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1

Introduction: Typology

Typology in the ancient world

Typology seeks to understand the differences among individuals based on the observation of their dominant personality traits. The earliest form of this endeavor is astrology which appears to have arisen spontaneously during the third millennium BC in different parts of the world: Mesopotamia, Egypt, India and China. Interestingly enough, 5000 years later astrology remains the most sophisticated and nuanced description of personality. Even without accepting the basic premise of astrology, that the position of the sun, moon, planets and constellations at the time of birth determines a personal character, one can appreciate its differentiated classification of personality types.¹

The second ancient system of typology is associated with the classic theory of the four elements and appears in both the West and the East during the first millennium BC. In ancient Greece, fire, water, earth and air were considered the basic constituents of the material universe.² The Greek physician Hippocrates (c. 460–377 BC) correlated these elements with four bodily fluids or humors: fire with “yellow choler,” or adrenaline in modern terms (choler is the archaic term for humor or fluid); water with “white choler,” or lymph and mucous; earth with “black choler,” or bile; and air with “red choler,” or blood.³ Hippocrates reasoned that illness was a consequence of an imbalance of the four humors, which in a healthy body are of equal proportion. The aim of medical treatment, then, was to restore the equilibrium. Claudius Galen, a second century AD Roman physician of Greek origin, introduced the link between the four humors and personality. Galen decided that a perfect balance among the four humors was a theoretical ideal. In practice he found
that one of the humors tended to predominate and influence a person’s temperament. The dominance of yellow choler, or adrenaline, gave rise to what he characterized as a choleric, volatile and angry temperament. An imbalance in favor of white choler, or phlegm, produced a phlegmatic, calm and easy going temperament. An excess of black choler, or bile, caused a melancholic or depressed temperament. The dominance of red choler, or blood, produced a sanguine or optimistic temperament. Throughout the centuries, the ancient science of astrology and Galen’s typology remained the most widely accepted classifications of human character and behavior. Physiognomy, phrenology and palmistry were other popular typologies; these were based on the body, on the external configuration of the face, head and hands.

There were also purely psychological descriptions of character during the classic period. In the *Nicomachean Ethics*, Aristotle discussed various types of people in terms of their virtue, for example: the vainglorious, the contentious, the great-souled, the good-tempered and the self-detractor. Aristotle’s pupil Theophrastus, in his book *The Characters* (c. 319 BC), ignored the criterion of virtue and simply provides a comprehensive outline of 30 different types of characters: for example, the flatterer, the show-off, the fabricator, the person without moral feeling, the slanderer, the penny pincher, the coward, the faultfinder. These character sketches of Theophrastus became the core of “character as a literary genre” and influenced the New Comedy of Menander and the later Roman comedy playwrights, although the “stock character” was already present in the Old Comedy of Aristophanes as well.

Aristotle’s mentor, Plato, introduced a novel classification of types based on a tripartite division of the soul into the rational, the spirited and the instinctive. Each of these attributes of the soul had its own separate desire or goal: reason pursued wisdom; spirit, ambition and honor; and instinct, physical satisfaction or pleasure. In his dialogue *Phaedrus*, Plato uses the image of a charioteer driving a chariot pulled by a white and a black horse to describe the situation. The chariot represents the psyche itself, while the charioteer is the rational part, the white horse the spirited, and the black horse the instinctive. In most people one of the three tends to take the lead pulling the chariot in the direction it wants to go. In Plato’s view, therefore, based on the dominance of one of the parts, there are three types of people: philosophic, spirited or instinctive. In *The Republic*, Plato associates these temperaments with three forms of government—philosophic, aristocratic and democratic. The first is the ideal form in which reason rules in the person of a philosopher-king. Honor is the ruling principle
of aristocratic government. The satisfaction of human wants and desires is the goal of the democratic government. To these three, Plato adds two other forms of government: oligarchy, an intermediate state between aristocracy and democracy in which the spirited element pursues wealth rather than honor; and despotism or tyranny, a perversion of democracy, in which one man alone is allowed to exercise his instincts and desires in an unbridled manner.

Influenced by Plato, the Gnostics also proposed a tripartite typology but one that reflected their particular set of religious values. From their perspective, there were three types of human beings: the pneumatikoi, those ruled by the spirit; the psychoi, those responding to the promptings of the soul; and the hylikoi, those caught by the desires of the body. As with Plato, the classification had a hierarchical order, with the spiritual type superior to the soulful and instinctive types. Jung correlates the Gnostic schema to his thinking, feeling and sensation types, and would probably do the same with Plato’s classification, although without the hierarchical correlation.

The eighteenth-century empiricist Scottish philosopher David Hume outlined a typology similar to the Gnostic one: “The Epicurian, or the Man of Elegance and Pleasure”; “The Stoic, of the Man of Action and Virtue”; and “The Platonist, or the Man of Contemplation.” But Hume also added a fourth type, “The Skeptic,” a subset of the Man of Contemplation and one that apparently described his own philosophical attitude.

In contrast, Hume’s contemporary, the idealist German philosopher Immanuel Kant, adapted Galen’s typology but arranged the temperaments according to the predominance of either feeling or volition. Thus, he considered the sanguine and melancholic types as feeling temperaments and the choleric and phlegmatic as volitional temperaments.

Another Enlightenment period German thinker, Friedrich Schiller, described two types of people, the realist and the idealist. He ascribed the difference between the two to the dominance of the Sinnestrieb (“the sensuous drive”) in the realist and of the Formtrieb (“the formal drive”) in the idealist. The two drives or instincts are in conflict with each other: the sensuous drive pursues a constant flow and alteration of sensuous feeling; the formal drive seeks to impose a conceptual and moral order on the world. Schiller thought the two can be reconciled through a third instinct, Spieltrieb, the instinct for play: “For, to declare it once and for all, Man plays only when he is in the full sense of the word a man, and he is only wholly Man when he is playing.”

A typology reminiscent of Schiller’s formal and sensuous types was elaborated by the late nineteenth-century American philosopher and
psychologist William James. James’ typology, however, refers primarily to philosophers, whom he classifies as either empiricists or rationalists. The empiricists emphasize the primacy of sensation as the basis of knowledge. The rationalists, on the other hand, argue that the formal categories or structures of the mind determine the nature of human cognition. He called the first type of thinker “tough-minded” and the second type “tender-minded”. In his first essay, “A Contribution to the Study of Psychological Types” (1913), Jung added that they could also be called “materially-minded” and “spiritually-minded.”

In comparison to the essentially philosophical typologies noted above, the emotionally based typology described by the nineteenth-century French utopian theorist Charles Fourier is highly intricate and complex. In his view, there are 12 innate drives or passions that determined personality and character. Five are luxurious and associated with the desires of the five senses; four are affective, based on the need for other people; and three are distributive: that is, love of variety; love of intrigue; and a third, which was a composite of the 12 passions. The distributive drives govern the gratification of the other nine. Fourier amalgamates the 12 passions in various ways for a total of 810 different personality types. Consequently, his ideal community, called a phalanx, consists of 1620 people, with a male and female representative of each of the 810 types.

**Jung’s typology**

The above outline presents the historical context in which Jung introduced his typology in 1921 with the publication of *Psychological Types*. In this work he was primarily interested in describing how consciousness orients itself to reality. To begin with, he thought that most people can be divided into those who spontaneously embrace the world and those whose first impulse is to shy away from direct contact with outer reality. He coined the terms extravert and introvert to characterize these two modes of reaction.

Jung asserted that the difference between the two attitudes had to do with the flow of psychic libido. The extravert’s libido streams outwards, toward people and external objects and is generally embracing and positive in its relation to the world. One should not, however, mistake extraversion for Eros. There are certainly extraverts whose dominant archetypal motivation, in terms of my typology, is Eros. But most extraverts’ positive relationship to the world is simply the result of their
extraversion. People are often surprised when the intense interest they receive from extraverts does not materialize into ongoing personal relationships. For extraverts with little or no Eros, the old adage holds true: out of sight is out of mind.

The introvert's libido, on the other hand, moves inwards toward the subjective realm of feelings, thought and fantasies. It recoils from the objects of the outer world and pursues, instead, the impressions these objects make within the psyche. One should keep in mind, however, that for an introvert, the inner images are as objective as the outer events are for an extravert. Nevertheless, introversion does not necessarily translate to depth of soul. There are introverted individuals who may plumb the depths of their souls; but for many people introversion is simply a way of being in the world and their inner concerns may be utterly banal.

Next, Jung reasoned that there are essentially four ways in which people apprehend reality: through thinking, feeling, intuition or sensation. Extraversion and introversion give people a sense of orientation or direction. But once the direction has been established, these four functions organize and evaluate reality. Sensation and intuition provide knowledge of the objects a person encounters. Thinking organizes this knowledge into a coherent structure and seeks to grasp the object's significance or meaning. Finally, the capacity for feeling provides a value judgment, which can be a highly differentiated evaluation, based on aesthetic or moral criteria, for example, or simply a subjective reaction of like and dislike.

Thinking, incidentally, is not to be equated with intelligence. Intelligence is the capacity for knowledge and understanding, while thinking is a psychological function which “brings the contents of ideation into conceptual connection with one another.” And I would add, thinking also compares and contrasts these contents. A thinking type can engage in such connective and discriminating activity but with little insight and understanding. It is intelligence that brings meaning to the thinking process. Similarly, a sensation type may collect and classify data, but only intelligence can make sense of the data.

As extraversion and introversion tend to be opposite in orientation, Jung proposed that thinking and feeling are opposite in function, as are sensation and intuition. Although one can move quickly back and forth between the opposing functions, each side of the pair is incompatible with the other: intuition seeks to grasp the whole, sensation is focused on the details; thinking is concerned with the coherence
and structure of a phenomenon, feeling attempts to place a value on it. Strictly speaking, the two cannot occur at the same time. In reality, however, many people have not fully separated out the functions from each other and use them in a “contaminated” manner.

In any case, with the above categories, Jung defined eight basic psychological types: extraverted thinking, feeling, sensation and intuition types and introverted thinking, feeling, sensation and intuition types. He also found that most people habitually favor one of the four functions, but, in addition, rely upon another function in their interaction with reality. The second function, however, has to be compatible with the dominant one. A thinking type, for instance, cannot use feeling as the secondary function and a sensation type cannot use intuition as the auxiliary function. With the addition of the second function, Jung’s typology now has 16 types, usually described in the following terms: extraverted intuitive feeling type or introverted thinking sensation type, with the dominant function placed first after extraversion or introversion. The orientation and functions not consciously deployed remain less developed and more unconscious. These are called the tertiary and the inferior functions. The inferior function is the one directly opposite the dominant function and the most undeveloped and unconscious of the four. A complete typological description, therefore, may read: extraverted thinking intuitive type with inferior feeling, or introverted feeling sensation type with inferior thinking.

Jung considered the above combinations of extraverted and introverted orientations and the thinking, feeling, intuitive and sensation functions to be psychological and mental categories that influence the manner in which human beings encounter and organize all phenomena presented to their ego consciousness. His typology appears to have a comprehensive scope because it is difficult to imagine any other conscious ways, aside from those he lists, in which human beings apprehend, organize and evaluate reality. Unlike earlier typologies, which were based on differences in temperament (for example, melancholic) or styles of functioning in the world (for example, Gemini), Jung’s typology rests on operations of the psyche common to all human beings. Every person has and makes use of the four functions he describes and it is only a matter of temperament or habit that determines one’s typology. Moreover, since everyone has the capacity to use all four of the functions, and can also alternate between introversion and extraversion, it means that it is possible to alter one’s temperamental or habitual manner of apprehending reality and to change one’s typology. He considered typology a dynamic and not a static phenomenon which changed with
circumstances and during various stages of life. In fact, Jung’s idea of psychological development includes the aim of consciously attempting to improve one’s inferior orientations and functions to achieve a “well-rounded” personality.

**Archetypal-motivational typology**

In contrast to Jung’s typology, with its focus on conscious orientation and functioning, archetypal-motivational typology explores the unconscious archetypal motivations that inform a person’s conscious attitudes and behavior and outlines a typology based on these motivations. As previously mentioned, in Jung’s conception of the psyche the personal unconscious is organized through feeling-toned clusters of energy or complexes, while the transpersonal or collective unconscious is structured by the archetypes, which he regards as psychic analogues of instincts. Actually, he thinks that every major archetype is connected to an instinct. Consequently, unconscious archetypal motivations are innate drives that seek expression in everyday attitudes and forms of behavior. They are not repressed or sublimated desires that undergo a process of displacement, but are basic drives that operate openly and directly. Archetypal-motivational typology makes use of four of these archetypes: Power, Eros, Pneuma (spirit), and Physis (matter). I define Power as the urge for domination and control; Eros as the desire for connections and union; Pneuma as fascination with art, fantasy and ideas; and Physis as interest in the natural universe.

As I indicated in the Preface, my interest in constructing a typology using the above four archetypes stems from Jung’s observation that although logically it appears that “the opposite of love is hate . . . psychologically it is the will to power”; for where love reigns “there is no will to power; where the will to power is paramount, love is lacking.” In “The Franklin’s Tale” of *The Canterbury Tales*, Chaucer, too, notes the opposition:

Love will not be constrained by mastery;
When mastery comes the god of love anon
Stretches his wings and farewell! He is gone.

Jung is correct in seeing the logical opposition between love and hate as erroneous, for both are part of the Eros archetype: love is a positive form of connection, hate, a negative one. (The reader needs to keep in mind that Eros is a drive for connection; love is a form of connection,
but so is hatred. Since in the popular imagination Eros is usually linked with romantic or sexual love, I use the term eros with a small “e” to designate this partial aspect of the archetype of Eros, and a capital “E” for the more comprehensive notion of Eros as a drive for union or connection.) Edward Albee’s play, Who’s Afraid of Virginia Woolf? is a stark example of the negative aspects of Eros and its often desperate need for connection. The opposition between Power and Eros, on the other hand, is valid. Human experience, borne out by the poet, shows they tend to be exclusive of one another: if one is dominant, the other recedes in significance and value.

The opposition between Matter and Spirit may, at first glance, seem a logical rather than a psychological contrast, similar to that between high and low. But, actually, the opposition of these two archetypal principles is pre-logical and non-rational. It makes its appearance early in the human psyche with the rise of consciousness and a tendency to make a distinction between ordinary and spiritual reality, between the sacred and the profane. Hence, the duality of Matter and Spirit has a long religious and philosophical tradition. Jung observes that although the names for Matter and Spirit “are exceedingly relative, underlying them are very real opposites that are part of the energetic structure of the physical and of the psychic world, and without them no existence of any kind could be established.”

In “Psychological Factors Determining Human Behaviour,” a 1936 lecture delivered at the Harvard Tercentenary Conference of Arts and Sciences, Jung argued for the presence of three psychological modalities that influence human behavior: the conscious and the unconscious; extraversion and introversion; spirit and matter. The reality of matter is attested to by sense-perceptions; while the existence of spirit is confirmed by psychic experience. In the end, he felt, “it would not be too much to say that the most crucial problems of the individual and of society turn upon the way the psyche functions in regard to spirit and matter.” In the construction of my typology, it therefore seems appropriate to take into account this significant duality.

As we shall see, I also make use of the modality of extraversion and introversion. But at this point, I wish to emphasize that archetypal-motivational typology acknowledges the essential modality of conscious and unconscious by describing the unconscious motivations that inform the aims toward which the conscious attitudes and functions that characterize Jung’s typology are directed. An analogy may be drawn with the structure of a home: the first floor and the upper stories, with doors and windows open to the world, represent the four functions. The four archetypes are
in the basement, sealed off from the rest of the house and not visible to the outside world. But like the electricity, the plumbing and the heating, they sustain the environment which allows the inhabitants of the house to pursue their daily life. More than that—and here is where the analogy breaks down—these archetypes not only supply the energy for the upper stories, they also provide the direction for the conscious orientations and functions.

Like the four functions, the four archetypes are arranged in opposing pairs: Power–Eros; Physis–Pneuma. I also make a distinction between the two pairs. Power and Eros are \textit{styles} or ways of functioning; Physis and Pneuma are the two \textit{areas} in which the functioning takes place. Individuals who use Power as a style of functioning, have a desire to exercise dominance or control in all areas of life—inner or outer reality, personal and social relations. Those with Eros as the main style are primarily concerned with union, again, in all areas of life—in mental or imaginal constructs, in the physical universe and in human relationships. People with Physis (Matter) as their preferred realm of interest, are interested in everything that has material existence, everything that can be perceived and apprehended by the senses. And those with Pneuma (Spirit) as their area of interest are concerned with the life of the mind or the psyche—imagination, spirituality, feeling, thinking. At first sight, it may appear that Physis is a form of extraversion and Pneuma a form of introversion. But, as I will demonstrate, an introvert can be motivated by the archetype of Physis and an extravert by the archetype of Pneuma.

I am aware that traditionally, the distinction is between Eros as desire and Logos as reason and not between Eros and Power. Moreover, the classical Greek opposition was between Eros as harmony and Eris as discord or strife. Freud introduced his own pairing, with Eros as the life instinct and Thanathos as the death drive. (See Chapter 5 for a discussion of Freud’s thesis and Jung’s response.) I agree that Eros and Logos are the basic opposites, but I also think that the expression of Logos is closely associated with the exercise and manifestation of Power. (See the mythological illustrations of the archetype of Power in Chapter 2.) Archetypal-motivational typology, therefore, highlights the Power aspects of Logos, and contrasts Power with Eros because that is the opposing pair encountered in human attitudes and behavior. The contrast between Logos and Eros is a conceptual one and not primarily behavioral.

In contrast to the variability of the Eros pairings noted above, the opposition between Physis and Pneuma is historically stable and well
established. It is present in many creation myths with the separation of heaven and earth. The animism of early cultures assumes the existence of a spirit realm as distinct from the physical world. In Taoism, the opposition is a complementary interaction between the universal principle of yin and yang. Philosophically, the distinction is present in Plato's concepts of being and becoming and Kant's noumena and phenomena. In religious hermeneutics, the difference between Physis and Pneuma makes itself felt in the centuries-old conflict between those who insist on an historical and literal reading of the scriptures and those who favor a symbolic or allegorical exegesis. The emphasis on "the letter of the law" versus "the spirit of the law" is another illustration of how these two archetypal orientations influence fundamental attitudes toward reality. More than that, they determine what is regarded as true or false, both in a religious and philosophic sense.

The Physis and Pneuma orientations also provide the basis for valuation, defining what is to be considered important and what is to be disparaged or ignored. For example, the philosopher's love of truth for its own sake or the artist's love of art for its own sake are meaningless to a Physis type whose temperamental tendency is always to ask: "What good is truth if it can't be applied or used in some practical manner? And what exactly is the point of art for art's sake?" On the other hand, these questions are without merit to the Pneuma type who loves theory and art for their own sake, and sees their practical application as a debasement of their essential nature.

The above distinction between Physis and Pneuma does not preclude the Physis type from becoming a philosopher. The distinction between Platonic and Aristotelian and between the idealist and empiricist types of thinkers is a traditional one in philosophy. If interested in philosophy, Power types will gravitate toward political theory and Eros types will espouse the idea of the great chain of being either in its metaphysical or secular evolutionary form.15

As Physis types can be philosophers, Pneuma types can be scientists. But, while the Physis types will be drawn to applied science, the Pneuma types will pursue its theoretical formulations. This does not mean, however, that Pneuma types want nothing to do with concrete reality. On the contrary, many seek to shape the world according to their internal image of it, through art or politics, for example. If religiously inclined, they tend to sanctify or ritualize their relationship to matter.

To the above four archetypal motivations I append the temperamental qualities of soulfulness and spiritedness, which confer a particular inflection to the entire personality. In a purely formal way, these qualities are
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