serious and dangerous because it can often drive them to physical violence too..."

"Does the animal inside us have all that much influence?"

- Of course! Even on the work we do. Good journalists can be squirrels and authors too, although Camilo José Cela is an elephant. Many good surgeons are crows, lawyers can be monkeys, people who boast a lot can easily be cocks, for how else would they become famous than by crowing? A rat person often becomes an excellent shopkeeper, but if he makes a mistake and decides to be a lawyer he is far less likely to make a go of it.

Kosima told me all this at her home at Cerveteri, not far from Rome, at a place where centuries before Christ the fascinating and enigmatic Etruscans lived, in a house that is as warm and original as its owner, adorned with plants and bronze and terracotta sculptures.

"There's another thing I can add! I remember once, on looking into the seemingly inexplicable incompatibility between a father and son, it all became clear when I discovered that the son had a bird inside him, while the father had a dog. Neither had learned to tame his animal so they were unable to live in harmony. My book explains the reason for people being

sympathetic to you, attractive or repulsive, and for the virtues and vices of many different natures".

"Which animal is Margaret Thatcher?"

- A rodent, and a rather fierce one!

"And Alfred Hitchcock?"

- A crocodile.

"Antonio Gades?"

- A peacock...

Having been on friendly terms with Lucia Bosé for a long time, Kosima claims that she has a jungle cat inside her, while her ex-husband and bullfighter Dominguin hosts a horse.

- "This - I put in - could well explain why they split up!"

Kosima smiles... "If you read my book carefully, and use it without any preconceptions as a new method of analysis, you will find the answers to many of your questions. More will become clear from the second bok on which I am now working in which I deal with what I call "People's Guests": criminality, illness and the sex problem..."

I said goodbye to Kosima with the vague impression that, in spite of being called Paloma, I might really be a lion, a squirrel or even an elephant... When I at last got home, I promised myself to begin studying The Animals We Are with the intention of finding out which.

Paloma Gomez Borrero

OUTLINES FOR JOURNALISTS

"Gli Animali che noi siamo" - Edizioni Mediterranee, Rome.

1 - WHAT IS "THE ANIMALS WE ARE"

After drawing the reader's attention to the extraordinary similarity fairly frequently found among individuals in both physique and gesture, over and above ethnic factors, the choices they make, their physiological and intellectual capacities and degree of ambition, the author considers the subject of a comparison between individual People and specific animals. The reader is led to a vision of himself through an introspective visit - head-over-heels down a symbolical well - into the burrows of a convincing Human Zoo. The comparison, as the tour proceeds lucidly, fluently and as attractively as wisely, is found to differ from what was discovered on earlier visits by intuitive spirits such as Aesop, Phaedrus, La Fontaine, Walt Disney and George Orwell, and is altogether distinct from more recent irresponsible interpretations often put forward for speculative purposes. What transpires is more in line with the new formula of scientific investigation experimented over the last century and a half by such as Darwin, Konrad Lorenz, Robert Ardrey and Desmond Morris, but shifting the focal point of observation onto a point of convergence that leads to exceptionally convincing results.

2 -WHAT'S NEW ABOUT THIS THEORY?

Animals, those strange creatures that seem to have come before us in the process of evolution, beings that never cease to interest us more for the characteristics of each species than as individuals... have over the centuries continued to inspire the human mind, presenting interrogatives to which answers have been sought none of which have succeeded in satisfactorily filling a certain void that, intuitively, we feel still exists. When we shift our attention to the human race - ourselves - we feel the same on discovering that, despite all the data unearthed about individuals (genealogical factors, influence of the stars, of personal dispositions and the environment), something inexplicable remains that has an, often distinct, positive or negative effect on their behaviour. At the heart of the matter lies just this comparison between Man and the animals. We keep on fluttering round the question, putting forward theories, antonomastic connections, fables and vignettes, recollections that sometimes amuse and sometimes frighten us yet, at the same time, inspire - in more attentive minds - a doubt as to whether, notwithstanding the certainty that a precise similarity between animal and human characteristics exists, something in the way the comparison is presented fails to give us present the complete picture.

This discovery leads us to presume that there must be an error of perspective, perhaps a mistake in formulation, in the way the picture has been (and still is) presented, as if the terms of comparison had been gathered from a vantage point that discerns and reveals the typical behaviour patterns of Man from the level of the animals. But an animal is not a Human Being and human beings are no longer animals. The external characteristics of each animal species are what that animal is internally: but each individual human being keeps his typical personality traits well concealed inside himself and shows to the outside world a form that does not very much differ from those of other humans

except in those factors that are the result of other influences already referred to and which, though their validity cannot be denied, do not succeed in explaining certain seemingly paradoxical phenomena.

The path of convergence that might lead to a more accurate perspective for a comparison between animals and People should therefore not be along their interior or exterior characteristics, but traced to those points that connect the **external** traits of the animal species with the **internal** traits of each specific individual.

This, to get down to examples, means that an elephant person should not - as one might have imagined - be thought of as fat, slow and vindictive with a prominent nose and disproportionate, flapping ears, but as somebody who impresses by his striking personality and a vast capacity for listening, absorbing and retaining phrases and events that interest him; who leaves his mark on the "fields" in which he intervenes in the form of very obvious traces of his own personality which (importantly) does not make other than intellectual contact with spaces in any other dimension than the "terrestrial" - in raising his large head (as elephants do when they rear up with their hind legs firmly placed on the ground, without being able to take off altogether as birds do). Or, in making a comparison between a Man and a stag, we must avoid starting by comparing the gentleness we have observed in someone with the fabled docility of the animal. We should, instead, begin by connecting pride in intelligence and cerebral lucubrations in people with the masterpiece of ramification that a stag carries on its head as its only weapon for attack and defence.

The typical gestures of each individual should not be compared with those of the animal until later, and only as a last resort should we go on to compare physical likenesses. In this way such a comparison would come as an encouraging confirmation of what we had discovered.

**3 - The Positive and Constructive Aspects of the Theory presented
in "The Animals We Are"**

(23)

Although we are already at the threshold of the year 2000, convinced that we left primordial chaos thousands of years behind us, feel flattered that our exterior aspect as super-civilized beings operating in a habitat that is far from being a forest (and even attempting to eliminate all remaining links with what is left of that forest), equipped with extremely effective ways of overcoming our apprehensions or even reaching other planets... as soon as we take a look at our interior or, more often, that of our neighbour, every feeling of satisfaction disappears and we sometimes get an urge to howl. It is then we realize that, although our contact with the outside world is controlled in a more or less orderly manner by laws which may not always be of convenience but are based on awareness of Man's material and intellectual needs, we find that, deep down, we are still faced by the same primordial chaos and confronted by a creature still in a state of savageness, existing mobile or in lethargy in a horrifying jungle in which contact with ourselves and other people fills us with fears and anguish. The joy of living in a world in which we are surrounded by beauty and harmony, as witness to the certainty of a divinity that we occasionally perceive even in ourselves, expires before our inability to communicate, to understand ourselves and other people and get ourselves understood by them. We are thus brought to a halt, disorientated - facing the unknown, the unexpected that seems to be lying in ambush - riddled with the fear of an attack from our own unknown personality on ourselves or other people, or of theirs on us.

In this interior jungle of which no one can deny the existence - not even those who live exclusively for pleasure, power or the luxury that our exterior dynamism can procure by refusing even to glance inside a self in lethargy - it is clear that even the faintest torch that provides any light on trails