

Anger, Pride, Love, Fear, and Disgust

Visual representations of the Idealized Cognitive Models of these emotions in

The Complete Calvin and Hobbes.

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1 Introduction, theoretical framework, and relevance of the research

Cognitive theory of metaphor begins in 1980 with Lakoff and Johnson's *Metaphors we live by*, and is a radical turn from the until then primarily conducted linguistic approach. The approach is multidisciplinary, borrowing from linguistics (Lakoff is a linguist), philosophy (Johnson), psychology, anthropology, and physiology. The cognitive approach rejects the idea that metaphor is merely a linguistic phenomenon. 'Metaphor is primarily a matter of thought and action and only derivatively a matter of language'.¹ Metaphors, according to Lakoff and Johnson, are pervasive in everyday life, in everyday speech that affects the ways in which we perceive, think, and act. Reality itself is defined by metaphor, and as metaphors vary from culture to culture, so do the realities they define. Lakoff and Johnson have found that most of our ordinary conceptual system is metaphorical in nature. To exemplify this Lakoff and Johnson start with showing the concept ARGUMENT and the conceptual metaphor ARGUMENT IS WAR, as it is reflected in our everyday language by a wide variety of expressions:

ARGUMENT IS WAR

Your claims are *indefensible*.

He attacked every weak point in my argument.

His criticisms were *right on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he'll *wipe you out*.

He *shot* down all of my arguments.²

Any research to the structure of conceptual metaphors therefore will be an investigation in our ways of structuring knowledge, experience, and communication.

¹ Lakoff, Johnson, 1980: p. 153

² Lakoff, Johnson, 1980: p. 4

These conceptual metaphors are part of the Idealized Cognitive Models (ICM's), 'knowledge structures', how our knowledge is structured, as Lakoff and Kövecses have claimed.³

Following Lakoff and Johnson's idea that all conceptual metaphors are constructed by the bodily experience of humans, Kövecses adapts their CONTAINER model, in which the premises lies that our own body is a container, and uses this model to explore human emotions and their metaphorical counterparts.⁴ In chapter 2 of *Metaphor and Emotions*, Kövecses, using a cognitive linguistic approach, surveys research that has been done on metaphorical aspects of emotion concepts in the 1980's and early 1990's. He gives attention to the emotional concepts of ANGER, FEAR, HAPPINESS, SADNESS, LOVE, LUST, PRIDE, SHAME, and SURPRISE. For this proposal I will take a closer look at the emotional concept of ANGER: According to Kövecses the central conceptual metaphor for anger is: ANGER IS A HOT FLUID IN A CONTAINER: She is *boiling with* anger.

The research of Lakoff, Johnson, and Kövecses has been confined to linguistic representations of conceptual metaphors. Charles Forceville, amongst others (Kennedy, 1982), has taken this a step further by looking at the non-verbal representations of conceptual metaphors. In his work *Conceptual metaphor in advertising*⁵, but more recently in 'Visual representations of the idealized cognitive model of anger in the Asterix album *La Zizanie*'⁶, Forceville focuses on the pictorial metaphor as representation of the conceptual metaphor. In the latter Forceville makes a distinction between aspects of the ICM of anger that are both found in language as well as in non-verbal representations of the ICM of ANGER, and aspects of ICM's that the medium of comics may privilege, or are even absent, in its linguistic manifestations. This distinction is marked by the terms 'indexical', we recognize them as symptoms accompanying anger from our everyday experience, and "pictorial runes," borrowing the label more broadly than Kennedy does (1982). (These are signs which are not perceptible in real life, and whose indexicality is therefore less evident than those in the first category.)⁷ Forceville has found that in the comic *La Zizanie*, the ICM of ANGER as described by Kövecses, not only the indexes but also the runes, are commensurate with this metaphor: ANGER IS A HOT FLUID IN A PRESSURIZED CONTAINER.

³ Kövecses, 1986; Lakoff, 1987

⁴ Kövecses, 2000

⁵ Forceville, 1996

⁶ Forceville, 2005

⁷ Forceville, 2005: p. 77

Following Forceville and his analyses of the ICM of ANGER in Asterix, *La Zizanie*, Bart Eerden (2004) and Thijs van Eunen (2007) take this approach as a starting point for further investigation. Building on this work, using Lakoff and Johnson, and Kövecses as primary sources, they respectively analyze the ICM's of LOVE and ANGER in Asterix (Eerden; both in comic as in animation cinema), and the ICM's of FEAR, ANGER, LOVE, and PRIDE (Van Eunen) in Asterix and Donald Duck.

On this groundwork I would like to build, and expand this research into the non-verbal representations of conceptual metaphors in comics, thereby contributing to a better understanding of the structure of conceptual metaphors and deeper investigate our ways of structuring knowledge, experience, and communication. To do so I have come up with the following research question:

2 Research question and subsidiary questions

The main question of this research:

- When we take Kövecses' Idealized Cognitive Models of ANGER, PRIDE, LOVE, and FEAR as starting point, what then are the visual representations of these ICM's in Bill Watterson's work *The Complete Calvin and Hobbes*?

Subsidiary questions are:

- Again, in the light of Kövecses' Idealized Cognitive Models, how can we attempt to chart and describe DISGUST as an Idealized Cognitive Model, as conceptual metaphor that govern human thinking, and how is this visually represented in *The Complete Calvin and Hobbes*?
- What are the differences and similarities between the visual and linguistic representations of these Idealized Cognitive Models?
- What are the differences and similarities between the visual representations of the above-mentioned ICM's?

- If we take the work done by Forceville, Eerden, and Van Eunen, what then are the differences and similarities with the findings of this research project, and can we come to a 'blueprint' of the visual representation of these ICM's in comics?

2.1 Methodology

To answer the main research question, I will start by making an inventory of the non-verbal signs used to suggest the ICM's of ANGER, PRIDE, LOVE, and FEAR. The next step is to do a quantitative analyses of these ICM's in the selected corpus, and document them in a table.

To answer subsidiary question number 1, an analysis of (English) proverbs concerning DISGUST will be made. In the light of the work done by Kövecses on other emotions, I will attempt to describe the primary conceptual metaphor dealing with DISGUST. With these findings, I will again make an inventory of the non-verbal signs used to suggest, this time the ICM of DISGUST, quantitatively analyze them and document them in a table,

To answer the question 'what are the differences and similarities between the visual and linguistic representations of these Idealized Cognitive Models?' a comparison will be made between the work of Kövecses and the findings of the main and first subsidiary question. Presumably, with the work of Forceville (2005) in mind, here we will come up with some non-verbal, pictorial specific 'runes'.

Then with the tables of the depicted non-verbal indexes and runes of the ICM's, an overview will be made which will give insight in the differences and similarities between the visual representations of the above-mentioned ICM's in Watterson's work.

Finally, these findings will be compared with the work done by Forceville, Eerden, and Van Eunen, and a initial 'blueprint' of the visual representation of these ICM's in comics can be made.

3 Corpus

The object of study in this research project is *The Complete Calvin and Hobbes*, by Bill Watterson. It is a complete collection of Calvin and Hobbes strips since Watterson

started making them in 1985 (to 1995), and was released on October 4, 2005 (Andrews McMeel Publishing). Bound in three hardcover volumes with a total of 1440 pages, it is quite an extensive work, which should give ample research material.

There are several reasons why I chose a comic series and this one in particular above other forms of non-verbal and multimedial representations. First of all, I am building on the work done in this field by Forceville, Eerden, and Van Eunen, whom all have investigated the visual representation of ICM's in comics (Forceville and Eerden in *Asterix* albums, and Van Eunen in *Asterix* and *Donald Duck*). This way I can make a comparison and see what differences and similarities come up, thereby come to a better understanding, maybe even a blueprint of visual representations of ICM's in comics made by different writers.

The reason why I chose particularly the comics of *Calvin and Hobbes* as object of study is because of the enormous 'emotional' richness the protagonists, but also their antagonists, have, (re)present and display. This comic series shows the humorous adventures of Calvin, an imaginative six-year old boy, and Hobbes, his energetic, albeit stuffed tiger⁸. The broad themes of the strip deal with Calvin's flights of fantasy, his friendship with Hobbes, his unique views on a diverse range of political and cultural issues and his relationships and interactions with his parents, classmates, and educators. The dual nature of Hobbes is also a recurring motif. Calvin sees Hobbes one way (alive), while other characters see him as something else (a stuffed animal).

The ICM's Anger, Pride, Love, Fear, and Disgust come perfectly to display in these series: Anger often appears when Calvin has a difference of opinion with his parents (or his parents with him;), words with Hobbes, or with his classmates. Pride can be seen mostly when Calvin has accomplished something (which often happens only in his imagination), or when Hobbes has won a bet/game he played with Calvin. Love is all around in this series, most obvious the love between Calvin and Hobbes (Unity), but also the love for his mom. Fear is something every six-year-old has to deal with, no different for Calvin. There are many examples to be found where Calvin is revolting with DISGUST. Most of them have to do with food, but there are also many cases where a girl from his neighborhood disgusts him (and vice versa of course).

⁸ They're named after John Calvin, a 16th century French Reformation theologian, and Thomas Hobbes, a 17th century English political philosopher.

4 Sample analyses

In this sample analyses I will focus on the ICM of ANGER and its visual representation in *Calvin and Hobbes: Sunday Pages 1985-1995*. This album was chosen, for it is a collection made by Watterson of some of his favorite cartoons over the decade that Calvin was originally printed in the newspapers (Sundays). The album contains 70 strips, all printed once in black and white, and once in color.

Not having to start from scratch, I first adopted the inventory Forceville⁹ made in his analyses of the Asterix album, *La Zizanie*. Forceville made an inventory of the non-verbal signals used to suggest anger in this album. Most of these can be, according to Forceville, '[...] uncontroversially classified as "indexes," that is, as metonymically motivated signs resulting from anger, although they often take on an exaggerated form.'¹⁰ They are indexical since we recognize them as symptoms accompanying anger from our everyday experience. Other non-verbal signals used to suggest anger, but not perceptible in real life, is what Forceville, adapting Kennedy's thoughts (1982), calls 'pictorial runes'.

Kövecses, 1986; Kövecses, 2000 and Kövecses, 2002 argues the "folk theory" (or ICM) of anger assumes the following (based on Kövecses, 1986: 12ff):

- (1) its physiological effects include increased heat and internal pressure (blood, muscles), agitation, and interference with perception;
- (2) increased anger results in increased physiological effects;
- (3) beyond a certain limit, anger's physiological effects impair normal functioning;
- (4) the prototypical anger ICM has five stages, each further subdivisible, which can be rendered as: offending event, anger, attempt to control anger, loss of control, and retribution.¹¹

I will use these last five stages of the prototypical anger ICM in my corpus analysis, and therefore give each of them a number: 1) offending event, 2) anger, 3) attempt to control anger, 4) loss of control, and 5) retribution.

In so doing I got to the following pictorial signals of anger in *Calvin and Hobbes: Sunday Pages 1985-1995*, which I will compare with Forceville's findings.

⁹ Forceville, 2005

¹⁰ Forceville, 2005: p. 75

¹¹ Forceville, 2005: p. 71

4.1. Bulging eyes

In *Calvin and Hobbes: Sunday Pages 1985-1995*, bulging eyes denote: a V-shaped brow combined with an enlarged, black pupil located against the edge of wide-open eye(s). Forceville gives two extra clues that come with bulging eyes of which at least one of the two should be identifiable: (i) an extra line under the eyes (“pouches”); (ii) one or two vertical lines between the eyes (“frowns”). In most cases in *Calvin and Hobbes* none of these were seen, since the drawings of Watterson are less detailed than those of Uderzo. Still the bulging eyes of an angry character could easily be spotted as such, sometimes with help of extra (textual, “real-life”) information.

4.2. Tightly closed eyes

Forceville wrote that ‘[...] eyes count as “tightly closed” if, apart from being closed, there are lines under the eyes (“pouches”) and/or lines between them (“frown”)—as in the bulging eyes.’ This goes for Calvin as well. However, sometimes (again due to the less detailed drawings of Watterson) these extra lines are not drawn. I still count these as tightly closed eyes.

4.3 V-shaped eyebrow

The v-shaped eyebrow will be seen as index for anger in the cases where it concerns neither bulging eyes nor tight closed eyes. This is frequently the case in Watterson’s work.



fig 1 Signs of anger: (1) V-shaped eyebrow; (2) wide mouth (with teeth); (3) arm/hand position (going for 'grip').

4.4 Wide mouth

'Expressed anger is often visualized by wide-open mouths'. In Forceville's paper, a mouth counts as "wide" if at least two of the following are visibly present: (i) the tongue; (ii) teeth; (iii) (a) line(s) running over the cheek from the nose to the corners of the mouth. In this case, sometimes the mouth is wide open, but none of the above aspects are depicted. Still, the wide-open mouth is a very good indicator (along with eyes) of anger.

4.5 Tightly closed mouth

Forceville: 'The emphatically closed mouth connotes non-expressed anger. A mouth counts as "tight" (i) when it is closed, droops, and has (a) line(s) on the cheek going from the nose to the corners of the mouth (the latter as in the "wide mouth"), or (ii) when the teeth are visibly clamped together.' Especially the last one, the clamped teeth, are very common in the expression of anger in *Calvin and Hobbes*.

4.6 Red/pink face

Forceville found that pink or red faces are clear manifestations of anger. However, in this sample analyses of *Calvin and Hobbes* I didn't find any drawing with this index of anger.

4.7 Arm/hand position

Forceville has identified three "marked" arm/hand positions have been identified in this Asterix album: (i) fist hand (when not used to punch someone); (ii) hands/arms emphatically close to the body, sometimes hidden from view (folded arms, hands in pockets or held behind the back); (iii) pointing toward someone or something with the index finger (note that this is different from "wagging the index finger" by way of warning or reprimanding someone). In the case of *Calvin and Hobbes* I would like to add 6 more: 1) in action (in some drawings Calvin holds an object in pursuit of the person he's angry with; 2) before eyes (withholding the anger); 3) crossed arms; 4) grip, holding on to an object very tightly; 5) up in air, underscoring the anger; 6) placed in the hips.

4.8 Shaking

Forceville found that angry people sometimes are depicted as “shaking.” The same with the red/pink face, this was not found in the sample analysis of *Calvin and Hobbes*.

4.9 Spirals/lines

Forceville talks about corkscrew spirals emanating in fan shape from an angry person’s head, sometimes alternating with straight lines. These I did not find in Watterson’s work. However, the straight lines sometimes alternating with elongated droplets that Forceville found in *La Zizanie* we’re found several times in *Calvin and Hobbes*.¹²

4.10 “Ex-mouth”

Lines which make clear that something comes out of the mouth, is another signal for anger. As Forceville notes on these lines in *La Zizanie*, in *Calvin and Hobbes* it is again not clear whether this something is supposed to be “fluid”.

4.11 Smoke

In one drawing in this sample analyses some smoke was visible above a character’s head. On this smoke, which can also be seen in *La Zizanie*, Forceville notes that it cannot be interpreted as having a realistic source in the story.

4.12 Bold face/jagged line in text balloons

The loudness of angry words spoken is often conveyed via a bold, larger font and or a jagged line of the text balloon.

¹² ‘Notice that droplets or straight lines alone, though regularly occurring around characters’ heads, do not count as a sign suggesting anger.’ Forceville, 2005: p. 76

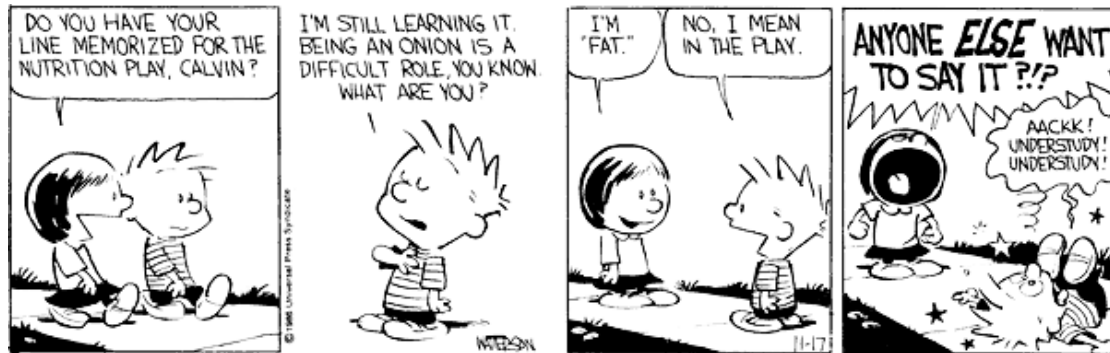


fig.2 4th: Signs of anger: (1) tightly closed eyes; (2) wide mouth (with tongue); (3) arm/hand position ('fisted hands'); (4) bold face (and jagged line).

5 Expected findings

The above sample analyses, although taken from a relatively small corpus, gave some interesting results. First of all, we have seen some refinements of the initial findings on the visual representation of the ICM of ANGER done by Forceville (2005). For instance the hand gestures have been updated, with six more aspects, but also some aspects of indexes (like the extra line under the bulged eyes) are absent in the work of Watterson. Comparing and combining these findings will give a good overview of what is 'common' in the comic world, and what is not.

When the research is actually conducted, expected findings are of course more refinements of indexes, because of the comparison not only with the findings of Forceville, Eerden, and Van Eunen, but also because a totally different corpus is chosen here. The sample above only showed the analyses of the ICM Anger, so when the other ICM's of Pride, Love, Fear, and Disgust, come into play there can also be done a comparison between the outcomes of the individual analyzed ICM's. All together these findings should enrich insights into ICM's in the field of non-verbal and multimodal representations, especially comics.

6 Provisional chapter arrangement

Introduction

1 Theoretical Framework

1.1 Metaphors we live by: the work of Lakoff and Johnson

1.2 Metaphor and emotion: the work of Kövecses

1.2.1 The ICM of ANGER

1.2.2 The ICM of PRIDE

1.2.3 The ICM of LOVE

1.2.4 The ICM of FEAR

2 The ICM of DISGUST: a case study

[NOTE: literature to be found; a case study to be done in the light of Kövecses methodology]

3 The step from linguistic to pictorial metaphor

3.1 The work of Kennedy

3.2 The work of Forceville

4 Understanding comics: the work of McCloud

4.1 Indexes of emotions

4.2 Symbols & Synaesthetic Icons

5 Corpus: *The Complete Calvin and Hobbes*

5.1 Introduction to the work of Bill Watterson

5.2 Why analyze this work?

6 The visual representations of the ICM's in Watterson's work

6.1 Anger

6.2 Pride

6.3 Love

6.4 Fear

6.5 Disgust

7 Comparison of the findings and the work of Forceville, Eerden, and Van Eunen

8 Conclusions

9 Further research

Bibliography

7 Bibliography

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- Eerden, B. 'Liefde en woede: De metaforische verbeelding van emoties in Asterix'. Diss. Universiteit van Amsterdam, 2004. [Next to Forceville, 2005, and Eunen, 2007, this is one of three papers on which my research will build.]
- Eisner, Will. *Comics and sequential art*. Paramus, 1985. [For my research it is important to get an understanding of how comics work. Eisner's work will probably be of help.]
- Ekman, Paul, Wallace Friesen. *De ontmaskering van het gezicht*. 1979. [Although this work is concerned with the physiology and different types of human faces, correlated to different kind of emotions, still I think this will help to better understand their 'relatives' in comics.]
- Eunen, T. van. 'Angst, Woede, Liefde en Trots: De visuele representatie van emoties in *Asterix & Donald Duck*.' Diss. Universiteit van Amsterdam, 2007. [Another one (of three) papers on which my research will build on.]
- Forceville, Charles. *Pictorial metaphor in advertising*. London, 1996. [Few scholar investigate non-verbal metaphors. This work will help to get a better understanding of metaphors in multimodal representations.]
- Forceville, Charles. 'Visual representations of the idealized cognitive model of *anger* in the Asterix album *La zizanie*.' *Journal of pragmatics*, nr. 37: 1 (2005): p. 69-88 [The work that started it all: Eerden, Van Eunen before me used this as their starting point for further investigation on the ICM's in comics.]
- Forceville, Charles. 'Addressing an audience: Time, place, and genre in Peter van Straaten's calendar cartoons'. *Humor*, 18:3 (2005): p.247-278 [Here I will

most benefit from his methodology, and conducted analyses of a comic series.]

Forceville, Charles. 'Review of Zoltán Kövecses, 2002. *Metaphor: A practical introduction.*' *Journal of English Linguistics*, nr.31, 2003: p. 178-183. [As a review of Kövecses book, this could give a good critical note on Kövecseswork.]

Kennedy, John M. 'Metaphor in pictures.' *Perception*, vol. 11, 1982: p. 589-605 [Most of all the term 'pictorial rune', opposing indexes (real life, Forceville(2005)), will be taken from this work.]

Kövecses, Zoltán. *Metaphors of anger, pride and love: A lexical approach to the structure of concepts.* Amsterdam, 1986. [These ICM's will be used in the analyses of my corpus.]

Kövecses, Zoltán. *Emotion concepts.* New York, 1990. [Haven't had the chance to get hold of this book, but the author and title give me enough reason to include this in this list.]

Kövecses, Zoltán. *Metaphor and emotion. Language, culture, and body in human feeling.* Cambridge, 2000. [Especially chapter 2 'metaphors of emotion' will be very useful. Here Kövecses explains the Anger, Fear, Love, and Pride metaphors.]

Kövecses, Zoltán. *Metaphor: a practical introduction.* Oxford, 2002. [This work gives a clear systematic discussion of metaphor. The glossary is also very useful.]

Kövecses, Zoltán. *Metaphor in culture: Universality and variation.* Cambridge, 2005. [Haven't had the chance to get hold of this book, but the author and title give me enough reason to include this in this list.]

Lakoff, George, Mark Johnson. *Metaphors we live by.* Chicago, 1980. [The whole idea of a conceptual metaphor, as well as the grounding of structural metaphors.]

Mac Cormac, Earl R. *A cognitive theory of metaphor.* Massachusetts, 1985. [Same thoughts as Lakoff?]

McCloud, Scott. *Understanding comics: The invisible art*. New York, 1993. [This work gives a nice overview of sequential art, in the form of a comic.]

McCloud, Scott. *Reinventing comics*. New York, 2000. [More on sequential art, also in new forms like 'online comics'.]

McCloud, Scott. *Making comics: Storytelling secrets of comics, manga and graphic novels*. New York, 2006. [More in depth theorizing of sequential art.]

Mooij, J.J.A. *A study of metaphor: On the nature of metaphorical expressions, with special reference to their reference*. Amsterdam, 1976. [preceding 'Metaphors we live by; should be interesting.]

Ricoeur, Paul. *The rule of metaphor: Multidisciplinary studies of the creation of meaning in language*. Toronto, 1977. [Author is looking at metaphor via different disciplines: linguistics and semantics, the philosophy of language, literary criticism, and aesthetics.]

Shinohara, Kazuko, Yoshihiro Matsunaka. 'An analysis of Japanese emotion metaphors: Kotoba to Ningen.' *Journal of Yokohama linguistic circle*. Nr. 4, 2003: p. 1-18.

Tan, Ed S. 'The telling face in comic strip and graphic novel.' Baetens, J. (ed.). *The graphic novel*. Leuven, 2001: p.31-46. [Haven't had the chance to get hold of this article/book, but the author and title give me enough reason to include this in this list]

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Watterson, B. *The complete Calvin and Hobbes*. USA, 2005. [The corpus of the research project]

Table 1 Pictorial Markers of the emotion Anger in *Calvin and Hobbes* Sunday Pages 1985-1995

Figure:	Bulging Eyes	Tightly Closed Eyes	Eye brow only	Wide Mouth	Tightly closed mouth	Arm/hand position	Ex-Mouth	Spirals/Lines	Smoke	Bold Face	Jagged Connecting Line	Stage of Anger
23-2-3			X	X		X (action)				X	X	5
23-2-4			X	X		X (stiff, action)				X		5
23-3-1					X	X (before eyes)				X	X	1
23-3-2	X			X		X				X	X	
23-3-3								X				3
25-3-1			X		X	X (point)				X		5
27-1-2			X									2
29-1-1		X		X		X						2
29-1-2		X										2
29-2-2		X			X	X (cross)						3
29-3-3			X		X	X (grip)				X		5
31-3-2		X				X (grip)						3
37-1-1			X	X						X		2
41-1-1			X	X		X (shout)						2
41-1-2		X				X (grip)						1
41-2-1		X				X (grip)						3
43-3-3			X	X						X		1
43-3-4			X									
45-3-1			X									3
45-3-2			X	X	X	X (point)				X	X	2
45-3-3			X	X		X (fist)						3
47-2-2			X		X	X						2
47-3-3			X			X (halt)						1
49-1-2		X										
53-3-3	X			X		X (up)						4
53-3-4			X									
57-3-3			X	X		X (up)				X		1
61-2-2	X			X		X (up)		X				4
61-2-4			X		X	X (fist)						5
63-3-2			X		X	X (grip)						1
63-3-3			X		X	X (face)						5
75-3-1		X		X		X (up)		X				4
77-3-4	X				X	X (cross)		X				5
77-4-1		X			X							1
83-3-2		X			X	X (hip)						2
91-3-5		X		X		X (point)	X	X				4
91-4-1			X	X	X	X (cross)						2
91-4-5		X		X		X	X					4
Total:	4	12	20	16	13	28	2	4	1	10	4	