

THE ENNEAGRAM

Jerome Gary, Editor

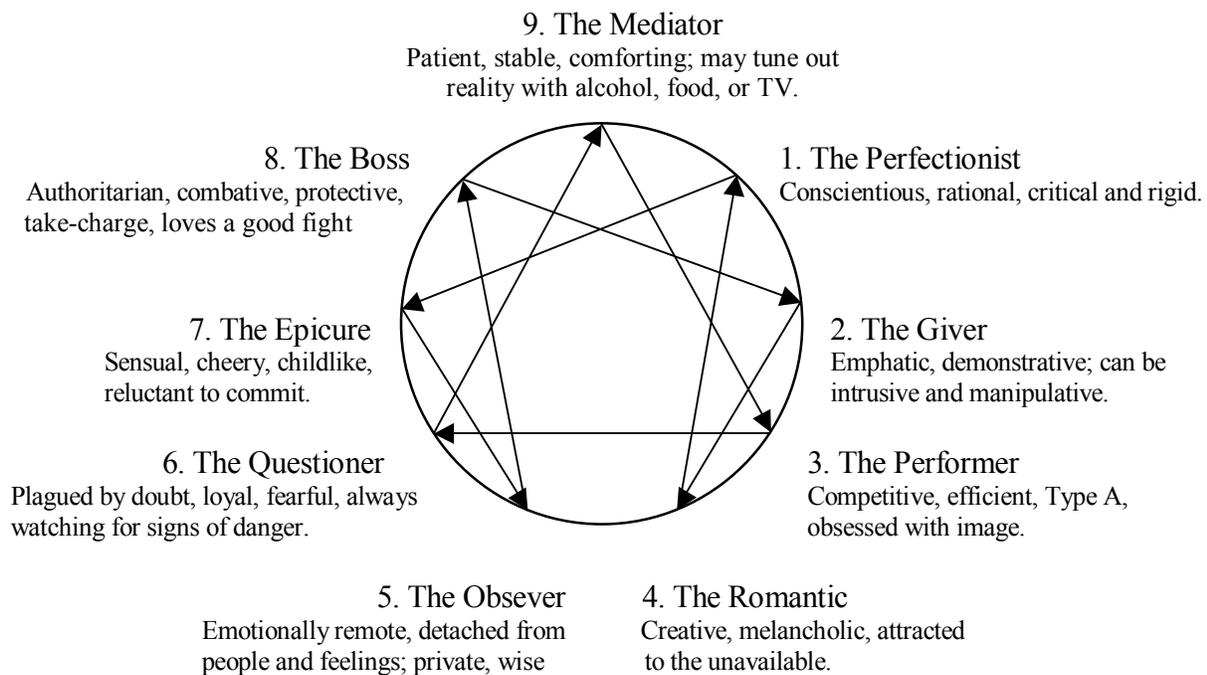
TO FIND SELF, TAKE A NUMBER

by

Jean Seligmann and Nadine Joseph

Are you a One – a perfectionist, critical of yourself but secretly convinced you’re ethically superior? Or could you be a Nine – a gentle peacemaker who may be too agreeable and self-effacing? If you can link those numerals with those traits, you’re in on the Enneagram, a personality-typing system that could soon become the trendiest way to look at the world. And not only in self-help circles.

Studying the Enneagram (pronounced “any-a-gram”), its enthusiasts say, helps them better understand themselves and others by providing a guide to people’s differing emotional makeups and their various strategies for facing life. But unlike astrological signs, Enneagram categories are based on human psychology, not the stars. Now, after lurking on the fringes of mysticism and pop psychology for more than 20 years, the Enneagram is turning mainstream and respectable. Last year the Stanford University School of Business course called “Personality. Self-Awareness and Leadership” focused on the Enneagram for the first time; the class proved so popular that it will be expanded from 40 to 50 students next winter. The CIA now uses the Enneagram to help agents understand the behavior of individual world leaders. The U.S. Postal Service recently turned to the Enneagram to help employees resolve conflicts. Clergy from the Vatican signed up for an Enneagram seminar last year. And last month the First International Enneagram Conference, with 1,400 participants who came to Palo Alto, Calif., from as far away as Japan, was cosponsored by Stanford Medical School’s department of psychiatry.



The star-shaped Enneagram (Greek for “nine” and “drawing”) groups human emotions and behavior – negative and positive – into nine personality types. According to the Enneagram theory, personality develops as a result of early childhood experiences, and undesirable traits can be modified once they are understood through exploration and study. A Two (the giver), for example, will always remain a Two, but he or she can move from being a coercive manipulator to a caring helper. Similarly, an Eight stays an Eight but can grow from a ruthless tyrant into a magnanimous hero. Adherents can undertake the transformation

themselves by delving into one of the 30 books on the topic (which have sold more than 1 million copies) or taking the training courses and workshops that are proliferating around the country. Two hotbeds of Enneagram fever are a New York consulting firm called Enneagram Personality Types, run by prolific author Don Richard Riso, and the Berkeley, Calif., Center for Enneagram Studies, headed by pioneering Enneagram teacher and author Helen Palmer.

Unlike other popular self-help crazes, the Enneagram philosophy has no media-courting leaders, celebrity boosters or profiteers. And while the movement does have spiritual aspects, practitioners insist it's not a religion. Indeed, few of the Jews, Roman Catholics (including nuns and priests), Muslims, Buddhists and many atheists who attended the Stanford conference seemed like cult types. "I've never followed a guru or a baba," declared Oakland accountant Joyce Speakman, 46. "I could never be a woman who runs with wolves."

Practitioners say the Enneagram lets them see what makes themselves and others tick in the business world, as well as in personal relationships. Millington McCoy, a partner in a New York headhunting firm, calls the Enneagram "a powerful hiring tool" in finding the right person for an executive position. "Sometimes I catch myself being too demanding in my work or my marriage, but the Enneagram opens the door to compassion," says Karen Page, 32, a New York publishing executive. She now tries not to exhibit the rigidity or intolerance that can characterize Ones like her. But when she first read about those aspects of her type, she recalls, she threw the book across the room. "I asked my husband if I'm really like that," she says. "He just shrugged and said 'You kind of are'."

Not far down the road, speculates Arthur Hastings, who teaches at Palo Alto's Institute of Transpersonal Psychology, Enneagrams could become so much a part of mass culture that we'll be hearing songs like "I'm a Two From Kalamazoo" and reading personals ads that announce: "Four Seeking Eight." But just like gender, race and other classifications, the Enneagram already poses the risk of "typism." At the Stanford conference, one woman told a companion, "I still have to be more tolerant of Eights: they just get on my nerves." Others snidely referred to acting spacey as "Nining out." In response to such uncharitable attitudes, Stanford professor Michael Ray includes a section on Enneagram ethics in his course for M.B.A. candidates. "And remember," he warns, "there is no 10."

FUNNY, YOU DON'T LOOK TWOISH

by

Tony Schwartz

I'm a Six.

I do have some other qualities, of course. Still, the discovery of my essential Sixness – embedded in a personality-typing system known as the Enneagram – has revealed more to me about my unconscious patterns, habitual preoccupation, underlying fears, and misused strengths than any technique for self-understanding I've yet come across.

And I've looked at plenty of them. During the past five years, I traveled the country, interviewing more than two hundred psychologists, philosophers, physicians, mystics, yogis, and scientists who have made the search for a deeper truth primary in their lives – and who pursue it through an array of practices and systems. What sets the Enneagram apart is that it contains such detailed, useful information about what drives us to behave as we do. It's valuable not just for those seeking to understand themselves but also as a source of insights into one's friends and family, colleagues, and even enemies.

The word *ennea* is Greek for “nine,” and the Enneagram is a nine-pointed figure that has its roots in Pythagorean theory, originally as a model for understanding the predictable patterns of movement within any given system. It was first adapted to understanding personality types by a Bolivian psychiatrist named Oscar Ichazo in the early 1950s. As Ichazo formulated it, each personality type on the Enneagram – he called the figure an Enneagon – is marked by a different central fixation or passion. Around this fixation, he concluded, our individual personalities take shape.

The result is a narrow, habitual, and often defensive way of perceiving the world that deeply influences what we think and feel and how we behave. “The moment we know our type,” says Ichazo, “we have observed ourselves in reality.” Or as David Daniels, a psychiatrist who works with the Enneagram, puts it: “Embedded in each type is our basic belief about the world and how we live in it – not just the aspect of our underlying essence that has been most damaged but also the corresponding path of healing. If you are fully developed, you can incorporate all nine types or points of view, rather than skewing toward just one.”

As a Six, for instance, my fixations are fear and doubt. What made this discovery so surprising – to me at least – is that I'd spent so much of my life behaving in just the opposite way: aggressively and authoritatively. I'd long been aware of a vague underlying anxiety and a chronic ambivalence, but mostly these feelings baffled me. I didn't see that these feelings covered a classically Sixish view of the world as a dangerous place – one in which people's motives can't be fully trusted, the worst-case outcome is forever expected, external success runs the risk of prompting resentment. and the need for vigilance makes it difficult to ever fully relax. A grim picture to be sure, but one that gave sudden coherence to a lifetime of puzzling emotions and behavior.

I also began to understand that other types saw the world very differently than I did, but often just as narrowly. Twos, for example, rewarded early on for being self-sacrificing, grow up ruled by a constant hunger to win approval from others, even at the cost of suppressing their own needs. Fours, beset by a sense of early abandonment and loss, believe that intense, passionate relationships are the key to escaping depression and finding happiness, only to feel forever let down. By contrast, Fives, intruded upon or simply ignored as children, cultivate detachment and minimize their needs in order to avoid feeling overwhelmed – but often end up isolated and cut off from intimate relationships. In a slightly different spin, Nines, overshadowed and often neglected when they were young, react by discounting their own needs and assimilating the agendas of others.

The Enneagram is not limited to characterizing pathology, however. Nearly all of the system's leading teachers believe that recognizing one's fixation opens the door to healthier states of mind and greater freedom.

Unlike most Western psychological personality-typing systems, the Enneagram treats all personality types as inherently defensive structures. “The work of the type is to stop being that type,” says Ichazo. “The fixation is dissolved by obtaining an understanding of the other eight positions.”

Ichazo refers to the higher opposites of the nine fixations as the “holy ideas.” The Six’s doubt and fear, for example, become courage and faith. Put another way, these higher opposites represent aspects of our essence – who we are fundamentally, beneath the personae we habitually wear. “The personality mechanism is put in place for good adaptive reasons,” says Enneagram teacher Don Riso. “Over time, however, we begin to identify with this personality. We think it is us. The Enneagram shows us that there is something else – a higher self, an essence, a soul – that the personality obscures.” At the same time, each personality type gets reflected at different levels – from the most pathological and fixated to the healthiest and most evolved.

Although the Enneagram emerged as a personality-typing system just twenty-five years ago, its roots are mysterious, faintly mystical and ancient. The Enneagram diagram goes back to at least the fifth century B.C. Seven of the personality types correspond to Christianity's seven deadly sins: anger (One), pride (Two), envy (Four), greed (Five), gluttony (Seven), lust (Eight), and sloth (Nine). As far back as the fourteenth century, in the “Purgatorio” section of *The Divine Comedy*. Dante wrote not only about the seven deadly sins but also about those of fear and deceit, the fixations of the Six and the Three, respectively.

The Enneagram itself was introduced to the West by George Ivanovich Gurdjieff, a Russian mystic and teacher born around 1870. Gurdjieff studied many esoteric disciplines but was perhaps most influenced by the Islamic mystical school of Sufism, from which he is believed to have first learned about the Enneagram. Its nine-pointed star was painted on the floor of his main school in Paris. Gurdjieff’s “Work” as it came to be known, was conceived around his belief that most of us are asleep to our true selves, identifying instead with our “false” personalities. Gurdjieff used the Enneagram not to categorize personality types but as a model for dance movements suggested by the nine-pointed diagram. His goal was to use these movements to force people out of their habitual patterns.

Gurdjieff also introduced the notion that each of us has a central fixation that drives our personalities. As a bossy, controlling Eight, Gurdjieff liked to pick out what he called a student’s “Chief Feature” and then take steps to force this defensive behavior out into the open. Most people, Gurdjieff theorised, become so identified with their personalities that they lose all connection to their underlying essence. Instead, they begin to behave in rote, defensive ways aimed at compensating for one aspect or another of inner deficiency. “The hope is that by naming our own chief feature,” writes Helen Palmer, a leading Enneagram teacher, “we can learn to observe the many ways in which this habit has gained control of our lives.”

Using the Enneagram to diagram personality types was the seminal contribution made by Ichazo, who grew up studying not only medicine and psychiatry but also philosophy theology and mysticism. It was while studying metaphysics with a group of intellectuals in Buenos Aires that he came to his central insights about the Enneagram and began mapping each of the personality types on the nine-pointed star (see above). While Ichazo has been fierce in taking credit for developing the system – to the point of suing two other Enneagram authors – other theorists and teachers have, in fact, amplified his insights and made the system much more broadly accessible.

The first to do so was Claudio Naranjo, a Chilean psychiatrist who studied in the U. S. in the 1960s and went on to train under Ichazo in Arica, Chile. After a falling-out, Naranjo returned to the U. S. and began teaching the Enneagram to small groups of students in Berkeley, California, in the early 1970s. In contrast to the more authoritarian Ichazo, who insisted on typing all students himself, Naranjo encouraged his students to figure out their own type-related fixations. Ichazo's training manuals contained only brief descriptions of each fixation. By interviewing highly self-aware students about their preoccupation, Naranjo began to develop a far richer picture of each type. Several of the leading modern Enneagram teachers came out of these groups.

Today, at least a dozen main teachers offer Enneagram workshops across the country. More than thirty books about the system have been published, and two of them – Helen Palmer’s *The Enneagram* and Don Riso’s *Personality Types* – have sold more than one hundred thousand copies each. The demand keeps rising. Last summer, a proposal for a book about the Enneagram’s application to business, written by first-time author Michael Goldberg, attracted a half dozen bids from publishers, and the highest one eventually exceeded \$200,000.

In August, two prominent professors at Stanford University – psychiatry-department chairman Alan Schatzberg and business-school professor Michael Ray – gave the Enneagram its first dollop of mainstream credibility by cosponsoring the First International Enneagram Conference on the Stanford campus in Palo Alto, California. Helen Palmer and her partner, David Daniels, who also teaches at Stanford, organized the conference. The four day event was sold-out, attracting more than fifteen hundred people to hear nearly a hundred presenters, who spoke about the Enneagram’s application to subjects including psychotherapy, medicine, education, business, and spiritual growth.

Inevitably, the Enneagram’s rising popularity has prompted some backlash. Perhaps the most stinging denunciation of the system – delivered by one of the first people to teach it publicly – came at the recent conference. “When you see a person as a type,” warned Kathleen Speeth, a Berkeley psychologist who studied with Naranjo, “you tend to see some attributes and think you’ve seen the whole... This is true of any diagnostic system. But it’s even more true of the Enneagram, because it is so addictive, so interesting, and so easy to get into. You forget that the system [gives] closure where there is none. It leaves out a lot of information. In our secret self – our real self – we cannot be categorized. This is why I think sensitive people recoil from the Enneagram.”

Speeth’s incendiary remarks generated equally impassioned responses. “To me, she was incredibly myopic,” said David Daniels. “We cannot not categorize. Human beings make distinctions to function and to communicate. The solution is not to suppress systems that categorize but to be more aware of their potential abuses in order to reduce and prevent them.” Riso responded by turning Speeth’s remarks on their head. “Does the system put you in a box?” he asked. “The fact is we’re already in a box. The Enneagram shows us how our fixations block real contact with ourselves. What the system really gives us is a way out.”

It’s precisely because the Enneagram delivers up so much information so easily that some critics dismiss it as superficial. Certainly, it can be used to assess people’s motivations and behavior quickly without necessarily understanding them more deeply. I know, because I’ve done it myself plenty of times. Whatever nobler uses the Enneagram may be put to, it’s great fun just to sit around with fellow Enneagramniks and gossip about people’s types. Is Bill Clinton, for instance, a Three (the achiever), a Seven (the optimist), or a Nine (the peacemaker)? Is he so difficult to categorize because he tries so hard to be all things to ail people? Or take Nancy Kerrigan. Her bland, disengaged response to Tonya Harding suggests she’s a Nine, but might she really be an image-conscious Three? And what about David Letterman? Underneath his genial Seven-like demeanor, is he really a fearful, anhedonic Six? Of course, this sort of celebrity typing is inherently speculative and imprecise, since people often wear public personae that have little to do with who they really are.

Speculation about types also inevitably extends to how they interact in relationships. While there’s no clear evidence that certain types necessarily get along better, some matchups are common. For example, Threes and Sevens – both upbeat and externally focused – are often drawn to one another. Eights and Nines can be another snug fit the former oriented to power, control, and certainty, the latter accommodating easily to other people’s agendas and naturally playing the role of conciliator.

That it’s possible to use the Enneagram as a parlor game doesn’t make the system itself trivial. The notion that human nature expresses itself in fundamental categories or types, after all, is the very basis of modern Western psychology, beginning with Freud’s varied classifications of psychopathology. Thinkers_

ranging from Jung to Reich to Horney to Erickson to Kernberg have modified and reshaped Freud's ideas, but in each case partly by offering up their own new and improved typologies.

The Enneagram offers something subtler than other systems by suggesting that personality is not static. When Ichazo mapped the nine basic personality types around the Enneagram, he theorized that they have certain predictable patterns of movement. The Enneagram's central triangle, for example, is formed by types Three, Six, and Nine. Under conditions of great stress, most teachers agree, the Six tends to take on characteristics of the Three, the Three begins to look more like the Nine, and the Nine more like the Six. The same thing occurs in reverse under conditions of unusual security. The Six, in short, tends to act more like the Nine, and so on. A similar pattern of movement exists for each of the types.

Here, the Enneagram starts to get more complex – and more interesting. Take my own fixations of fear and doubt. In times of stress, the system suggests that I'll tend to take on characteristics of the Three, the type most concerned with status, image, and external success. No sooner did I become familiar with the Enneagram than I recognized precisely this pattern. Whenever I felt especially threatened or insecure, I found myself more drawn to power, external achievement, and recognition. I also got more jealous of those who seemed to have them. In effect, I sought protection from the inner experience of vulnerability by pushing harder for outer confirmation. Sometimes I got what I sought, but only rarely did it bring me much satisfaction. By contrast, when I was feeling most secure and comfortable, I tended to experience the healthier Nine's easygoing capacity to empathize with other people and to see the world from other points of view. In short, I became less suspicious and more open.

My introduction to the Enneagram took place when my wife, Deborah, and I attended in intensive five-day workshop run by Helen Palmer at Esalen Institute in Big Sur, California. Trained initially as a psychologist and now in her mid-fifties, Palmer has been teaching the Enneagram for nearly two decades. More than anyone, she has helped to bring it alive by gathering panels of each personality type and then interviewing them in depth before large groups of students.

Neither Deborah nor I arrived at the workshop convinced that we'd accurately identified our Enneagram types. Palmer suggested that we'd almost certainly recognize ourselves in the course of listening to panels of the nine types. As it turned out – aided partly by two dreams that focused on primal childhood fears that first night of the seminar – I identified myself fairly quickly as a Six, the same type as Palmer.

Central to the childhood experience of the Six is the feeling that one can't trust authorities. My formative years certainly fed this belief. My mother was a powerful presence as I grew up, fiercely protective and supportive on the one hand but controlling, critical, and volatile on the other – almost certainly an Eight. My father was a gentler, sweeter presence, a quintessential Nine, but I never felt that he stood up to my mother on my behalf. Perhaps inevitably, I developed a wary view of the world, an ambivalence toward authority and a tough exterior to ward off feelings of vulnerability.

Recognizing this pattern of fear and doubt in my life hardly seemed cause for celebration. Still, it felt oddly exhilarating. On one level, I was happy to find others at the workshop who shared my perceptions and preoccupations and to realize that I was not alone. At another level, I was relieved to discover that my way of seeing the world – one that had caused me no small amount of pain over the years – wasn't necessarily accurate or complete. "Once personality is formed, attention becomes immersed in the preoccupations that characterize our type," Palmer has explained. "It can be astounding to realize that we perceive 360 degrees of reality in a very limited way and that most of our decisions and interests are based on highly sophisticated habits rather than real freedom of choice."

Seeing the narrowness of one's worldview, most teachers believe, is the first step to widening it. For the Six, this means beginning to transform chronic doubt into more discriminating trust, rejecting imagined negative scenarios in favor of more balanced, realistic assessments. Beyond that, the central challenge for

Sixes, I began to see, is to recover faith in their own authority – to give up constantly and fruitlessly seeking reassurance and confirmation from others and to find it instead within.

At about the same time that I did, Deborah had an epiphany about her own type. She was, she realized a perfectionist One. In the One's characteristic way, Deborah went to great lengths to do the right thing, to be well liked, and to avoid criticism at all costs. What the Enneagram helped her to see was how the perfect image that she sought to project to the world masked her own underlying fixation – anger and resentment, born of the relentless pressure she felt to be perfect. It was a curious bind. Acknowledging this anger, even to herself, exposed her imperfection and opened the door to more criticism. But keeping up a perfect pose only fueled her resentment and made her feel less authentic.

From the Enneagram perspective, the challenge for the One is not so much to ventilate anger as to become more aware of it and more able to accept such feelings with equanimity. Beyond that, the One's challenge is to give up the internal demand to meet the sort of impossible standards that prompt resentment in the first place. In short, Ones are challenged to feel self-acceptance even though they aren't perfect, much as Sixes aim to experience an inner sense of safety and security even though not everyone merits trust.

Yet another window opened up in the first few days of the workshop as I listened to others describe their fixations. I'd always tended to idealize certain people with sunnier, more easygoing dispositions than my own. It hadn't occurred to me that they might be protecting themselves from pain and conflict in very different and sometimes more veiled ways than I did. Watching the panels made it clear, for example, that several of my oldest friends were Sevens, the Peter Pans – eternal children, full of high spirits, fun, charm, and good humor, often highly self-absorbed and self-satisfied.

For years, I'd been amazed – and not a little jealous – that these friends were so consistently upbeat, free of apparent fear and anxiety, and capable of enjoying themselves even in stressful circumstances. Actually, these experiences were not entirely foreign to me. Most Enneagram teachers believe that any given type is influenced by at least one of its wings – meaning the types directly adjacent to it. A tragic-romantic Four with a strong Three wing, for example, while prone to dramatic emotions, might also exhibit some of the more outgoing performance-oriented traits of a Three. A Four with a strong Five wing, by contrast, might deal with depression by turning more inward and withdrawing. Indeed, Riso refers to types not as a single number but in tandem with a dominant wing. Hillary Clinton, for example, with her strong moral bent *and* her inclination to service, is probably a One-Two.

As a six, I shared with my Seven friends high energy, the capacity for sudden, new enthusiasms, and a belief in the boundless possibilities ahead. The difference was that my attention inevitably turned to all the things that might go wrong along the way. Where I envisioned the worst, they tended to see the best. Where I worried decisions to death, they simply jumped in or guiltlessly set decision making aside. I'd always found it uplifting to be around them. At the same time, I'd long been aware that there was often something limited and one-dimensional about these relationships.

What I had failed to recognize, until the Enneagram made it clear, was how the relentlessly upbeat stance of the Seven is less a choice than a compulsion. Sevens are as addicted to pleasure and high spirits as Sixes are to conjuring negative outcomes. For Sevens, cramming their lives full of new experiences and activities helps keep deeper emotions – including fear and anxiety – at bay. The problem, I realized is that their insatiable hunger for new experiences makes it difficult for Sevens to stay with anything long enough to become deeply immersed in it. The Seven's aversion is not just to boredom but also to the sort of intimacy that carries with it the risk of pain and loss.

I recognized yet another variation on this theme when I listened to the members of the Three panel. More than any of the other types, the Three embodies the American dream. Driven, hardworking, self-assured, and often high-achieving, Threes tend to be leaders in any given situation. Like Sevens – whom they

superficially resemble – Threes keep themselves intensely busy and active. But unlike Sevens, who focus first on pleasure, Threes are most concerned with power and status. In turn, they become highly image conscious.

The cost is that Threes get disconnected from their underlying emotions. Their fixation is deceit, and indeed, Threes tend to be chameleons quickly adapting themselves to whatever a given situation demands. “There is a profound split,” Riso has written, “between who they seem to be and who they are, between the image they project to others and the reality behind it.” All of us seek in some measure to fill externally what’s felt to be missing internally, but this becomes a full-time job for Threes. Often, it pervades even their closest relationships. “Threes,” says Helen Palmer, “can make honest and enduring commitments to their intimates... without being truly connected to the emotions they describe.”

An extreme example of a Three is O. J. Simpson. Publicly, he meticulously cultivates an image as a charming, likable, easygoing guy. Privately, the evidence suggests that he viciously abused his wife – denying it to the very end, perhaps even to himself. Healthier Threes tend to be productive and successful in all aspects of their lives. Still, they’re far more comfortable describing what they do than what they feel, more at home talking about what they’ve accomplished than who they are. On a broader level, I was struck by how the personality types that our culture tends to admire most – among them achievement-oriented Threes and upbeat Sevens – are often the least inclined to look within for any deeper level of self-understanding.

There was at least one other type I’d been drawn to repeatedly in my life. Eights are known as bosses and leaders. Typically powerful, bluntly direct, ceaselessly energetic, and confident to a fault, they’re also instinctively protective of those they care about most. My own childhood experience had fueled an eternal search for authorities I might finally be able to trust. I’d sought out a succession of Eights, I now realized, as mentors and even as protectors – all roles that the Eight takes to easily. My pattern was to begin by idealizing them, accepting too readily that they did indeed have all the answers. So long as I maintained this view, they couldn’t have been more generous and friendly. The problems arose when I began to question their authority. I did so in part because I eventually recognized their shortcomings but also because of a belated need to assert some independence. The catch was that questioning Eights can bring out their less attractive qualities – the intense need for control, explosive anger, and a tendency to dismiss those who do not share their worldview. The Enneagram helped me to see how I unconsciously set up these friends. By idealizing them at first, I was bound to feel let down and even betrayed later.

At the same time, it was among Eights that I saw most vividly the Enneagram’s transformative power. Eights wear the toughest exterior of any type, and perhaps nothing comes harder for them than admitting their own vulnerability and lack of certainty. But beneath this hard shell, the Eight is typically protecting the tender, innocent heart of a child. Two years ago, I introduced my oldest friend – a prototypically swaggering Eight – to the Enneagram. He became fascinated by it and, in time, vastly more self-aware. In the process, he began to reveal a depth of sweetness and tenderness that I’d never seen. Indeed, nothing so consistently brings people to tears at Enneagram panels as listening to self-observant Eights talk honestly about themselves.

Palmer has used the panel-interview format to demonstrate vividly the nature of each type. At the same time, her deeper interest is in helping students convert their fixations to their higher opposites – more essential qualities that the personality tends to mask. For the One, the challenge is to transform anger and the tendency to criticize into self-acceptance and serenity; for the Two, pride and people-pleasing into humility and unconditional love; for the Three, workaholicism and image-consciousness into integrity and inner conviction; for the Four, envy and self-absorption into equanimity and clarity; for the Five, emotional detachment and abstraction into involvement and compassion; for the Six, fear and doubt into courage and self-possession; for the Seven, gluttony and distractedness into focus and contentment; for the Eight, control and certainty into tenderness and openness; and for the Nine, inertia and complacency into conviction and self-awareness.

Palmer's techniques are based more on meditation than on psychotherapy. Her primary interest is in teaching the tools for gaining control over the placement of one's attention, drawing on a classic Buddhist meditative technique known as mindfulness. By learning to observe with more detachment the constant swirl of our thoughts and emotions, she argues, we can avoid becoming caught up in them and cease reacting to them so automatically.

Palmer is less interested in working with one's defensive habits the way that a psychotherapist might – by exploring their origins in childhood and working through the painful feelings they typically mask. My own experience is that this meditative approach is immensely valuable but not nearly sufficient. When conflicts in love and work tap directly into old, unresolved wounds, it's difficult for most people to stay in a neutral place of self-observation. In the face of stress, for example, I saw Palmer's central passions as a Six – fear, doubt, and mistrust – rise right up, despite all her meditative training.

To understand better how transformation occurs, I found myself drawn to the insights of Don Riso, who has developed a more systematic and developmental approach to the Enneagram than its other teachers. Beyond the nine personality types, Riso theorizes that there are nine levels of development within each type, ranging from the most pathological to the most integrated and healthy. Because his work has been largely theoretical, his overall descriptions of types often don't feel as rich as Palmer's. Still, by taking into account the varied levels of people's development, Riso is the first Enneagram theorist to describe the very different ways in which each type expresses itself.

"Each of us has a center of gravity," he told me. "Let's say it's level five. That serves as your home, the place you live in most of the time. In the course of a given day, however, you can move up and down, depending on what's happening in your life. The challenge of self-development – which begins with self-observation – is to move your peg up, to raise the stage that is your home." The Enneagram is most useful, say Riso and his partner, Russ Hudson, for those at the middle levels of development. "At the very bottom, people have no capacity to self-observe and, therefore, no means to change," Hudson says. "For those who are most highly developed, the fixations are no longer so evident – or so problematic."

Perhaps nothing is as powerful as seeing one's own fixation in action. I had this experience for the first time toward the end of the workshop that I took with Helen Palmer at Esalen. An intense, diminutive man – let's call him Richard – was sitting in the center of the room and describing the way that he, as a highly analytic Five, handled a certain situation. As he spoke, I sensed that he somehow felt superior to the rest of us – an impression Fives can sometimes give. Without thinking, I blurted out this observation. In my own mind, I was groping for a way to understand him better, to bridge the gap between us.

No sooner had I spoken up, however, than Richard flashed back in red-hot anger, accusing me of imposing my views on him and misunderstanding him. This was the second time during the week I'd done so, he said. I believed it was he who had misunderstood me, but from the murmurs around the room, it seemed clear that others in the group agreed with Richard. This brief exchange made me feel terrible, not least because the week had been such a positive experience and I hated to have it end on a hostile note.

As we got closer to the end of the session, I raised my hand and asked Palmer if I might come out and discuss with Richard what was on my mind. In recent years, Palmer has begun to experiment with interactions between types, both as a way of exploring how their fixations play out in real life and of working through the conflicts that arise. While Palmer didn't seem eager to cap the week with a confrontation, she finally relented. I walked out to the middle of the room and sat down across from Richard. Palmer knelt between us. In my urgency to set things straight, I immediately started to lean forward toward Richard. I felt my adrenaline rising, but just as I was about to speak Palmer literally pulled me back.

"Instead of putting your energy out here in the room," she said gently but firmly, "I want you to try first to follow your breath down and in – to come inside. When you've done that, just say what you're

feeling, simply and from your heart.” I felt as if I’d been stopped in my tracks, but I tried to follow Palmer’s instructions, consciously pulling my energy back in and following my breath down into my belly.

As I did so, the room began to disappear, and I lost track of whatever had been on my mind. Then, I felt a wave rising inside me – a powerful wave of sadness that began to fill my body. I tried to say something, but I discovered I was too choked up. Suddenly, tears started to stream from my eyes. They took me utterly by surprise. I tried to compose myself, but it was no use. For what seemed a very long time, I sat quietly, filled with overwhelming emotion, and waited. Finally, Palmer turned to me and said, “Just say what you’re feeling.”

“I feel as if I could have made a connection with Richard, yet somehow I’ve ended up with just the opposite of what I wanted,” I heard myself respond. “I also realize this has happened to me before. And it just makes me very sad.” In ordinary circumstances, I’d have found acknowledging this much vulnerability intolerable – especially with a large group of people looking on. Had Palmer permitted me to confront Richard when I first came out, we’d almost certainly have ended up in an angry exchange. Instead, with a very simple gesture, Palmer showed me a way to take the energy of my anger – born of the conviction that someone had unfairly turned against me – and use it to direct attention instead to the painful feelings of loss and bewilderment that this anger covered up.

I had no sense of how much time had passed when the interaction ended and the room came back into focus. The first person I saw was Deborah, and I could tell that she, too, had been crying. Slowly, I realized that many people in the room had tears in their eyes and that nearly everyone was emotionally shaken. All week I had been unconsciously playing my usual role as an aggressive, sardonic tough guy – the classic counterphobic Six. Here, however, rather than run from an underlying experience of sadness and loss, I’d allowed myself to sense it fully.

Far from feeling humiliated or rejected, I got the very connection I’d been seeking – not just with Richard but with many others in the room. My ordinary defenses had given way. In Palmer’s terms, I’d tapped into an aspect of my own essence. The experience was extraordinary and bittersweet – sad for what it revealed about the barriers I typically put up but incredibly promising for what it suggested about the value of letting them down.

I’d like to report that my fear and doubt – my fixations as a Six – simply fell away in the weeks and months following this revelatory experience. Alas, they did not. Nonetheless, the Enneagram has had a profound and enduring impact. On the one hand, it’s given me an extraordinary appreciation for the way others in my life see the world and what they’re up against. In turn, by trying to see the world from their perspectives instead of mine, I find I can often deal with them far more effectively, even compassionately. As for my own fear, doubt, and anger, when they do come up these days, I no longer look so quickly for the external causes. Rather, I try to turn my attention inward, to focus on my automatic inclination to react and on how my perception narrows in the process. I certainly don’t catch myself every time, but I do far more often and sooner than I ever did before. Of course, I haven’t totally renounced my Sixish roots. I’m still expecting the sky to fall in on me any moment now.

SYNOPSIS OF THE NINE TYPES

Partnership demonstrates the differences between us. Each of us can be telling the truth, yet each can have a different story to tell. We look at our marriage, a job, and our children from radically different angles, often without seeing a systematic bias. Extraordinarily precise, the Enneagram allows us to look deeply within our own character and to clarify relationships with clients, co-workers, family, and friends. That insight quickly turns to compassion when you compare your own bias with those of people who are unlike you. It stirs compassion to see through the eyes of others and to feel the pressure of their emotional life, because when you take on others' outlook, their perspective is right.

One ♦ The Perfectionist

Earning love by being perfect. Worrying about getting it right. Measuring up to the highest standards. Finding an ethical platform on which to build your life. Thinking centers on should, must, and ought to. We should have a faultless relationship. We must have a spotless record at work. At its best, the commitment to goodness serves as a humane guide to improvement. In self-defense, Ones often feel morally superior by finding fault with others.

FOCUS OF ATTENTION

- *Searching for perfection. Avoiding error and evil.*
- *Conscientious. High moral character.*
- *Think right. Should, must, and ought to.*
- *Do right. Emphasize the practical virtues: work, thrift, honesty, and effort.*
- *Be right. Severe internal critic. An internal judging voice.*
- *Compulsive workload can block out unacceptable feelings.*
- *Anger caused by unmet needs. Self-denial generates resentment.*
- *Not aware of own anger ("I'm just energetic today").*
- *Worry in decision-making. Afraid to make a mistake.*
- *This focus of attention ensures an ethical and moral life. It can also lead to:*
 - *One-right-way thinking: right or wrong black or white. No grays.*
 - *Superb powers of criticism. An intuitive sense of how perfect things could be.*

Two ♦ The Giver

Ensuring love by being helpful. Managing other people's lives. Supporting and pleasing intimates. The power behind the throne at work. Different aspects of self emerge to meet the needs of others. A self for the team, a self for the boss, many selves for private life. At its best, this giving is altruistic and generous. As a defensive gesture, giving is geared to getting something in return.

FOCUS OF ATTENTION

- *Gaining approval. Adapting to please others. Avoiding own needs.*
- *Pride in being needed. Being central in people's lives. Being indispensable.*
- *A sense of having many different selves to meet the needs others.*

- *Confusion arises between the different selves. “Which one is really me?”*
- *Hard to recognize own needs. Needs are met by helping other people.*
- *Wanting freedom. Feeling confined by support given to others.*
- *Self-presentation alters to meet the needs of others. This way paying attention can lead to:*
 - *Empathic emotional connections or:*
 - *Adaptation to the wishes of others as away of gaining or retaining their love.*

Three ♦ The Performer

Winning love through achievement and image. Doing things with the family. High-powered and high profile at work. Sensitive to status. Wanting to be first, to lead, to be seen. Emanating an impressive facade. Work is the area of interest; feelings are suspended while the job gets done. At its best, the performance orientation produces effective leadership. As a means of defense, image is tailored to bolster personal success.

FOCUS OF ATTENTION

- *Achievement, productiveness, and performance. Goals, tasks, and results.*
- *Competition and efficiency. Avoiding failure.*
- *Poor access to emotional life. Heart is in work.*
- *Convergent thinking. A multitrack mind focused on a single product or goal.*
- *“I am what I do.” Confusion between the real self and one’s job or role.*
- *Learning to “do” feelings. Doing the look and learning the lines.*
- *Chameleon. Changing roles and changing image.*
- *This way of paying attention can maximize success. It also leads to:*
 - *Self-deception. Beginning to believe the public image.*

Four ♦ The Romantic

Longing for love at a distance, feeling disappointed when love is near at hand. We used to be connected; now it doesn’t feel right. We had it once. Where did it go? Lifelong searching for heart connection; attraction, hate, high drama, pain. Elegant lifestyles, unique presentation, a distinctive career, creative business views. At its best, the passionate quest leads to depth of feeling. As a posture, dramatic moods make Fours too precious for ordinary life.

FOCUS OF ATTENTION

- *Wanting what is unavailable, far away, and hard to get. Avoiding the ordinary.*
- *Mood, manners, luxury, and good taste hedge low self-esteem.*
- *Attracted to the mood of melancholy. The flavor of longing.*
- *Disdaining ordinary life, the “flatness of ordinary feelings.”*
- *Amping up ordinary life through loss, fantasy, artistic connection, and dramatic acts. Drama kings and queens.*
- *Push-pull relationships. Wanting the best of what is missing. Pushing it away when it's available again. This alternating focus reinforces:*
 - *Feelings of abandonment and loss, but also lends itself to:*

- *Emotional sensitivity and depth. An ability to support others during pain and crisis.*

Five ♦ The Observer

Detached from love and charged emotion. Needing privacy to discover what they feel. Separated from people in public, feeling more emotional when they're by themselves. Fives like protected work environments, no interruptions, limited windows of contact, and agendas announced in advance. At its best, the detached stance produces reliable, clear-minded analysis. As a psychological strategy, detachment minimizes contact.

FOCUS OF ATTENTION

- *Preoccupied with privacy and noninvolvement.*
- *Storing knowledge and the essentials of survival. Avoiding emptiness.*
- *Tightening the belt to maintain independence. Making do with less.*
- *Valuing emotional control. Preferring structured events, known agenda and time.*
- *Compartments. Keeping the departments of life separate from each other. Predetermined time slots for emotionally charged events.*
- *The power of knowing. Analytic systems and special information. Wanting the keys to the way the world works. Figuring out feelings.*
- *Confusing spiritual nonattachment with the need to detach from emotional pain.*
- *Watching life from the point of view of an outside observer. This way of paying attention can lead to:*
 - *Feeling isolated from the events of one's own life or an ability to:*
 - *Assume a detached point of view that is unaffected by fear or desire.*

Six ♦ The Trooper

Questioning love and a rosy future. Afraid to believe and be betrayed. Do you still want me? Will my work flourish? Is this certain? Should I doubt? Loyal in love, Troopers turn to their intimates for reassurance. Mistrusting authority, they ask hard questions at work. Well used, a questioning mind produces clarity of purpose. As a life stance, inner doubt interferes with progress.

FOCUS OF ATTENTION

- *Procrastinating. Thinking replaces doing. Avoiding action.*
- *High goals, often with a history of incompleteness.*
- *Anxiety peaks with success. Success equals exposure to hostile forces.*
- *Amnesia about success and pleasure.*
- *Authority problems. Either submitting to or rebelling against authority.*
- *Suspecting other people's motives, especially authorities'.*
- *Identifying with underdog causes. Leading the opposition party.*
- *Afraid to recognize own anger. Afraid of other people's anger.*
- *Skepticism and doubt. Buddhist "doubting mind."*
- *A mental "Yes, but..." or "This may not work."*
- *Scanning the environment for clues to explain the inner sense threat.*

- *This way of paying attention will confirm that:*
 - *The world is a threatening place, but also leads to:*
 - *Recognizing the motives and hidden agendas that influence relating.*

Seven ♦ The Epicure

Entitled to love and to be well regarded. Expecting projects to come out right. Love and work should be adventures. Wanting to lead a fabulous life. The best part of love is initial attraction. The best part of work is a brilliant idea. Brainstorming, planning, opening options. A positive future, an exciting career. At its best, the adventurous approach conveys its enthusiasm to others. As a self-serving tactic, the attraction to pleasure is a way to escape from pain.

FOCUS OF ATTENTION

- *Stimulation. New and interesting things to do. Wanting to stay high. Avoiding pain.*
- *Maintaining multiple options. Hedging commitment to a single course of action. Fearing limitation.*
- *Replacing deep or painful feelings with a pleasant alternative. Escaping to mental pleasure. Talking, planning, and intellectualizing.*
- *Charm as a first line of defense. Fearing types who move forward into friendly contact with people. Avoiding conflict by going through the cracks. Talking one's way out of trouble.*
- *A way of paying attention that relates and systematizes information so that commitments come with loopholes and options. This style of attention can lead to:*
 - *Rationalized escapism from a difficult or limiting commitment or:*
 - *The ability to find connections, parallels, and unusual fits. A talent for nonlinear synthesis of information.*

Eight ♦ The Boss

Expressing love through protection and power. Liking the truth that comes out in a fight. Pushing for contact. At ease with anger. Stand up for your people. Securing the bunker at work. Gravitating to positions of authority and control, Eights set the rules in love and business life. At its best, the take-charge stance develops leaders who use their power wisely. As a power stance, the best defense is a good offense.

FOCUS OF ATTENTION

- *Controlling possessions and personal space.*
- *Concerned about justice and power. Avoiding weakness.*
- *Excessive self-presentation – too much, too loud, too many.*
- *Impulse control. Needing to set limits.*
- *Difficulty in recognizing dependency needs and softer emotions.*
- *Boundary issues. Learning the difference between self-defense and aggression.*
- *Denying other points of view in favor of the “truth.” Confusing objective truth with a subjective opinion that serves own agenda.*

- *An “all-or-nothing” style of attention, which tends to see the extremes of a situation. People seem to be either fair or unfair, either warriors or wimps, with no middle ground. This style of attention can lead to:*
 - *Unconsciously denying personal weakness or:*
 - *Exercising appropriate force in the service of others.*

Nine ♦ The Mediator

Merging with loved ones, losing boundaries. Taking on their point of view. Becoming stubborn instead of getting angry. Sitting on the fence. “I didn't say no, but I'm not sure I agree with you.” Nines can relate to all sides of an argument, which derails their own agenda. “Yes” means “Yes, I'm reflecting your opinion.” “Maybe” possibly could mean “No.” At its best, the merging habit offers genuine support. As a protective measure, adopting many points of view cushions commitment to any one of them.

FOCUS OF ATTENTION

- *Replacing essential needs with unessential substitutes.*
- *Comforting self with unessential pleasures. Avoiding conflict.*
- *Ambivalence about personal decisions. “Do I agree or disagree?” Seeing all sides of the question. Decisions are easy when not personally loaded, for example, emergency actions or political opinions.*
- *Postponing change by repeating familiar solutions. Acting through habit. Ritualism. There's plenty of time. It can wait until tomorrow.*
- *Hard to initiate change. Easier to know what you don't want than what you do.*
- *Can't say no. Hard to separate. Hard to be the one to go.*
- *Damping physical energy and anger. Diverting energy to trivia. Delayed reaction time for anger. Passive aggression. Anger equals separation.*
- *Control by going stubborn. Do nothing. Wait it out. Control by using time. Wait some more.*
- *Paying attention to other people's agendas, which leads to:*
 - *Difficulty informing a personal position, but also develops:*
 - *The ability to recognize and support what is essential to other people's lives.*

GETTING IN TOUCH WITH YOUR INNER NUMBER

- A guide to the nine Enneagram types -

ONE: THE PERFECTIONIST

On the bright side, you're: conscientious; principled; organized; focused on doing the right thing; a model of morality; honest; efficient; idealistic.

On the other hand, you're: preoccupied with avoiding criticism and being perfect; extremely self-critical and judgmental of others; chronically angry but loath to express it, even to yourself; not very spontaneous; prone to bingeing and leading a secret life.

If you were a country, you'd be: Switzerland.

Or would you rather be: a bee.

You'd make a helluva: copy editor, neurosurgeon.

Some of your fellow travelers: Hillary Clinton; Al Gore; Miss Manners; the Puritans.

TWO: THE MARTYR

On the bright side, you're: empathetic; unselfish; generous; relationship centered; nurturing; capable of unconditional love.

On the other hand, you're: preoccupied with gaining approval and avoiding rejection; someone who gives to get; possessive; unable to define your own identity and recognize your needs; given to suppressing hostility.

If you were a country, you'd be: Philippines.

Or would you rather be: a Saint Bernard.

You'd make a helluva: nurse; rock groupie.

Some of your fellow travelers: Mother Teresa; Edith Bunker; Barbara Bush; Mia Farrow; Mr. Rogers; any Jewish mother.

THREE: THE ACHIEVER

On the bright side, you're: result oriented; pragmatic; a team builder; quietly self-assured; charming; charismatic.

On the other hand, you're: type A; preoccupied with productivity and external image; prone to deceiving yourself and others; disconnected from your real feelings.

If you were a country, you'd be: United States.

Or would you rather be: a chameleon.

You'd make a helluva: supermodel; senator.

Some of your fellow travelers: Arnold Schwarzenegger; Bryant Gumbel; Cindy Crawford; Ted Bundy.

FOUR: THE TRAGIC ROMANTIC

On the bright side, you're: introspective; individualistic; creative; artistic; sensitive.

On the other hand, you're: preoccupied with what's missing or unavailable; always feeling misunderstood; extremely emotional; often melancholy and depressed; prone to envy and anger when others enjoy what you lack.

If you were a country, you'd be: Italy.

Or would you rather be: Eeyore.

You'd make a helluva: interior decorator; circus clown.

Some of your fellow travelers: Truman Capote; Jackie Onassis; Anne Rice; Judy Garland; Vincent van Gogh.

FIVE: THE OBSERVER

On the bright side, you're: logical; thoughtful; analytical; intellectual; curious; focused; insightful; eccentric.

On the other hand, you're: preoccupied with privacy; detached from and fearful of emotions; overly self-controlled; dependent on routine and predictability.

If you were a country, you'd be: England.

Or would you rather be: a fox.

You'd make a helluva: computer programmer; entomologist.

Some of your fellow travelers: Kurt Cobain; Bill Gates; Greta Garbo; Howard Hughes; Bobby Fisher; J. D. Salinger.

SIX: THE DOUBTER

On the bright side, you're: loyal; intuitive; responsible; sensitive; thoughtful; compassionate.

On the other hand, you're: preoccupied with worst-case scenarios; ambivalent toward authority; unable to make decisions and finish projects; fearful of success; distrustful of appearances; forever anxious; often incapable of relaxing and experiencing pleasure.

If you were a country, you'd be: Germany.

Or would you rather be: a deer (caught in the headlights).

You'd make a helluva: CIA operative; CIA agent.

Some of your fellow travelers: Woody Allen; Sigmund Freud; Richard Nixon; Hamlet; Oliver Stone; Janis Joplin; Dan Rather; Chicken Little; Newt Gingrich; G. Gordon Liddy.

SEVEN: THE OPTIMIST

On the bright side, you're: charming; playful; adventurous; a visionary; full of enthusiasm, joy, and openness.

On the other hand, you're: preoccupied with keeping up your spirits, avoiding pain, and staying busy; having difficulty with long-term commitments and intimate relationships; self-involved; insensitive to the needs of others; prone to burying fears, pain, and boredom.

If you were a country, you'd be: Brazil.

Or would you rather be: a butterfly.

You'd make a helluva: surfer; freelance entrepreneur.

Some of your fellow travelers: Robin Williams; Peter Pan; Shaquille O'Neal; Jack Nicholson; Ram Dass; Groucho Marx; Holly Golightly.

EIGHT: THE BOSS

On the bright side, you're: a natural leader; powerful; confident; direct; highly protective of loved ones; endowed with drive, integrity, and iron will.

On the other hand, you're: preoccupied with control and power; loath to acknowledge dependency, weakness, or uncertainty; an all-or-nothing type; prone to excess.

If you were a country, you'd be: Israel.

Or would you rather be: a bull.

You'd make a helluva: Mafia don; baseball-team owner.

Some of your fellow travelers: Donald Trump; Norman Mailer; Bobby Knight; Shannen Doherty; Samson; Ann Richards; Pablo Picasso; Roseanne; Leona Helmsley; Tonya Harding; Barry Diller; Henry VIII.

NINE: THE PEACEMAKER

On the bright side, you're: open-minded; flexible; capable of seeing all sides of an issue; compassionate; receptive.

On the other hand, you're: given to avoiding anger and conflict; a procrastinator; pulled along by other people's agendas; prone to inertia, resignation, and zoning out with TV and alcohol.

If you were a country, you'd be: Canada.

Or would you rather be: a whale.

You'd make a helluva: postal worker; suicide-hotline counselor.

Some of your fellow travelers: Jerry Ford; Dwight Eisenhower; Pete Sampras; Nancy Kerrigan.

POINT ONE – EGO RESENT

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|------------------|------------|------------|
| HEAD | Fixation: | EGO RESENT | Holy Idea: | PERFECTION |
| HEART | Passion: | ANGER | Virtue: | SERENITY |
| INSTINCTS | Sexual | JEALOUSY (HEAT) | | |
| | Social | NON-ADAPTABILITY | | |
| | Self-Preservation | ANXIETY (WORRY) | | |

The preoccupations of Point One include:

- Internal standards of correctness that can be puritanically demanding.
- Difficulty in acknowledging personal desires that do not conform to standards of correctness.
- Marked habit of comparing the self to others, and of concern about potential criticism from others.
- Compulsive worry in decision making, stemming from the fear of being wrong.
- Zealotry. Displacement of the anger generated by unmet needs toward what appear to be legitimate outside targets.
- Buddhist category of ‘judging mind’. The attentional style of focusing on error, which can lead to:
- Superb powers of criticism, and
- An intuitive awareness of the potential for perfection in any given situation, against which by comparison, error stands out as the foreground perception.

Charles Reich, in The Greening of America, describes Ego-Resent as one of his three prototypes of American thought. Resent represents Consciousness I, the traditional outlook of the self-sufficient lone individualist, evoking the image of the Puritan preacher and the pioneer settler – a dead shot, fiercely independent, and convinced of their own correct position. Resent also embodies the idea that eventually the ordinary virtues – plain thinking, honesty, hard work, and goodness – will prevail. Emerson, in his essays on self-reliance and on politics, did not put his emphasis on forms of government as the source of national well being, but rather on the morality and spirituality of individual character.

“The harsh side of this character is self-interest, and suspiciousness of others. Each individual must go it alone, unable to trust neighbors, seeing another’s advantage as his/her loss, seeing life as a rat race, with no rewards to losers. The self is seen in narrow terms, accepting much self repression as the concomitant of effort.” (Reich).

The social behavior of compulsives may be characterized as polite and formal. They are particularly concerned with matters of organization and tend to be rigid about rules and procedures. These behaviors often lead others to see them as perfectionistic and legalistic.

Theodore Millon in Disorders of Personality:

“The major force behind compulsive behavior is the fear of disapproval, and the concern that impulsive actions will be frowned upon and punished. One would assume that by behaving properly and correctly, compulsives could put this concern aside... this does not prove to be possible, as just beneath conformity lie deeply repressed urges toward defiance and self-assertion. The ever-present threat that rebellious and angry feelings will break into the open intensifies the fear of provoking disapproval. The greatest task is that of controlling emotions, that is, restraining the impulses that surge from within...” and from which no one can escape.

Resents live with a severe internal critic. The critic’s voice has become so loud, and is so integrated into ordinary thinking, that decisions are made by putting opinions ‘on trial’, as if the opinion was being critically cross-examined in a courtroom. A Resent’s thinking style is to mentally ‘bring an idea into court’ where it is attacked, defended, and finally judged for correctness all before the idea can be spoken out loud. Ones have to be absolutely sure that their position is correct, even small matters, and they deliberate at length before suggesting what might seem to be a casual and spontaneous idea.

If this habit of attention becomes compulsive, Resents can become so concerned with the refinement of a correct point of view that they inadvertently forget to ask themselves what they really want out of life. One exemplar described his internal critic as assuming the image of a Puritan preacher. Black suit, string tie, shoes several sizes too small and laced up tight. The Preacher's feet hurt, his jaw was clamped, and his face showed the strain of being chronically pinched while giving good advice.

EMERSON

MARY POPPINS

G.B.SHAW

CHARLES DICKENS

MARY BAKER EDDY

EMILY POST

POINT TWO – EGO FLAT

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|-------------------------------------|------------|----------|
| HEAD | Fixation: | EGO FLATTERY | Holy Idea: | FREEDOM |
| HEART | Passion: | PRIDE | Virtue: | HUMILITY |
| INSTINCTS | Sexual | AGGRESSION (INITIATION / SEDUCTION) | | |
| | Social | AMBITION | | |
| | Self Preservation | ME-FIRST (PRIVILEGE) | | |

The preoccupations of Point Two include:

- Gaining approval and avoiding rejection.
- Pride in the importance of oneself in relationships. Pride in meeting the needs of others.
- Confusion between the many selves that develop in order to meet other's needs.
- Confusion in identifying personal needs.
- Concerns about the limitation of personal freedom.
- An attentional style of altering oneself to meet the needs of others, which can lead to
- Empathic connection with other people's feelings, or
- Adaptation to the wishes of others as a way of assuring their love.

David Shapiro, in Neurotic Styles, describes the impressionistic kind of attention that characterizes a pathological Ego-Flat:

“When a hysterical person is asked to describe someone else, the response is likely to be something like, ‘Oh, he’s so big!’ or ‘She’s wonderful!’ or ‘I hate him!’ The quality of these perceptions can be conveyed more sharply if one makes an imaginary comparison with the factual, technically detailed answers that a compulsive person is likely to give to the same kind of question... Once, for example, in taking a case history from an exceedingly hysterical patient, I made repeated efforts to obtain a description of her father from her. She seemed, however, hardly to understand the sort of data I was interested in, and the best she could provide was ‘My father? He was wham-bang! That's all – just wham-bang!’”

Karen Horney, in Our Inner Conflicts and Neurosis and Human Growth describes Point Two as the person who ‘moves toward others’.

“Compliant type... marked need for affection and approval... desire for intimacy... wants to be welcomed, to be of importance... to be helped, protected... claims that this frantic beating about for affection is genuine when in reality the genuine portion is heavily over-shadowed by an insatiable need to feel safe... sensitive to others emotions... tries to live up to their standards... ‘unselfish’... self-sacrificing, except for the unbounded need for affection... overgrateful... persuades self that he/she ‘likes everyone’... take second place, idealizes this quality... Pervasive helplessness... inferiority feelings make for over-estimating others,

tendency to control others by manipulation... relentless need to excel... history of temper tantrums that give place to general docility... obsessed with love... sex can be a proof of being wanted... relationships become difficult as repressed conflicts arise.”

Western psychology has described this fixation as the histrionic personality. Hysteria was one of the first neuroses studied by Freud, who associated its operation with the defense mechanism of repression. As with all the fixations, the neurotic defense can be seen as operating solely on a basis of objective knowledge that is without requiring the existence of any intuitive information. In the case of Ego-Flat, this implies that the child learned to represses personal wishes and please others through the observation of such clues as parental body language or tone of voice. However, people who identify themselves as Flats often find that they alter to suit the wishes of others without realizing that they have done so, and without being able to identify particular clues that might have led them to adjust towards getting approval. This group ranges from people (who may be severely repressed and neurotic) that claim impressionistic knowledge and feelings of merger with other people but who are unable to process factual material; to those who have begun to identify the shifts of attention that are implied by the habit of repressing personal needs and by the replacement of those forgotten needs by an intuitive adjustment to suit the feelings of others.

Ego-Flattery’s need to help others operates at various levels of self-awareness. Some exemplars stay attached to the unconscious security reaction of replacing the self with the wishes of others. Other members of the fixation extend the habit of ‘helping’ to a conscious attempt to manipulate other people by giving them what they want; and some learn to adjust their attention to an empathic connection with the emotional life of other people.

ELIZABETH TAYLOR

MARY MAGDALENE

F. D. R. and ELEANOR ROOSEVELT

POINT THREE – EGO VANITY

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|------------------------|------------|------------|
| HEAD | Fixation: | VANITY/GO | Holy Idea: | HOPE (LAW) |
| HEART | Passion: | DECEIT | Virtue: | VERACITY |
| INSTINCTS | Sexual | MASCULINITY/FEMININITY | | |
| | Social | PRESTIGE | | |
| | Self Preservation | SECURITY | | |

The habitual preoccupations of Point Three include:

- Identification with achievement and performance.
- Efficiency.
- Competition and the avoidance of failure.
- The belief that love comes from what you produce, rather than for who you are.
- Presentation of an image that is adjusted to gain approval.
- Confusion between the real self and one's role or job.
- Poor access to personal feelings.
- Self-deception in the need to maintain a public image.
- An attentional style of convergent thinking, in which a multi-track mind is focused on a single goal.

Point 3's issue with feelings stems from the fact that attention has shifted from the direct experience of personal feelings, into performance and the maintenance of a high profile image. As one exemplar put it: "Don't think about it, just get the job done."

Vanity/Go is difficult to identify in terms of Western psychological topology because it looks productive and adjusted to the American popular image of youth, energy and competitive life. The United States is a Go country, and the fixation is exemplified by several American public figures: former President Jimmy Carter, who has referred to political fiascos as "incomplete successes"; Ronald Reagan, who imputed support to both pro- and anti- abortionist groups during his campaign; Werner Erhard, the super-salesman of consciousness, with his assertion "EST works"; and Arnold Schwarzenegger, describing his competitive edge as the ability to project the image of a winner.

Because its exemplars exhibit qualities that are valued in the American culture, they present a surface appearance of conformity and high achievement. Their suffering does not show on the surface, and they themselves may remain oblivious to the fact that they have lost an important connection to emotional and spiritual life.

David Shapiro in Neurotic Styles discusses the aspect of mental compulsion that centers Around issues of image and achievement:

“When work is compulsive rather than chosen, it is driven. This refers to the sheer quantity and intensity of activity, but is also characterized by the appearance of being pressed, or motivated by something beyond the interest of the acting person. Work is the preferred area of existence... Once his/her role is established, it becomes a general directive for behavior, one that is even capable of including the details of facial expression, ways of speaking and the like.”

This kind of compulsion is unusually aware of professional role. The compulsive doctor plays the doctor; the parent plays the parental role to perfection. They can even be aware of the role of their own characteristics, and act it out. Vanity/Go can have an almost puritanical ability to deny their own feelings in order to get the job done.

Charles Reich’s Greening of America has a good description of Vanity/Go in Consciousness II (corporate mentality):

“The organization of activity into a rational system of responsibility. The dedication of each individual to training, work and goals beyond his/her self. Believes in recognition of ability and accomplishment. Socially valuable forms of excellence should be encouraged. Life dedicated to personal success in this context. Concerned with comparative status. The individual should try to fit themselves to a needed function.”

Meyer and Rosenman have identified the dilemma of Vanity/Go in their study Type A Behavior and Your Heart:

“Somewhere in the development process, type A began to measure the value of his total personality or character by the number of his achievements. Moreover, these achievements invariably must be those he believes capture the respect and admiration of his peers and superiors. At first glance no one seems less insecure than the typical type A person. He/she bristles with confidence and appears to exude lavish amounts of self-assurance and self-conviction. How can we identify a person as insecure who is always so eager to ask, “What is your problem and how can I help you?” We do so because we have found that the Type A person either lost or never had any intrinsic ‘yardstick’ by which he/she can gauge his own fundamental worth to his own satisfaction.”

JOHN F. KENNEDY

FARAH FAWCETT

WALT DISNEY

L. RON HUBBARD

POINT FOUR – EGO MELAN

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|--|------------|------------|
| HEAD | Fixation: | EGO MELANCHOLY | Holy Idea: | ORIGIN |
| HEART | Passion: | ENVY | Virtue: | EQUANIMITY |
| INSTINCTS | Sexual | COMPETITION | | |
| | Social | SHAME | | |
| | Self Preservation | RECKLESSNESS (also called DEFENSIVE ACTION, DAUNTLESS) | | |

The preoccupations of Point Four include:

- An attraction to the distant and the unavailable.
- Mood, manners, luxury and good taste as external supports to bolster self-esteem.
- An attachment to the mood of melancholy.
- Impatience with the ‘flatness of ordinary feelings’. Needing to re-intensify one’s feelings through loss, fantasy and dramatic acts.
- A push-pull habit of attention. Focus alternates between the negative features of what one has, and the positive features of that which is unavailable. This attentional style reinforces
- Feelings of abandonment and loss, but also lends itself to
- Sensitivity to emotionality and pain in others, and an ability to support them in crisis.

A good literary exemplar of the fixation is found in the aesthetic hero/heroine, who successfully attains every recognition, attention and practical remedy for happiness, yet remains steadfastly focused on the lost love, the unavailable love, the future lover and the situation that remains just out of reach.

From MacKinnon and Michels, The Psychiatric Interview:

“As a symptom, depression describes a feeling tone of sadness accompanied by the sense of helplessness and diminished self-esteem. The depressed individual feels that his security is threatened, that he is unable to cope with his problems, and that others cannot help him... The depressed person not only feels bad, but typically he is his own worst enemy, and he may use that specific phrase in describing himself. Self-destructive and depressive tendencies frequently co-exist in the same individual.”

Preoccupation with the hard to get creates a constant awareness of its absence. Point Four has forgotten its own redeeming qualities by falsely identifying with the image of a unique and fulfilled future self. The image of this ‘real’ or ‘authentic’ self is maintained by a largely unrecognized shift of attention from what is present in a situation to that which is unavailable.

Envy implies a lack of self-worth. The self is less than the worth of others, or of what others possess. Otto Fenichel in The Psychoanalytic Theory of Neurosis:

“Self-esteem becomes regulated by external supplies... condition of perpetual greediness... love addicts... no object can provide needed satisfaction... demand understanding of their feelings... orality, sometimes with refusal to eat... demonstrations of misery... accusations that others have caused this misery... blackmail... self-hatred.”

Feelings of envy are perpetuated by the habit of directing attention to the absent features of one's life. Attempts to solace a Four are often met with rejection, as the intensity of longing itself would have to be given up if satisfaction were achieved.

From a point of view outside the fixation, Melans appear to cycle in and out of major dramatic crises. From inside the fixation, the sense of longing and despair produces an intensification of ordinary emotional climates. This intensity, and the sense of special purpose that it generates, can make the moods of melancholia far more attractive than the range of ordinary feeling.

KEATS

SHELLEY

ALAN WATTS

BETTE DAVIS

ORSON WELLES

POINT FIVE – EGO STINGE

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|---------------|------------|----------------|
| HEAD | Fixation: | EGO-STINGE | Holy Idea: | OMNISCIENCE |
| HEART | Passion: | AVARICE | Virtue: | NON-ATTACHMENT |
| INSTINCTS | Sexual | CONFIDENCE | | |
| | Social | TOTEMS | | |
| | Self Preservation | CASTLE (Home) | | |

The preoccupations of Point Five include:

- A concern with privacy.
- The restriction of personal needs as a way of maintaining non-involvement.
- The need to control unpredictable feelings and reactions to spontaneous events.
- Compartmentalization. Sectioning off emotionally charged experiences into pre-determined time units.
- An interest in special knowledge and analytic systems that can operate as substitutes for emotional experience.
- Confusion between spiritual non-attachment and the need to withdraw from emotional pain.
- The attentional style of focusing on interactions from the point of view of an outside observer, which can lead to:
- Feelings of isolation from the events of one's own life, or
- The ability to maintain a point of view that is detached from the biases of personal fear or desire.

Stinge is the final position on a kind of harmonic within the Enneagram consisting of Point 2 (moving towards people), Point 8 (moving against people), and Point 5 (moving away from people). Karen Horney describes these three styles as the compliant type “who looks at his fellow man with the silent question – will he like me?”; the aggressive type who wants to know “How strong an adversary is he?” or “Can he be useful to me?”; and the detached person, whose first concern is “Will he interfere with me?”

From Horney’s Our Inner Conflicts:

“What is crucial to the detached person is their inner need to put emotional distance between themselves and others. More accurately, it is their conscious and unconscious determination not to get involved with others, whether in love, fight, cooperation, or competition. They draw around themselves a kind of magic circle which no one may penetrate.”

There is “a need for self-sufficiency, resourcefulness and restricting one’s needs... avoids competition, prestige, success... restricts eating, living and drinking habits, and keeps them on a scale that will not require too much time or energy earning the money to pay for them... can dislike sharing any experience... real enjoyment comes only in retrospect. The idea is NOT to be influenced, NOT to be approachable, NOT to be obligated... another person’s expectations make she/he uneasy or rebellious... advice is felt as domination...”

distance machinery... the more emotions are checked, the more emphasis will be placed on intelligence... can enjoy intimacy if safe from threats of dependency... detachment defended with tremendous vigor when attacked.”

Another way of deflecting attention away from the self can be seen in Point Five’s preoccupation with abstract models of human behavior and emotionality. Mastering a system of psychotherapy, or a system like the Enneagram, gives the experiences of life certain predictability. From the point of view of an outsider to the fixation, the preoccupation with special systems of knowledge can be seen as replacing feelings with a scheme of ideas about what you’re supposed to feel. From inside the fixation, issues like the need to withdraw and watch, and the need to predict other people’s behavior through a system of knowledge buffers an intense anxiety about being drawn into situations where the outcome is unclear.

From Theodore Millon in Disorders of Personality:

“External relationships seem to have been emptied by a massive withdrawal of the real libidinal self. Effective mental activity has disappeared into a hidden inner world... the conscious ego is emptied of vital feeling and action, and seems to have become unreal... merely reporting [inner activities] as if it were a neutral observer, not personally in the inner drama of which [the person] is a detached observer. The attitude to the outer world is the same: noninvolvement and observation at a distance without any feeling, like that, of a press reporter describing a social gathering of which he is not a part, in which he has no personal interest, and by which he is bored.”

Safe isolation from the external world can be achieved by minimizing personal needs, or by taking the position of an interested but invisible bystander to one’s own life. The internal mechanism of isolation relies upon a habitual movement of attention away from feelings to the stance of the inner observer. The strategy of safe isolation can become a liability to the extent that the flow of feeling reactions is suspended by the habit of watching one's own life go by.

BUDDHA

HOWARD HUGHES

EMILY DICKINSON

KAFKA

POINT SIX – EGO COW

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|-----------------|------------|---------|
| HEAD | Fixation: | EGO COWARD | Holy Idea: | FAITH |
| HEART | Passion: | FEAR/DOUBT | Virtue: | COURAGE |
| INSTINCTS | Sexual | STRENGTH/BEAUTY | | |
| | Social | DUTY | | |
| | Self Preservation | WARMTH | | |

The preoccupations of Point 6 include:

- Procrastination of action. Thinking replaces doing.
- Issues with work and incompletions.
- Amnesia with respect to success and pleasure.
- Authority problems. Either submitting to or rebelling against authority.
- Suspicion of the motives of others, especially authorities.
- Identification with underdog causes.
- Fear of hostility from others, and fear of the possible eruption of one's own negative reactions.
- Skepticism and doubt. The Buddhist category of doubting mind.
- An attentional style of scanning the environment looking for clues to explain the inner sense of threat.

Ego-Cow experiences life as a highly energized state of constantly getting prepared. Attention shifts from the impulse to act to a counterforce of intense internal questioning. The motive behind pervasive doubt wants to ward off potential interference from powerful outsiders.

From the point of view of the fixation, these debilitating shifts between idea and doubt seem like an intelligent way to handle information. Doubt delays action, and the resulting procrastination forestalls a resurgence of the fears of punishment that the 6 child endure for questioning authority.

Problems with work, authority, and becoming one's own authority. Vacillation of point of view leads to vacillation of behavior. Verbal and behavioral stuttering. Cut off from impulses. Friendship seen as coalition against a threatening world. Anticipates threats, tries to mentally rectify or rebel against perceived sources of threat.

There are two fear types, or styles of paranoid behavior. The phobic type appears furtive and frightened of the situation, like Shakespeare's Hamlet. The counter-phobic type seeks out and engages the fearful situation, like Gordon Liddy (Nixon plumber, author of Will). Both manifestations derive from the same psychological base.

David Shapiro describes the paranoid style in Neurotic Styles:

“Suspicious people are not simply people who are apprehensive and imagine things. They are, in actual fact, extremely keen observers. They not only imagine, but also search. And they not only search, but search with intensity and acuteness that may easily surpass the capacity of normal attention. It is attention that always has an aim; it is a search for something.

Suspicious people are also hyper alert to anything unusual or out of the ordinary. It is not concrete danger, but surprise that sets off the scanning of attention... acute attention for picking up clues to confirm an inner hypothesis.”

The point of interest is not the objective world, but in the world of hidden motives, hidden meanings and special purposes. The objective world only gives clues to the hidden ‘real’ world; consequently the environment is scanned for clues and indicators that need to be interpreted in the light of hidden meaning. Missing the obvious while scrutinizing the environment for significance.

Projection of own motives and drives onto environment, caused by loss of connection to own instincts often edgy and ready to counterattack other people’s opinions... ordinary conversation can be seen as a tactical jockeying. Because of projection of own motives and authority to others, may give authorities great respect, though this may be grudging, defensive, or antagonistic respect. Sensitive to rebuff... likes authority well defined and hierarchical.

FREUD HITLER WOODY ALLEN KRISHNAMURTI REV. JIM JONES

JANE FONDA

POINT SEVEN – EGO-PLAN

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|--------------------------------|------------|----------|
| HEAD | Fixation: | EGO-PLAN | Holy Idea: | WORK |
| HEART | Passion: | GLUTTONY | Virtue: | SOBRIETY |
| INSTINCTS | Sexual | | | |
| | Social | SUGGESTIBILITY (FASCINATION) | | |
| | Self-Preservation | LIMITATION (MARTYR) | | |
| | | LIKE-MINDED DEFENDERS (FAMILY) | | |

The preoccupations of Point Seven include:

- The need to maintain high levels of stimulation. Many activities, many entertaining things to do. Wanting to stay high.
- Maintenance of multiple options as a way to buffer commitment to a single course of action.
- The replacement of deep contact with pleasant mental alternatives, talking, planning and intellectualizing.
- Charm as a first line of defense. Fear types who move forward into pleasant contact with others. Avoid direct conflict by going through the cracks. Talking your way out of trouble.
- An attentional style of interrelating and systematizing information, such that commitments necessarily include loopholes and other backup options. This style of attention can lead to:
- Rationalized escapism from difficult or limiting commitments, or
- The ability to synthesize unusual connections and parallels between what appear to be antagonistic points of view.

Point Seven represents the last of the falls into fear. As a response to frightening childhood situations, the Plan child developed a strategy for diverting attention away from potentially negative outcomes. Since either a confrontation with, or a withdrawal from the things that we fear are likely to bring up unpleasant emotions, the Plan child learned to control a bad situation by substituting alternative positive options. By increasing the scope of interesting things to do, a dedicated Ego-Plan can shift unpleasant events to a mental back burner, while the more agreeable aspects of life can be brought into the foreground of attention.

Charles Reich, in The Greening of America, identifies Ego-Plan in his description of Consciousness III:

“Consciousness III starts with the self, not society. Does not reject the self, or seek standards outside the self to measure up against. Commandment is: don’t judge others. Rejects concept of excellence and comparative merit. No authority, no subservience. Neither give commandments nor follow them. No contracts, only mutual agreements. Get rid of the artificial; get to the ‘real’. Belief in individual destiny, don’t alter the self or use others for self.”

This set of ideals was born, in its modern version, from the upper middle-class whose children, faced with the prospect of affluence and the ugly life necessary to perpetuate that affluence, became flower children. Aware of the prospect of “neon ugliness, a boring job and the Vietnam war, a life of surfing seemed possible.” This attitude can easily move from radical subjectivity, where what is unique in an individual is valued, to self-stimulation and narcissism.

Karen Horney, in Our Inner Conflicts:

“The narcissistic personality may unconsciously hate everyone who, being better than he/she in any way – more assertive, more evenly balanced, better informed – threatens to undermine his/her own notions of the self. An idealized image is created which remains inaccessible to criticism.”

This internal situation can lead to a life of “oh, wow!” where dilettantism and drugs are more real than real life; where escapism is elevated to the level of a truth that bypasses the issues of attachment. Hot-tub insight, psychobabble and consciousness cliques can replace Holy Work.

Theodore Millon, in Disorders of Personality:

“Narcissists suffer few conflicts... as a result, they are inclined to trust others and to feel confident that matters will work out well for them. However, reality bears down heavily at times. Even the routine demands of everyday life may be viewed as annoying incursions. Such responsibilities are experienced as demeaning, for they intrude upon the narcissist’s cherished illusion of self as almost Godlike. Alibis to avoid ‘pedestrian’ tasks are easily mustered since narcissists are convinced that what they believe must be true and what they wish must be right... It is easy to see why the behaviors of narcissists are so gratifying to them. By treating themselves kindly, they gain through self-reinforcement the rewards that most people must struggle to obtain. They need depend on no one else to provide gratification; there is always themselves to ‘keep them warm’.”

The idealized sense of the self as unlimited is maintained by a usually unrecognized habit of attention that creates loopholes and options within commitments, especially those that contain any possibility of being controlled. If a difficult decision comes up, Point Seven’s optional thinking style provides a habit by which alternate plans come immediately into play. New pieces of information ‘fit into’ several interdependent possible courses of action, which provide ways out of the difficulty.

Responding to the need to escape the pressure of limitation, a Plan can compulsively evade troublesome commitments by introducing numerous contingencies. However, this same liability of attention can be brought into awareness as a talent for recognizing the ‘fit’ between what appear to be radically different points of view.

RAM DASS THOREAU GROUCHO MARX KURT VONNEGUT

RAJNEESH

POINT EIGHT – EGO VENGE

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|-----------------------|------------|-----------|
| HEAD | Fixation: | EGO VENGEANCE | Holy Idea: | TRUTH |
| HEART | Passion: | LUST | Virtue: | INNOCENCE |
| INSTINCTS | Sexual | POSSESSION/SURRENDER | | |
| | Social | FRIENDSHIP | | |
| | Self Preservation | SATISFACTORY SURVIVAL | | |

The preoccupations of Ego-Vengeance include:

- Issues with aggression and impulse control.
- Control of personal objects and space, and the control of people likely to influence the Venge's life.
- Concern with justice and the protection of others.
- The appearance to others of an excessive presentation – too much, too loud, too many.
- Difficulty in recognizing the dependent aspects of the self.
- An 'all-or-nothing' style of attention, which tends to see things in extremes. Other people appear to be either strong or weak, either fair or unfair, with no middle ground. This style of attention can lead to
- The (often unconscious) denial of personal weakness and the-automatic denial of other points of view in favor of the single 'legitimate' opinion that supports Venge's security, or
- The exercise of appropriate force in the service of others.

Karen Horney's Our Inner Conflicts describes a movement within the Enneagram along the lines between Point 2 (in the chapter entitled "Moving Toward People"), Point 8 (in "Moving Against People"), and Point 5 (in "Moving Away From People"). Point Eight is described as:

"The aggressive type that looks exquisitely uninhibited. He/she can assert wishes, give orders, express anger, and is good at defense... takes it for granted that everyone is hostile, and refuses to admit that they are not... Life is a struggle of all against all, and the devil take the hindmost... in the Darwinian sense, only the fittest survive, and the strong annihilate the weak... often a strong need to exploit others, to outsmart them, to make them of use to personal ambition... will never be so naive as to overlook in others any manifestation of ambition, greed or ignorance that might obstruct personal goals... is consciously or semi-consciously convinced that everyone acts this way, so what counts is to do it more aggressively than the rest... gives appearance of being tough, hard... fights softer feelings in the self, can see these as sloppy sentimentality... 'realism' is the fight against a malevolent world where lack of consideration for others can be seen as honesty, ruthlessness seen as strength..."

Venges deeply respect a fair fight. Their personally powerful self-image is projected outward as admiration for those who can take a firm personal stand. There is an appreciation of people who hold their ground under fire, and a lack of respect for anyone who buckles under pressure. From a point of view outside the fixation, Venge's 'fair fight' can look like two opponents squared off in a boxing ring. For those of us

who are out of touch with our own aggressive feelings, there is a desire to avoid potential confrontations by staying out of Venge's way, to withhold bad news so as to avoid trouble, or to doctor information as a way to circumvent explosions. From inside the fixation, fighting is a source of excitement, and a way to cement friendships. It is far more interesting to keep a good fight going than to score an easy win.

From MacKinnon and Michels, The Psychiatric Interview:

“Psychopathic mechanisms are found in everyone. There are times or situations when needs feel urgent, or inner controls have not been developed, that the functions of the ego are directly utilized to obtain gratification. The primary goals of this behavior are to avoid the anxiety that appears when frustration is imminent... and to protect the ego from feelings of inadequacy.”

Situations that stimulate the need to control will also activate a habit of attention that helped the Venge child survive what was often a combative early life. Attention will tend to focus on physical and intuitive clues that support moving forward and taking charge. For example, a sense of the strengths and weaknesses of an opponent may develop.

To even admit that a middle ground of compromise exists outside of the 'all or nothing' set of perceptions often brings up feelings of unacceptable vulnerability. An acknowledgement of the validity of these compromises so weakens the sense of being fundamentally right that a Venge can be shocked into believing that they are totally wrong. They are then psychologically open to attack from any side, as the situation is no longer predictable in terms of who is a friend and who is not. If however attention can be shifted to accept the truthfulness of other points of view, two important results can occur. First, there is a relief from the isolation of a limited worldview. Second, a Venge can learn to recognize how their intuitive perceptions support a preoccupation with power and enforcement.

FRITZ PERLS

GURDJIEFF

MADAME BLAVATSKY

NIETZSCHE

ELDRIDGE CLEAVER

HENRY VIII

POINT NINE – EGO IN

| | PERSONALITY | | ESSENCE | |
|-----------|-------------------|---------------|------------|--------|
| HEAD | Fixation: | INDOLENCE | Holy Idea: | LOVE |
| HEART | Passion: | SLOTH | Virtue: | ACTION |
| INSTINCTS | Sexual | UNION | | |
| | Social | PARTICIPATION | | |
| | Self-Preservation | APPETITE | | |

The preoccupations of Point 9 include:

- Replacement of essential needs with inessential substitutes.
- Trouble with decisions: ‘Do I agree or disagree?’
- Acting through habit and by repeating familiar solutions. Ritualism.
- Can’t say ‘no’.
- Containment of physical energy and anger.
- Control through stubbornness and passive aggression. An attentional style of reflecting the positions of others, which can lead to:
 - Difficulty in maintaining a personal position, but also develops
 - A marked ability to recognize and support another person’s point of view.

Ego-Indolent’s decision-making dilemma is illustrated by the conversation between Alice and the Cheshire Cat, in which she asks: “Would you tell me please, which way I ought to go from here?” “That depends a good deal on where you want to get to,” said the Cat. “I don’t know where,” said Alice. “Then it doesn’t matter which way you go,” replied the Cat.

Theodore Millon in Disorders of Personality observes:

“The obsessive individual is caught in a conflict between obedience and defiance. It is as though he/she constantly asks ‘shall I be good, or shall I be naughty?’ The ambivalence of passive-aggressiveness intrudes constantly into everyday life, resulting in indecisiveness, fluctuating attitudes, oppositional behaviors and emotions. The decision is whether to adhere to the desires of others as a means of gaining security and comfort or to turn to themselves for these gains. Whether to be obediently dependent on others or defiantly resistant and independent of them. Whether to take the initiative in mastering their world, or to sit idly by, passively awaiting the leadership of others.”

The ultimate solution to the In child’s problem of whether to comply or whether to rebel against others is to not to have to choose. To be able to both agree and to disagree; to be physically present in the situation and able to respond, while at the same time spacing out so that you are not really there at all. The liability for Nines is that their internal musings and diversions of attention are compulsive and unfortunately are often trivial. To actually focus on important things would mean having a position to defend.

Setting up and maintaining a life of habit reduce the anxiety generated by the obedience/defiance conflict. Commitment to personal goals can be deferred by persisting in a course of action that has become irrelevant or even absurd. While persevering in habitual action, Ego-In appears to be inattentive to other possibilities. In conversation with Ego-In, one does not feel opposed or emotionally disturbed. One simply feels unheard, tuned out. It is this quality of inattention that makes them appear to be uninfluencable.

The word 'indolent' means lazy, and signifies a failure to pay attention to personal needs. Nine is the child who fell into the sleep of self-forgetting, where directives from the essential self have been replaced by habit, by inessential substitutes, and by a deep preoccupation with the wishes of other people.

Wilhelm Reich in Character Analysis:

“Inessential things are thought through no less thoroughly than those that are at the center of professional interest. The more pathological the person's life, the more attention is placed on these inessentials. This is due to the unconscious replacement of important ideas by insignificant ideas.”

The intuitive aspect of a Nine's difficulty in establishing a personal position, is that they are able to mirror the inner condition of all the types, identifying with each of them in turn. If by the time you have seen all of the Enneagram types you have identified with each of them, but no one in particular stands out, you may be an Ego-In – able to merge with the heart and mind of another more easily than you are able to describe your own.

ALFRED HITCHCOCK

JULIA CHILD

BUCKMINSTER FULLER

LUCIANO PAVAROTTI

THE GALLERY OF ARCHETYPES

Space limitations make it impossible to list all of the most common archetypal patterns in detail. Many of these overlap to a large extent, and so I have included related archetypes in the heading of the dominant listing, e.g., Artist (*Musician, Artisan, Craftsperson, Sculptor, Weaver*). If you relate to a variant not listed – say, the Photographer – then simply substitute it. I’ve tried to provide a few examples of each archetype, drawn from popular films, fiction, drama, myths, religion, folklore, or fairy tales. You can probably come up with many more on your own, a process that can be helpful in determining your connection to a given archetype. Volumes of information can be written about each archetype, as they are complex forces that cannot be fully represented in a brief entry. The descriptions provided are the result of the work I have done with people and my own observations of their patterns as expressed through their work with this tool, combined with their examination and interpretation of their life experiences.

Each archetype represents a fundamental learning experience or process that is meant to guide us throughout our lives. In evaluating whether a particular pattern is part of your intimate family of twelve, pay special attention to whether you can perceive a continuum of this learning process in your history, rather than just isolated incidents. Never evaluate your connection to an archetype by the obvious. You have to stretch your imagination and burrow into yourself to discover your life patterns, lessons, and gifts. This inner knowledge does not surface easily. If you feel that you have an archetype that is not listed here, describe the patterns of behavior that you identify as archetypal in nature and come up with examples from the arts or mythology.

Accountant, see **Scribe**

Actor, see **Artist**

Addict (*Conspicuous Consumer, Glutton, Workaholic* – see also *Gambler*)

Every one of us is touched by the Addict archetype. The only question is how much of our lives is consumed by it. Besides the usual suspects – drugs, alcohol, food, and sex – one can be addicted to work, sports, television, exercise, computer games, spiritual practice, negative attitudes, and the kinds of thrills that bring on adrenaline rushes. In its positive aspect, this archetype helps you recognize when an outside substance, habit, relationship, or any expression of life has more authority over your willpower than does your inner spirit. Confronting addiction and breaking the hold that a pattern or substance has on you can impart great strength to your psyche. Discovering the empowerment that comes with perseverance has a lifelong impact, becoming a reference point for what you are able to accomplish. In the words of one former alcoholic, “I know now that if I can quit drinking, I can do anything.”

From a symbolic perspective, the shadow aspect of the Addict represents a struggle with willpower and the absence of self-control. People who are extremely intellectual or emotional frequently have a close link to this archetype, because they struggle to balance these powers. Without this internal balance, the will may give up its power to an external substance that exerts authority, providing shadow order to your life. The shadow Addict compromises your integrity and honesty. Many addicts, for example, steal as a means of supporting their habits.

In evaluating your connection to the Addict, review how many of your life's challenges concern an external substance or a consistent, domineering pattern of trying to maintain order in your life. Although that challenge is a part of all of our lives, the degree to which an addiction controls you and your lifestyle determines whether the Addict is part of your intimate family of twelve. For instance, you can be inconsistent

in your exercise program yet quite disciplined in your spiritual practice. Needing a substance or practice or person so intensely or regularly that you compromise relationships, finances, integrity, character, or emotional and psychological well-being, however, indicates that you should look very seriously at this archetype as a possible choice.

Films: Jack Lemmon and Lee Remick in *Days of Wine and Roses* (alcohol); Ben Stiller in *Permanent Midnight* (heroin); Dom DeLuise in *Fatso* (food); Claire Bloom in *The Chapman Report* (sex).

Drama: *A Long Day's Journey into Night* (morphine) by Eugene O'Neill.

Fiction: *The Basketball Diaries* (heroin) by Jim Carroll; *Under the Volcano* (mescal) by Malcolm Lowry.

Religion/Myth: Soma (Vedic god of intoxication, as well as the intoxicating drink itself and the plant from which it is made); Tantalus (a son of Zeus and king of Sipylus in Greece, he was invited to share the food of the gods but abused the honor and was punished by being "tantalized" for all eternity by food and drink he could not reach).

Adonis, see God

Advocate (*Attorney, Defender, Legislator, Lobbyist, Environmentalist*)

Coming to the defense of others is one manifestation of what Ram Dass calls "Compassion in Action." The Advocate embodies a sense of lifelong devotion to championing the rights of others in the public arena. People who relate to this archetype have recognized early on a passion to transform social concerns, specifically in behalf of others. Symbolically, they are dedicated to inspiring the empowerment of groups or causes that are unable to be empowered on their own. By comparison, archetypes such as the Hermit are clearly more personal and lack the Advocate's fire for furthering social change. The Advocate needs public expression, even if only through writing or artwork.

The shadow Advocate manifests in false or negative causes or in committing to causes for personal gain. In evaluating your connection with this archetype, you should ask yourself how much of your life is dedicated to social causes and a willingness to take action.

Films: Paul Newman in *The Verdict*; Spencer Tracy in *Inherit the Wind*; Julia Roberts in *The Pelican Brief* and *Erin Brokovich*; Robert Duvall in the *Godfather* trilogy (shadow).

Television: *Perry Mason*; *L.A. Law*; *The Practice*.

Fiction: *The Devil and Daniel Webster* by Stephen Vincent Benet.

Fairy Tale: *Puss in Boots*.

Religion/Myth: David (in the Hebrew Bible, the Jewish champion who slew the much larger Goliath); Hakuim (a pre-Islamic deity of southern Arabia who administers justice and oversees arbitration).

Alchemist (*Wizard, Magician, Scientist, Inventor*)

These archetypes share the common trait of converting some form of matter into an altered expression of itself. The Wizard and Magician produce results outside the ordinary rules of life, whether causing people to fall in love or objects to disappear. Whereas a Wizard is associated with supernatural powers, the Magician tends to be seen more as an entertainer. The Alchemist is associated with vain attempts to turn base metals into gold, but in its highest manifestation it seeks complete spiritual transformation. You may identify with this archetype if you are interested in a path of spiritual development that is aligned to the mystery schools or study of the laws of the universe. From this perspective, Nostradamus and Isaac Newton could both be classified as Alchemists.

The shadow sides of these archetypes are found in the misuse of the power and knowledge that comes through them. Seduction and trickery brought about through magic and wizardry play on the desires of many people to transform their lives.

For the Alchemist or Wizard to be one of your circle of twelve, it needs to be associated with your physical life in some significant way. Perhaps your work or living situation demands that you be especially inventive or interventionist on a regular basis. The shadow Wizard manifests either as the use of ingenuity for criminal or unethical purposes or as feelings of superiority based on high intellect.

Films: Spencer Tracy in *Edison the Man*; Greer Garson in *Madame Curie*; Anthony Michael Hall as Bill Gates and Noah Wyle as Steve Jobs in *Pirates of Silicon Valley* (HBO video); Fred MacMurray (or Robin Williams) in *The Absentminded Professor*; Katharine Hepburn in *The African Queen*; Jane Powell in *Seven Brides for Seven Brothers*; Jeff Goldblum in *The Fly* (shadow); Patrick Stewart and Ian McKellen (shadow) in *X-Men*.

Fiction: *The Alchemist* by Paulo Coelho; *The Mists of Avalon* by Marion Z. Bradley; the Harry Potter series by J. K. Rowling; *Alice's Adventures in Wonderland* by Lewis Carroll.

Drama: *The Miracle Worker* by William Gibson.

Religion/Myth: Merlin (wizard and prophet involved in every phase of King Arthur's life, from conception to rulership, who also counseled him as king); Cessair (magician who became the first Queen of Ireland); Tezcatlipoca (Aztec god of night and material things, whose black magic mirror made of obsidian or hematite reflected the thoughts and actions of humanity and could kill enemies); Paracelsus (sixteenth-century Swiss alchemist and physician who described humans as the microcosmic reflection of the macrocosm); Hermes Trismegistus (Greek mythic figure who served as messenger of the gods, but who in later esoteric thought became a master of reality manipulation able to travel freely between the various realms and dimensions); Simon (Samaritan magician in the Book of Acts, 8:9-24, condemned by the apostle Peter for offering to buy the power of the Holy Spirit from him); Suyolak (gypsy wizard said to know all medicinal cures).

Fairy Tale: Rumpelstiltskin (spun straw into gold).

Amateur, see **Dilettante**

Amazon, see **Warrior**

Ambassador, see **Mediator**

Analyst, see **Healer**

Anarchist, see **Rebel**

Anchorite, see **Mystic**

Angel (*Fairy Godmother/Godfather*)

Angels exist in a category unto themselves because they are thought to be living beings of Light and messengers of the Divine. Almost every cultural and religious tradition on earth features angels of some description, including belief in a personal Guardian Angel in the Jewish, Christian, and Islamic traditions. Angels are typically represented as winged beings who intervene in times of great need or for the purpose of delivering a message of guidance or instruction from God to humans. Even though you probably aren't an actual Angel, you can acknowledge a strong connection to the angelic realm, as noted in people who have a

dedication to representing the presence of angels. Artists who paint their images, for example, authors who write about their interaction with humans, and those whose lives in some way provide a channel through which their presence is physically manifested exhibit a rapport with the angelic realm. Some people are also referred to as “angels” because of the loving and nurturing qualities of character that they embody. One may also play the role of a Fairy Godmother or Godfather by helping someone in need either anonymously or with no expectation of any return.

The shadow side of this archetype manifests through people who make claims to be in touch with angelic guidance for the sake of control or ego enhancement, or who act innocent or angelic to mislead others about their true nature. From a biblical perspective, the shadow Angel is frequently associated with Satan or Lucifer, but the Devil or Demon should also be considered as a unique archetype.

Films: Herbert Marshall in *The Enchanted Cottage*; Charles Coburn in *The More the Merrier*; Mary Wickes (Aunt March) to Amy in *Little Women*; the two angels in *It’s a Wonderful Life*; Marlon Brando in *The Godfather* trilogy (shadow); Danny Glover and Kevin Kline in *Grand Canyon*.

Television: *Touched by an Angel*.

Fairy Tale: Glinda in *The Wonderful Wizard of Oz* by L. Frank Baum.

Religion/Myth: Angiris (Hindu angels who preside over sacrifices); Uriel (in rabbinic lore, the angel who wrestled with Jacob); Gabriel (archangel who appeared to Mary in the Gospels and recited the Quran to the Prophet Muhammad); Sijil (Islamic angels overseeing the heavenly scrolls); Tenshi (Japanese angels who are messengers of the gods and helpers of humanity); Lucifer and Iblis (in medieval Christian and Islamic belief, respectively, evil angels who work to destroy human souls); Fravashis (ancient Zoroastrian guardian angels who guide the souls of the dead to Heaven); Ombwiri (tribal guardian angels and ancestor spirits in central Africa); Athena (goddess who frequently comes to the aid of Odysseus in *The Odyssey*).

Apprentice, see **Student**

Arbitrator, see **Judge**

Architect, see **Engineer**

Artisan, see **Artist**

Artist (*Musician, Author, Dramatist, Actor, Artisan, Craftsperson, Sculptor, Weaver*)

The Artist archetype embodies the passion to express a dimension of life that is just beyond the five senses. The Artist psyche is animated with the energy to express it into physical forms. The nature or relative grandeur of any form of expression is irrelevant; a chef can be as much of an artist as a painter or landscaper. The signature of artists is not in what they do but in how intense their motivation is to manifest the extraordinary. Doing what you do in such a way that you create an emotional field that inspires others also indicates the Artist energy at work, as does the emotional and psychological need to express yourself so much that your well-being is wrapped up in this energy.

The shadow Artist comprises many clichés, including an eccentric nature and the madness that often accompanies genius. The Starving Artist represents the fear of financial ruin or the belief that fame and fortune come only after death, which often causes artists to suppress their talents. In evaluating your relationship to this archetype, recognize that the need to bring art to others, such as dedicating part of the energy of your life to supporting artists, is as much an expression of the Artist archetype as actually holding a brush in your hand.

Films: Ed Harris in *Pollock*; Alec Guinness in *The Horse's Mouth*; Isabelle Adjani in *Camille Claudel*; Kirk Douglas in *Lust for Life*; Gene Kelly in *An American in Paris*.

Drama: *Amadeus* by Peter Shaffer.

Fiction: *A Portrait of the Artist as a Young Man* by James Joyce; *The Horse's Mouth* by Joyce Cary.

Fairy Tale: Gepetto in *Pinocchio* by Carlo Collodi.

Religion/Myth: Pygmalion (sculptor of Greek myth who brought the statue of Galatea to life); Shennong (one of the Three Noble Ones of Chinese mythology who invented the plow and taught humanity the art of agriculture); Basa Jaun (in Basque lore, a wood spirit who taught humanity the art of forging metal); Sarasvati (Hindu patron of the Arts); Ptah (Egyptian creator god and deity of craftsmen, said to have molded humanity on his potter's wheel); Ambat (Melanesian hero-deity who taught the art of pottery); Ixchaluoh (Mayan water goddess who invented the art of weaving); Hiro (Polynesian hero who introduced humanity to the art of writing); Hephaestus (Greek god of the blacksmith's fire and the patron of all craftsmen).

Athlete (*Olympian*)

This archetype represents the ultimate expression of the strength of the human spirit as represented in the power and magnificence of the human body. Because the Olympian is so connected to spiritual as well as physical strength, a code of ethics and morality is associated with the archetype, which is an excellent example of the universal power of the "psyche" of an archetype. A link to the Athlete should not be evaluated by whether your physical skill is on par with that of professionals or whether your body is perfect in form and function. A person dedicated to transcending the limits of a physical handicap qualifies as much for this archetype as the professional or artistic athlete, because the development of personal willpower and strength of spirit is a requirement for the body to manifest its perfection.

The shadow aspect of athletics, however, may manifest as a misuse of one's strength against any sort of person or opponent in the world, even outside the field of professional athletics, such as a professional boxer who starts a bar fight; a false sense of invulnerability, like that of Achilles or Samson; dirty play; or colluding with gamblers (see **Bully**). The shadow may also appear as a lack of honor that compels you to cheat to win.

Films: Esther Williams in *Million Dollar Mermaid*; Burt Lancaster in *Jim Thorpe, All American*; Tom Courtenay in *The Loneliness of the Long Distance Runner*; Daniel Day-Lewis in *My Left Foot*; *Hoop Dreams* (documentary).

Fiction: *The Natural* by Bernard Malamud; *Hans Brinker and the Silver Skates* by Mary Mapes Dodge.

Folklore/Fairy Tales: The Tortoise and the Hare.

Religion/Myth: Atalanta (female athlete in Greek myth); Smertios (Celtic war-god portrayed as a bearded athlete); Nike (in Greek myth, feminine personification of victory who runs and flies at great speed); Samson (Nazarite strongman and biblical Judge); Achilles (Greek warrior known for his exceptional might, and the hero of *The Iliad*).

Attila, see **Destroyer**

Attorney, see **Advocate**

Author, see **Artist**

Avenger (*Avenging Angel*)

This archetype and its related manifestations respond to a need to balance the scales of justice, sometimes by employing aggressive techniques. Attorneys who work for the impoverished or disadvantaged or who volunteer part of their time for pro bono work are modern Avengers. Bringing war criminals to trial or legally pursuing corporations that harm society are examples of the Avenger on a global scale, fueled by a sense of righteousness in behalf of society. One can also be motivated to avenge an injustice against oneself or one's family. The Avenging Angel is an expression of this archetype of mythic proportions that suggests that one is on a mission from God, as in the case of Joan of Arc.

On the global level, the shadow manifests as avenging perceived immoral behavior by resorting to violence, from acts of ecoterrorism to bombing abortion clinics. The "rightness" of one's cause can never justify harming innocent third parties. (Gandhi countered the shadow of social vengeance by emphasizing passive resistance to illegitimate authority.) In evaluating your connection to this archetype, review your life for experiences in which your primary motivation was to defend or represent a cause on behalf of others. One instance is not enough. You need to relate to this archetype as a primary force through which many of the choices and actions of your life are directed. A burning desire to get even can be so forceful that you organize a lifetime around meeting that end.

Films: Ingrid Bergman in *The Visit*; Jane Fonda in *Cat Ballou*; John Wayne in *The Searchers*; Antonio Banderas in *The Mask of Zorro*; Jane Fonda, Dolly Parton, and Lily Tomlin in *Nine to Five*; Vincent Price in *Theatre of Blood* (shadow – an actor who kills his critics); Al Pacino in *The Godfather* (shadow); Robert de Niro or Robert Mitchum in *Cape Fear* (shadow).

Television: *The Avengers*.

Drama: *The Oresteia* by Aeschylus; *Hamlet* and *Macbeth* by Shakespeare.

Fiction: *To Kill a Mockingbird* by Harper S. Lee.

Religion/Myth: The Furies or Erinyes (avenging spirits of Roman and Greek myth); Bastet (Egyptian cat-headed goddess who is the instrument of Ra's vengeance); Durga (vengeful warrior goddess of the Hindu pantheon); Kali (Hindu mother goddess and symbol of destruction who annihilates ignorance and maintains the world order).

Beggar (*Homeless Person, Indigent*)

Completely without material resources, the Beggar is associated with dependence on the kindness of others, living on the streets, starvation, and disease, whether in New York City or Calcutta. It is easy to believe that the archetype of the Beggar is solely a negative one, but that is an illusion. A person need hardly be starving for food to be considered a Beggar. People "beg" for attention, love, authority, and material objects. We "throw a dog a bone" to give a powerless being a "treat" of power. From a symbolic perspective, the Beggar archetype represents a test that compels a person to confront self-empowerment beginning at the base level of physical survival. Learning about the nature of generosity, compassion, and self-esteem are fundamental to this archetypal pattern.

Films: Patrick Swayze in *City of Hope*.

Fiction: *Oliver Twist* by Charles Dickens; *The Prince and the Pauper* by Mark Twain.

Nonfiction: *Meeting the Madwoman* by Linda Schierse Leonard, Ph.D.

Religion/Myth: Lazarus (the beggar in Luke 16:22-23, who is "carried by the angels to Abraham's bosom" after his death, while the rich man outside whose gate he begged went to Hades); Yeta (Japanese beggar who may be a disguise for Inari, the god of food or goddess of rice); Odysseus (who disguised himself as a ragged beggar when he returned home from Troy); Lan Cai-he (in Taoist myth, one of the eight immortals, who dresses in rags and roams the streets as a drunken beggar).

Black Widow, see **Femme Fatale**

Bon Vivant, see **Hedonist**

Builder, see **Engineer**

Bully (*Coward*)

The archetype of the Bully manifests the core truth that the spirit is always stronger than the body. Symbolically, our physical bodies can "bully" our spirits with any number of reasons why we should back down from our challenges, which appear to overwhelm us by their size and shape. Your relationship to this archetype should be evaluated within a framework far more expansive than evaluating whether you "bully" people. Consider whether on your life path you confront one experience and relationship after another that appears to have more power than you and ultimately leads you to ask, "Will I stand up to this challenge?" People are often called to take on bullies for the sake of others, as David did Goliath, and this is another criterion of your connection to this archetype.

Conventional wisdom holds that underneath a bully is a coward trying to keep others from discovering his true identity. Symbolically, the Coward within must stand up to being bullied by his own inner fears, which is the path to empowerment through these two archetypes.

Films: Matt Dillon in *My Bodyguard*; Jack Palance in *Shane*; Mel Gibson in *Braveheart*; James Cagney in *The Fighting 69th*; Bert Lahr in *The Wizard of Oz*; Jack Nicholson in *As Good as It Gets*.

Fiction: *The Red Badge of Courage* by Stephen Vincent Benet.

Fairy Tales: Jack and the Beanstalk; Jack the Giant Killer.

Burglar, see **Thief**

Caregiver, see **Healer**

Casanova, see **Don Juan**

Celibate, see **Monk/Nun**

Chef, see **Hedonist**

Chief, see **King**

Child (*Orphan, Wounded, Magical/Innocent, Nature, Divine, Puer/Puella Eternis, or Eternal Boy/Girl*)

Everyone has expressions of each one of these aspects of the Child within his psyche, although one aspect is usually so dominant that it eclipses the energy of the others. The Wounded Child, for example, can be so needy that it is almost impossible for the Magical Child to manifest its qualities. At the same time, because every one of the Child aspects is present in various degrees of strength in every psyche, similar patterns often overlap, making it hard to distinguish which one you relate to most intensely. You may find that you relate equally to the Orphan and the Wounded Child, or to the Puer Eternis and the Nature Child. When this is the case, choose one and include the specific qualities that you relate to in the other archetype as you investigate the psyche of this archetype in your life.

Child: Orphan

The Orphan Child is the major character in most well-known children's stories, among which one could identify Little Orphan Annie, the Matchstick Girl, Bambi, the Little Mermaid, Hansel and Gretel, Snow White, Cinderella, and many more. The pattern in these stories is reflected in the lives of people who feel from birth as if they are not a part of their family, including the family psyche or tribal spirit. Yet precisely because orphans are not allowed into the family circle, they have to develop independence early in life. The absence of family influences, attitudes, and traditions inspires or compels the Orphan Child to construct an inner reality based on personal judgment and experience. Orphans who succeed at finding a path of survival on their own are celebrated in fairy tales and folk stories as having won a battle with a dark force, which symbolically represents the fear of surviving alone in this world.

The shadow aspect manifests when orphans never recover from growing up outside the family circle. Feelings of abandonment and the scar tissue from family rejection stifle their maturation, often causing them to seek surrogate family structures in order to experience tribal union. Therapeutic support groups become shadow tribes or families for an Orphan Child who knows deep down that healing these wounds requires moving on to adulthood. Identifying with the Orphan begins by evaluating your childhood memories, paying particular attention to whether your painful history arises from the feeling that you were never accepted as a family member.

Films: Margaret O'Brien in *The Secret Garden*; Victoire Thivisol in *Ponette*; Hayley Mills in *Pollyanna*.

Fiction: *David Copperfield* by Charles Dickens; *The Wonderful Wizard of Oz* by L. Frank Baum.

Drama: *The Changeling* by Thomas Middleton.

Fairy Tales: Snow White, Cinderella, Bambi, the Little Mermaid.

Religion/Myth: Romulus and Remus (twins of Roman myth who were cast into the Tiber, miraculously rescued by a she-wolf, and went on to found Rome); Moses; Havelock the Dane (in medieval romance, the orphan son of Birkabegn, King of Denmark, cast adrift by treacherous guardians but found and raised by a British fisherman, and eventually made King of Denmark and part of England).

Child: Wounded

The Wounded Child archetype holds the memories of the abuse, neglect, and other traumas that we have endured during childhood. This may be the pattern people relate to the most, particularly since it has become the focus of therapy and accepted as a major culprit in the analysis of adult suffering. Choosing the Wounded Child suggests that you credit the painful and abusive experiences of your childhood with having a substantial influence on your adult life. Many people blame their Wounded Child, for instance, for all their subsequent dysfunctional relationships.

The painful experiences of the Wounded Child archetype often awaken a deep sense of compassion and a desire to find a path of service aimed at helping other Wounded Children. From a spiritual perspective, a wounded childhood cracks open the learning path of forgiveness. The shadow aspect may manifest as an abiding sense of self-pity, a tendency to blame your parents for your current shortcomings and to resist moving on through forgiveness.

Films: Diana Scarwid in *Mommie Dearest*; Dean Stockwell in *The Secret Garden*; Linda Blair in *The Exorcist*; Natalie Wood in *The Miracle on 34th Street*; Leonardo di Caprio in *This Boy's Life*; Jon Voight in *Midnight Cowboy*.

Fiction: *Native Son* by Richard Wright; *Oliver Twist* by Charles Dickens.

Religion/Myth: The Amazons (warrior women of Greek myth who, as children, had their right breasts removed to facilitate the use of bow and arrow, their chief weapon).

Child: Magical/Innocent

The Magical Child represents the part of us that is both enchanted and enchanting to others. It sees the potential for sacred beauty in all things, exemplified by Tiny Tim in Dickens's *A Christmas Carol*, and by Anne Frank, who wrote in her diary that in spite of all the horror surrounding her family while hiding from Nazis in an attic in Amsterdam, she still believed that humanity was basically good. Her insights, offered at a time when most people were collapsing under the weight of war and persecution, continue to inspire people to seek out the wondrous side of life, even in a crisis.

One might assume from the name that this archetype refers to only the delightful qualities of children, but as demonstrated by Anne Frank and Tiny Tim, it also embodies qualities of wisdom and courage in the face of difficult circumstances.

Baudelaire wrote that "genius is childhood recaptured," and in that sense the Magical Child is something of a genius too. The Magical Child is gifted with the power of imagination and the belief that everything is possible. The shadow energy of the Magical Child manifests as the absence of the possibility of miracles and the transformation of evil to good. Attitudes of pessimism and depression, particularly when exploring dreams, often emerge from an injured Magical Child whose dreams were "once upon a time" thought foolish by cynical adults. The shadow may also manifest as a belief that energy and action are not required, allowing one to retreat into fantasy.

Films: Drew Barrymore in *E. T.*; Margaret O'Brien in *Meet Me in St. Louis*; George du Fresne in *Ma Vie en Rose*; Shirley Temple in *Heidi* and *Wee Willie Winkie*.

Fiction: *The Little Prince* by Antoine de Saint-Exupery; *Pippi Longstocking* by Astrid Lindgren; *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* by Lewis Carroll.

Religion/Myth: Merlin (in Arthurian legend, the "child without a father" who was about to be sacrificed when he saved himself by displaying magic greater than the king's sorcerers).

Child: Divine

The Divine Child is closely related to both the Innocent and Magical Child, but is distinguished from them both by its redemptive mission. The Divine Child also has a historical resonance all its own. At the beginning of the Piscean Age 2,000 years ago, the archetype of the Divine Family was introduced. That structure of the Father, Mother, and Divine Child (God the Father, Mary, and Jesus) was somewhat prefigured in ancient Egyptian mythology by Osiris, Isis, and their son Horus, but they do not share the warmhearted union of love and divinity that the Christian motif developed. The Divine Child is associated with innocence, purity, and redemption, godlike qualities that suggest that the Child enjoys a special union with the Divine itself. Few people are inclined to choose the Divine Child as their dominant Child archetype, however, because they have difficulty acknowledging that they could live continually in divine innocence. And yet, divinity is also a reference point of your inner spirit that you can turn to when you are in a conscious process of choice.

You may also assume that anything divine cannot have a shadow aspect, but that's not realistic. The shadow of this archetype manifests as an inability to defend itself against negative forces. Even the mythic gods and most spiritual masters-including Jesus, who is the template of the Divine Child for the Christian tradition-simultaneously expressed anger and divine strength when confronting those who claimed to represent heaven while manifesting injustice, arrogance, or other negative qualities (think of Jesus' wrath at the money-changers in the Temple). Assess your involvement with this archetype by asking whether you see life through the eyes of a benevolent, trusting God/Goddess, or whether you tend to respond initially with fear of being hurt or with a desire to hurt others first.

Films: Terence Stamp in *Billy Bud*; character of the young Dalai Lama in *Kundun*; character of the young Pu Yi in *The Last Emperor*; Alex Wiesendanger in *Little Buddha*.

Religion/Myth: Horus (in Egyptian myth, divine son of Isis and Osiris); Siddhartha Gautama (according to legend, the future Buddha was born proclaiming that his cycle of rebirths was about to end); Infant of Prague (statue of Jesus as a child dressed in royal robes and wearing a crown, originating in seventeenth-century Czechoslovakia); Demophon (in Greek myth, the son of Metanira, queen of Eleusis, who was raised as a divine being by Demeter); 18. Balakrishna (the child form of Krishna in Hindu myth); Suitengu (Japanese child god of the sea).

Child: Nature

This archetype inspires deep, intimate bonding with natural forces and has a particular affinity for friendships with animals. Although the Nature Child has tender, emotional qualities, it can also have an inner toughness and ability to survive – the resilience of Nature herself. Nature Children can develop advanced skills of communicating with animals, and in stories reflecting this archetype an animal often comes to the rescue of its child companion. Many veterinarians and animal-rights activists resonate with this archetype because they have felt a conscious rapport with animals since childhood. Other adults describe being in communication with nature spirits and learning to work in harmony with them in maintaining the order of nature.

The shadow aspect of the Nature Child manifests in a tendency to abuse animals and people and the environment.

A love of animals is not sufficient to qualify for this archetype, however. A life pattern of relating to animals in an intimate and caring way, to the extent that your psyche and spirit need these bonds as a crucial part of your own well-being, is your best clue in this direction.

Films: Elizabeth Taylor in *National Velvet*; Anna Paquin in *Fly Away Home*; Claude Jarman in *The Yearling*; Kelly Reno in *The Black Stallion*; Tommy Kirk in *Old Yeller*; Jean-Pierre Cargol in *The Wild Child*.

Television: *Rin Tin Tin*; *Flipper*; *My Friend Flicka*; *Lassie*.

Fiction: *Tarzan of the Apes* by Edgar Rice Burroughs.

Song: “Nature Boy.”

Religion/Myth: Persephone (in Greek myth, the daughter of Demeter, who was abducted to Hades and was associated with the agricultural cycles of growth and harvest); Saint Francis of Assisi (Catholic friar said to have communicated with animals).

Child: Puer/Puella Eternis (Eternal Boy/Girl)

Positive aspects of the archetype manifest as a determination to remain eternally young in body, mind, and spirit. People who maintain that age will never stop them from enjoying life are relying on the positive energy of this archetype to supply that healthy attitude. The shadow Eternal Child often manifests as an inability to grow up and embrace the responsible life of an adult. Like Peter Pan, he resists ending a cycle of life in which he is free to live outside the boundaries of conventional adulthood. The shadow *Puella Eternis* can manifest in women as extreme dependency on those who take charge of their physical security. A consistent inability to be relied on and the inability to accept the aging process are also markers of this archetype. Although few people delight in the ending of their youth, the Eternal Child is sometimes left floundering and ungrounded between the stages of life, because he has not laid a foundation for a functioning adulthood.

Films: Tom Hanks in *Big*; Pee Wee Herman in *Pee Wee’s Big Adventure*; Carroll Baker in *Baby Doll*; Thomas Hulce in *Dominic and Eugene*, and as Mozart in *Amadeus*.

Fairy Tale: Peter Pan.

Religion/Myth: Cupid (boy-god of Roman myth said to have been born from a silver egg); Harpa-Khruti (Horus the child); Harpocrates (Greek deity of silence and secrecy, represented as a naked boy sucking his finger).

Circe, see **Femme Fatale**

Clown (*Court Jester, Fool, Dummling*)

The Clown archetype is associated with three major characteristics: making people laugh, making them cry, and wearing a mask that covers one's own real emotions. The Clown is generally male, with few women playing the role either in literature or the theater. This may well be explained by the social attitude that associates weakness and loss of control with a man who expresses emotions. Therefore, the man has to wear a mask, which often portrays a crying face. The Clown reflects the emotions of the crowd, making an audience laugh by satirizing something they can relate to collectively or by acting out social absurdities. In general, the messages communicated through a Clown's humor are deeply serious and often critical of the hypocrisy in an individual or in some area of society. Because of the mask he wears, the Clown is allowed – indeed, expected – to cross the boundaries of social acceptance, representing what people would like to do or say themselves.

The Court Jester or Fool is the manifestation of the Clown in a royal setting. Since no one can possibly take a fool seriously at the physical level, he is allowed entry into the most powerful of circles. While entertaining the king with outrageous behavior, the Fool is actually communicating messages that the king trusts. Political satirists often have dominant Court Jester archetypes, revealing the motivations of the highest officials in the nation in a manner that is generally granted freedom from the legal retribution that might be leveled against an ordinary citizen making the same comments.

Related to the Fool is the Dummling, the fairy tale character who, although often simpleminded, acts with a good heart and is usually rewarded for it. Modern film characters such as Forrest Gump and Nurse Betty embody this aspect of the archetype, which does not so much impart wisdom as foster living with kindness and simplicity.

The shadow aspect of the Clown or Fool manifests as cruel personal mockery or betrayal, specifically the breaking of confidences gained through knowledge from the inner circle.

In reviewing your relationship to this archetype, consider your use of humor in association with power. Since everyone is prone to jesting, you are looking for a connection to a pattern of behavior that is fundamental to your personal protection and survival. In distinguishing Clown from Fool, note that the Fool is connected to arenas of power, while the Clown does his best work as an Everyman, like Ralph Kramden on *The Honeymooners*. Reflect on whether “clowning” around is an essential channel for expressing your emotions over and above simple play. Ask yourself if, like the Fool, you carry truth into closed circles or closed minds.

Films: Danny Kaye in *The Court Jester*; Buster Keaton in *The Navigator*, *Sherlock Jr.*, and *The General*; Charlie Chaplin in *The Circus* and *The Gold Rush*; Giulietta Masina in *La Strada*; Barbra Streisand in *What's Up, Doc?*; Renee Zellweger in *Nurse Betty*; Woody Allen in *Zelig*.

Drama: *He Who Gets Slapped* by Maxim Gorky.

Opera: *I Pagliacci* by Leoncavallo.

Literature: *Don Quixote* by Miguel de Cervantes; *Gimpel the Fool* by Isaac Bashevis Singer; *Holy Fools and Mad Hatters* by Edward Hays; *The Autobiography of Henry VIII with Notes by his Fool, Will Somers* by Margaret George.

Religion/Myth: Mullah Nasruddin, aka Hoja Nasredin (Sufi figure in Egypt, Iran, and Turkey, half saint and half fool, who acts like a ninny to teach wisdom); Sir Dagonet (the fool of King Arthur who was knighted as a joke, but who also performed bravely in tournaments); Heyoka (in Lakota Sioux lore, someone who does things backward to teach people not to take themselves too seriously); Coyote (in Native American lore).

Communicator, see **Networker**

Companion (*Friend, Sidekick, Right Arm, Consort*)

The Sidekick's qualities of loyalty, tenacity, and unselfishness are the positive aspects of this archetype. A Sidekick/Companion provides a service, symbolically speaking, to a personality that often has a stronger nature or a role in life that carries more authority. Secretaries and personal assistants are examples of Right Arms, taking care of the day-to-day details of life. You might have an inner Companion that takes care of the details and allows another archetype to focus on work central to your mission. Companions are associated with providing emotional rather than sexual support. Platonic or friendship bonds are more in keeping with that particular archetype. Betrayal is a common example of the shadow side of the Companion, which damages the soul.

Films: Eve Arden in *Mildred Pierce*, *The Lady Takes a Sailor*, and *The Kid from Brooklyn*; Frank Sinatra and Montgomery Clift in *From Here to Eternity*; Susan Sarandon and Geena Davis in *Thelma and Louise*.

Television: *My Friend Flicka*; *Lassie*.

Fiction: *The Adventures of Sherlock Holmes* (Dr. Watson) by Arthur Conan Doyle.

Drama: Iago in *Othello* by Shakespeare (shadow).

Religion/Myth: Damon and Pythias (in Christian lore, two young men whose loyalty to each other won their freedom after Pythias was condemned to death); Enkidu (companion created by the gods for Gilgamesh, a natural man who proved a perfect match for the godlike hero king); Eris (Greek goddess of strife and constant companion of the war god Ares); Apis (holy bull worshiped in ancient Egypt as the companion of the creator god Ptah); Nike (Greek victory goddess and companion of Athena, goddess of wisdom and war).

Con Artist, see **Thief**

Consort, see **Companion**

Conspicuous Consumer, see **Addict**

Copyist, see **Scribe**

Counselor, see **Mentor**

Courier, see **Networker**

Court Jester, see **Clown**

Coward, see **Bully**

Craftsperson, see **Artist**

Crime Fighter, see **Warrior**

Critic, see **Judge**

Crone, see **Guide**

Damsel (*Princess*)

The Damsel in Distress may be the oldest female archetype in all of popular literature and the movies. She is always beautiful and vulnerable and in need of rescue, specifically by a Knight, and, once rescued, is taken care of in lavish style. When disappointed, a Damsel must go through a process of empowerment and learn to take care of herself in the world. The shadow side of this archetype mistakenly teaches old patriarchal views that women are weak and teaches them to be helpless and in need of protection. It leads a woman to expect to have someone else who will fight her battles for her while she remains devoted and physically attractive and concealed in the castle. Many women still expect to marry a man who will give them a castle and take care of them. And some men are raised to expect to do this (see Prince and Knight).

The Damsel's fear of going it alone holds the Damsel/Knight relationship together. It also often shatters the relationship when the Prince or Knight grows older and expects to have a perennially young, attractive Princess at his beck and call. The Princess inevitably grows older even if she remains helpless. Or she becomes more interested in the outside world, develops skills and competencies, and is unable to maintain the same old dynamic of dependency. Either way, most Damsel/Prince relationships ultimately find that they change or fail. The Damsel/Princess must ultimately learn to fight her own battles and evolve into a Queen.

The Princess is more often associated with romance rather than distress. She awaits a Knight who is worthy of her beauty and rank and will take her not to his castle but to a palace. The castles that Damsels are taken to have prisons, cold stone walls, drawbridges, and moats. Palaces are fantastically beautiful and charmed and are associated with ballrooms and elegance. The common (archetypal) expression "Daddy's little princess" implies an adoring father who brings up his daughter surrounded by beauty and abundance. There is no "Daddy's little damsel in distress." The Princess and the Damsel, however, both are taught to be helpless and do share a yearning for a Knight as a partner in life, the implication being that without a Knight, they are powerless in this world. The challenge inherent in these archetypal patterns, therefore, is to do for yourself what you expect the Knight to do for you – provide for and protect yourself.

The Princess archetype is also influenced by our colloquial use of the term and especially its heavy freight of antifeminist connotations of a woman who is overly demanding, as in "Jewish-American Princess" or in the story of the Princess and the Pea. Even when used positively, the word can imply an unreal, bland, or cosseted character, like the teenage daughter nicknamed Princess on the T V series *Father Knows Best*. But a genuine Princess looks out not for her own comfort and whimsy but for the welfare of those around her. In Asia, tales abound of clever and resourceful Princesses and of conflicts between schools of martial arts (for instance, a Prince and Princess battle it out in the Ang Lee film *Crouching Tiger, Hidden Dragon*). And Scheherazade bravely married the sultan who had decided to kill all his new wives at daybreak, and beguiled him with tales for a thousand and one nights until he rescinded his decree, thus saving all the women.

In reviewing your relationship to this archetype, return to your fantasies as a young girl and note what your expectations were in looking for a mate. Most significantly, were you (or are you) consciously or unconsciously awaiting the arrival of your "Knight in Shining Armor"? Did you think or behave like a Damsel? Were you hoping to be rescued? And if you are now coping with the consequences of a broken relationship, can you trace the reasons for the failed partnership back to being disappointed that your expectations as a Damsel were not met?

Films: Pearl White in *The Perils of Pauline* silent films; Fay Wray in *King Kong*; Betty Hutton in *The Perils of Pauline*; Jean Simmons in *Young Bess*; Robin Wright in *The Princess Bride*; Carrie Fisher as Princess Leia in the *Star Wars* trilogy; Ingrid Bergman in *Anastasia*; Gwyneth Paltrow in *Shakespeare in Love*; Kate Winslet in *Titanic*; Jeff Daniels in *Something Wild*.

Fiction: *Gone With the Wind* by Margaret Mitchell; *Emma* by Jane Austen.

Fairy Tales: Snow White, Sleeping Beauty, Rapunzel, Cinderella.

Religion/Myth: Ko-no-Hana (in Shinto belief, the Japanese Blossom Princess, who symbolizes the delicate aspects of earthly life); Io (in Greek myth, the princess daughter of a river god, who suffered

continually as the object of Zeus' lust); Princess Aigiarm (strong, valiant daughter of Mongolian King Kaidu, who offered herself in marriage to any suitor who could wrestle her down but who, if he lost, had to give her a horse. She never married and won ten thousand horses).

Defender, see **Advocate**

Destroyer (*Attila, Mad Scientist, Serial Killer, Spoiler*)

Destruction and Reconstruction is another way of describing the Death and Rebirth cycle of life. Systems and structures must be dismantled so that new life can be born. Myths and legends about gods and goddesses bringing destruction to the earth are common to all traditions. Yahweh destroyed the world through the great Flood and rained fire and brimstone on Sodom and Gomorrah. In the Hindu tradition, the goddess Kali, generally pictured wearing a belt made of dismembered arms and a necklace of human skulls, represents the positive power of destruction, annihilating ignorance and maintaining the world order. The god Shiva, Kali's male counterpart, destroys in order to create.

The impulse to destroy and rebuild is archetypal. We are bound to that cycle and therein lies the learning. Destruction also refers to releasing that which is destroying us, and, so, many therapists and other healers serve the role of the Destroyer by assisting others to release destructive emotions or behavior. The power of positive destruction is enormously healing and liberating.

In its shadow manifestation, destruction becomes an end in itself, and one becomes intoxicated with one's own destructive power and addicted to it. The Destroyer generates death, madness, and abuse and targets individuals and groups. It can manifest as a nation that destroys other nations or people who destroy the environment. To count this shadow archetype as part of your support group, you must be able to recognize a pattern within your psyche that destroys relationships or promotes attitudes and opinions that destroy others' dreams or potential.

Films: Jack Palance in *The Sign of the Pagan*; William Holden in *The Wild Bunch*; Anthony Hopkins in *The Silence of the Lambs*; Ralph Fiennes in *Schindler's List*; Richard Basehart in *Hitler*.

Religion/Myth: Angra Mainyu or Ahriman (in Zoroastrianism, the eternal destroyer of good, personification of evil, and conveyor of death and disease); Kalki (in Hindu belief, the final incarnation of Vishnu, who will descend from the sky on a white horse to destroy the wicked, renew the world, and restore righteousness); the Furies or Erinyes (avenging deities of Greek myth who pursued and persecuted anyone who killed a parent, brother, or fellow clansman by driving the murderer mad); the Four Horsemen of the Apocalypse (allegorical figures in the New Testament Book of Revelation, or Apocalypse, who symbolize war, pestilence, famine, and death).

Detective (*Spy, Double Agent, Sleuth, Snoop, Sherlock Holmes, Private Investigator, Profiler* – see also **Warrior/Crime Fighter**)

Positive characteristics of the Detective include the ability to seek out knowledge and information that supports solving crimes and protecting the public. Detectives combine great powers of observation with highly evolved intuition to deduce the solutions to crimes. Whereas the Detective is public and often highly respected – especially its modern counterpart, the police Profiler – the empowered Spy is associated far more with the surreptitious and often illegal acquisition of secret information regarding politics, business, or national security. Our attitude toward spies often depends on whose side they're on. Many Americans see Gary Powers as a heroic figure, while Double Agents such as Robert P. Hansson or British intelligence officer and Soviet spy Kim Philby are considered traitors.

The shadow side of these archetypes can manifest as voyeurism, falsifying information, or selling out to the highest bidder. Parents who “spy” on their children with good intentions, such as uncovering their involvement with sex or drugs, are nonetheless flirting with the shadow Detective.

Films: Humphrey Bogart in *The Maltese Falcon* and *The Big Sleep*; Richard Burton in *The Spy Who Came in from the Cold*; Kelly McGillis and Jeff Daniels in *The House on Carroll Street*; Kathleen Turner in *V.I. Warshawski*; Laurence Olivier in *Sleuth*; any James Bond, Sherlock Holmes, or Charlie Chan film.

Fiction: Sir Arthur Conan Doyle; Dashiell Hammett; Agatha Christie; Rex Stout; Tom Clancy; John le Carré.

Television: *I Spy*; *Magnum, P.I.*

Religion/Myth: Sinon (in Greek lore, a spy who gained the trust of the Trojans by pretending to have deserted the Greeks, then convinced them to take in the wooden horse, leading to their downfall).

Devotee, see **Student**

Dilettante (*Amateur*)

From a Latin root meaning “to delight in,” the Dilettante is a lover of the fine arts who never rises above the level of an amateur, and to whom the phrase “jack of all trades, master of none” applies. Although the word has the negative connotation of a dabbler who seeks only a cursory knowledge or experience, it never completely loses the sense of delighting in the arts. The Amateur, from the Latin root for “love,” has many of the same qualities of the Dilettante as applied to the realm of sports or applied arts such as cooking and gardening. In many cases it's better to be an inspired amateur than a grind – it out professional. Like the survival archetypes, the Dilettante or Amateur can alert you when you are in danger of becoming merely superficial in your pursuits or losing the love that drew you to your avocation in the first place.

The shadow Dilettante manifests as a pretension to much deeper knowledge than you actually possess.

Films: Catherine Frot in *La Dilettante*; Carol Channing in *Thoroughly Modern Millie*; Liza Minelli in *Cabaret*; Spring Byington in *You Can't Take It with You*; Hermione Gingold in *The Music Man*; John Savage in *The Amateur*; Henry Fonda in *The Lady Eve* (*Amateur*)

Fiction: *Dodsworth* by Sinclair Lewis; “The Dilettante” by Edith Wharton.

Diplomat, see **Mediator**

Disciple, see **Student**

Don Juan (*Casanova, Gigolo, Seducer, Sex Addict*)

Sexual energy provides great power when properly channeled. Like the Femme Fatale, the Don Juan archetype can make us aware of falling into sex role clichés, misusing the power of romantic attraction and pursuit. Although associated with sensuality and sophistication, this archetype represents a man preying on women for the sake of conquest alone. Sex addiction is not about sex but about the need to gain control of someone. Don Juan radiates an attitude that all women need him far more than he needs them, and that he is invulnerable to their charms.

The positive aspect of this archetype is its underlying vulnerability and its power to open wide a heart that is capable of deep love. As many stories portray, once the gigolo meets his match, he has also found his mate. His match, however, in keeping with the profile of this pattern, must have emotional independence and the self-esteem to be immune to his manipulative skills.

Films: Warren Beatty in *Shampoo*; Richard Gere in *American Gigolo*; Donald Sutherland in *Casanova*; Michael Caine in *Alfie*; Johnny Depp in *Don Juan de Marco*; Jude Law in *A.I.*

Fiction: Quiet Days in Clichy by Henry Miller.

Religion/Myth: Satyr (in Greek myth, a creature with a goat's tail, flanks, hooves, and horns, but otherwise human upper body, who drinks, dances, and chases nymphs. The Roman version is the faun, and in Slavonic culture, the Ljeschi); Priapus (Greek and Roman deity of gardens attributed with enormous genitals); Aka Manah (in Zoroastrianism, the personification of sensual desire).

Double Agent, see **Detective**

Dramatist, see **Artist**

Dreamer, see **Visionary**

Dummling, see **Clown**

Emperor, see **King**

Empress, see **Queen**

Enchantress, see **Femme Fatale**

Engineer (*Architect, Builder, Schemer*)

The Engineer is eminently practical and hands-on and devoted to making things work. The characteristics of the Engineer reflect the grounded, orderly, strategic qualities of mind that convert creative energy into a practical expression. This archetype also manifests as a talent for engineering everyday situations or designing solutions to common dilemmas. The shadow Engineer manifests as a master manipulator, designing and engineering situations to one's own advantage regardless of the needs or desires of others.

Films: Alec Guinness in *The Bridge on the River Kwai*; Gary Cooper in *The Fountainhead*; Jeff Bridges in *Tucker*.

Drama: *The Master Builder* by Henrik Ibsen

Religion/Myth: Elen (in Welsh myth, the world's first highway engineer, who protected her land by magically creating highways so that her soldiers could defend it); Amenhotep (ancient Egyptian architect who later was venerated as the god of building); Daedalus (renowned Cretan architect who constructed the Labyrinth of the Minotaur and fashioned artificial wings for himself and his son, Icarus).

Environmentalist, see **Advocate**

Evangelist, see **Guide**

Examiner, see **Judge**

Exorcist (*Shaman*)

The ability to confront evil in the form of possession by destructive or antisocial impulses in oneself and others is as valuable today as it was in the time of Jesus, the master Exorcist. Just as modern biblical scholars suggest that the demons that Jesus cast out may have been forms of psychological illness, so we can see our own inner demons as arising from forces that we feel are beyond our control. Shamans, for example, conduct rituals for the release of negative spirits from a person's soul. To include this among your family of

archetypes, however, you would have to find a lifelong pattern of exorcising the negative spirits of others or of social groups or society.

The shadow Exorcist attacks the evil in others without having the courage to face his own demons.

Films: Jason Miller in *The Exorcist*; Bruce Willis in *The Sixth Sense*.

Religion/Myth: Shoki (Shinto god of the afterlife and exorcism); Zhongkui (Taoist god of the afterlife and exorcism).

Explorer, see **Pioneer**

Fairy Godmother/Godfather, see **Angel**

Father (*Patriarch, Progenitor, Parent*)

This archetype combines a talent for creating or initiating with the ability to oversee others, whether a biological family or a group of creative people. Although the Father has taken on negative connotations associated historically with paternalism and male dominance, we shouldn't lose sight of its primary characteristics of courage – think of Abraham leaving the home of his ancestors to father a new race in a strange land – and protectiveness. A true Father guides and shields those under his care, sacrificing his own desires when that's appropriate. The shadow Father emerges when that caring guidance and protection turns into dictatorial control or abuse of authority.

Being a biological father and family man clearly isn't enough to include this archetype in your intimate circle. You will need to uncover a lifelong attachment to the role of family patriarch, however you conceive of that family.

Films: William Powell in *Life with Father*; Spencer Tracy in *Father of the Bride*; Dustin Hoffman in *Kramer vs. Kramer*; Gregory Peck in *To Kill a Mockingbird*; Lamberto Maggiorani in *The Bicycle Thief*; Raymond Massey in *East of Eden* (shadow).

Television: Robert Young in *Father Knows Best*; Fred MacMurray in *My Three Sons*.

Fiction: *All the Way Home* by James Agee.

Religion/Myth: Most ancient cultures had at least one Father god, usually associated with the sky, who also functioned as creator and patriarch, including Uranus and Zeus (Greece); Jupiter (Rome); Indra and Brahma (India); the “Jade Emperor” (China); Izanagi (Japan); Ra and Ptah (Egypt); and Olorun and Obatala (Africa/Yoruba).

Femme Fatale (*Black Widow, Flirt, Siren, Circe, Seductress, Enchantress*)

The female counterpart of Don Juan sometimes adds the twist of killing her conquests as an expression of her ability to dominate, thereby reversing the conventional sexual stereotypes. As with Don Juan, the Femme Fatale represents highly refined skills at manipulating men without investing personal emotion. The Femme Fatale is both a sexual and a financial archetype and either comes from or is drawn to money and power. Seducing men with money and power and for the sake of personal control and survival is a classic part of this archetype, although the Femme Fatale is not looking for a home in the suburbs and the pleasures of family life.

As with the Don Juan archetype, the positive aspect of this pattern is the opening of the heart, which often occurs when the male object rejects the manipulations and dependency of the Femme Fatale, as Rhett Butler rejects Scarlett O'Hara at the end of *Gone With the Wind*.

Films: Barbara Stanwyck in *Double Indemnity*; Linda Fiorentino in *The Last Seduction*; Theresa Russell in *Black Widow*; Marilyn Monroe and Jane Russell in *Gentlemen Prefer Blondes*; Kathleen Turner in *Body Heat*; Elizabeth Taylor in *Cleopatra*.

Fiction: *The Postman Always Rings Twice* by James M. Cain.

Religion/Myth: Circe (in Greek myth, a sorceress/seductress who could turn men into animals with her magic wand); Potiphar's wife (in the Hebrew Bible, when her attempt to seduce Joseph failed, she had him thrown into captivity. Her name is Zeleikha in Islamic tradition); Tapairu (Polynesian nymphs who inhabit the waters that lead to the underworld; the goddess of death employs them to seduce men away from the earth); Lorelei (in Teutonic myth, a beautiful maiden who drowned herself after being spurned by her lover and was then transformed into a siren whose hypnotic music lured sailors to their death).

Flirt, see **Femme Fatale**

Follower, see **Student**

Fool, see **Clown**

Friend, see **Companion**

Gambler

The Gambler is a risk-taker who plays the odds. This archetype has many more aspects than are commonly considered, including not just card sharps and racetrack gamblers, but also drug addicts, entrepreneurs, and day traders. The Gambler is also active in the psyche of people who take risks in politics and other social activities that amount to gambling with one's reputation. From an energetic perspective, gambling is an attempt to outrun the speed at which ordinary change happens. Acquiring great wealth in a casino in one throw of the dice or by winning the lottery is a spectacular experience not only because of the money but because of the experience of the compression of time. The drama of trying to outrun the odds is the psychic lock on the Gambler within a person's psyche.

The positive aspect of this archetype manifests in following hunches and in the belief in one's intuition, even in the face of universal doubt. From real estate ventures to scientific research, hunches have often yielded fruitful outcomes. To assess whether you are a Gambler, review your ability to follow your intuition and what others might consider risky inner guidance. Ask yourself how many of your decisions are based on gut instinct rather than facts and figures.

You can evaluate your relationship to the shadow Gambler according to whether you have a compulsion. Some people who are obsessed with winning lotteries and striking it rich at casino tables – or in get-rich-quick or pyramid schemes – may spend relatively little money compared to professional gamblers, but their focus on finding ways to beat the odds is a central part of their life. A related form of gambling may affect the way you are focused on looking for lucky breaks in your relationships, rather than doing the hard psychic work needed to make them succeed.

Films: Steve McQueen in *The Cincinnati Kid* (shadow); Paul Newman, Jackie Gleason, and George C. Scott (shadow) in *The Hustler*; Woody Harrelson and Wesley Snipes in *White Men Can't Jump*; Edith Evans in *The Queen of Spades*; Clive Owen in *Croupier*; Roger Duchesne in *Bob le Flambeur* (*Bob the Gambler*).

Fiction: *The Gambler* by Dostoevsky.

Religion/Myth: Jason and Odysseus (heroic figures of Greek legend who fearlessly gambled against the odds, risking life and limb to achieve their goals); Cunawabi (Native American Paiute figure known as a gambler who takes many risky adventures and who also brings night and illness).

Gigolo, see **Don Juan**

Glutton, see **Addict**

Go-Between, see **Mediator**

God (*Adonis* – see also **Hero**)

Whether a great worldly power or a great physical specimen, the God archetype represents the ultimate in male dominance. On the positive side, a God can be benevolent and compassionate, willing to use his powers to help others out of love for humanity. The shadow God easily becomes a dictator or despot, oppressing others with those same powers, or using his physical attractiveness to get what he wants without ever returning the affection he elicits. To claim this archetype among your support circle of twelve, you need to have a lifelong sense of great power, used either selfishly or selflessly.

You may feel a powerful connection to a particular deity, so here are a few from the Roman/Greek pantheon: Jupiter/Zeus: father god, head of the pantheon; Bacchus/Dionysus: wine and revelry; Mars/Ares: war; Neptune/Poseidon: the sea; Pluto/Hades: death and the underworld.

Films: Marlon Brando in *The Godfather* trilogy.

Religion/Myth: Like the archetype in human manifestation, mythic and religious Gods run the gamut from omniscient, benevolent deities to arbitrary destroyers. In addition to those listed above are Yahweh (Hebrew); Shiva, Vishnu, Brahma, Indra (Hindu); Allah (Muslim); Ra, Osiris, and Ptah (Egyptian); Baal (Canaanite); Marduk and Ishtar (Babylonian); Quetzalcoatl and Tezcatlipoca (Aztec); Enlil and Dumuzi (Sumerian); Osun and Olokun (Yoruba); Wakan Tanka (Native American).

Goddess (see also **Hero/Heroine**)

The oldest religious tradition on earth may well be Goddess worship, which some archaeologists trace back further than thirty thousand years. It was certainly natural to worship the archetype of woman as the Source of all life, especially in the age before male warriors replaced Her with their combative sky gods. The connection of fertility with exaggerated sexual attributes found in ancient statues of the Goddess survives in modern worship of screen goddesses such as Marilyn Monroe and Jayne Mansfield. The Goddess can be inspiring to women, embodying wisdom, guidance, physical grace, athletic prowess, and sensuality. This aspect is awakened by our relation to the goddesses of various spiritual traditions, including Kali, Durga, and Uma in India, Tara in Tibet, Quanyin in China, and the many manifestations of Mary, the Mother of Jesus, in Western belief, such as Our Lady of Guadalupe or the Black Madonna of Czestochowa.

The shadow side of the Goddess emerges from the exploration of the feminine power, including the exploitation or overindulgence of movie stars and fashion models.

Identifying with a goddess figure as a major archetype in your chart requires that you review lifelong associations with the image and personality associated with it. Athena is the able-bodied warrior woman as well as the classic “powerful woman behind the throne.” Today we see this power reemerging in popular form in neomythic characters such as Xena the Warrior Princess and Buffy the Vampire Slayer – attractive women who are also strong and capable. The energy of Venus (Aphrodite) is prevalent in women who form their self-image strongly around their sexuality. Study the specific qualities of each goddess and evaluate how much of your sense of self is reflected in one of those patterns, beginning with a few of the most familiar names from the Roman/Greek pantheon: Venus/Aphrodite: love and fertility; Diana/Artemis: nature and hunting; Minerva/Athena: strength, clear thinking; Ceres/Demeter: motherhood; Juno/Hera: queenship and partnership; Proserpina/Persephone: mysticism and mediumship; Sophia: wisdom.

Films: Kim Stanley in *The Goddess*; Ava Gardner in *One Touch of Venus*; Marilyn Monroe in *The Seven-Year Itch*; Mira Sorvino in *Mighty Aphrodite*.

Fiction: She by H. Rider Haggard.

Religion/Myth: Every culture in the world has mythological stories portraying the power of the Goddess. Besides those mentioned above, you can choose from Tara and Quanyin (Tibetan and Chinese bodhisattvas of compassion); Amaterasu Omigami (Shinto sun goddess); Shakti (Hindu personification of energy as Divine Mother); Branwen (Celtic goddess of love and beauty); Oshun (East African Yoruba goddess of pleasure, love, and beauty); Pan Jin Lian (Chinese goddess of prostitution); Frigg (Norse goddess of marriage, motherhood, childbirth, and midwifery); Turan (Etruscan goddess of love, health, and fertility).

Gossip (see also **Networker**)

The Gossip archetype is associated with rumor-spreading, backbiting, and passing along information that is exaggerated and harmful and intended to disempower. On a professional level, the shadow Gossip manifests as publishing misleading information, creating damaging rumors, or hounding celebrities for their photos. Although everyone is prone to listening to and spreading gossip in some way, a Gossip archetype thrives on the power that is generated by passing around information that is secret or private. Most people would hesitate to choose this archetype because of its negative implications, yet many others make their living in the business of political, social, and entertainment gossip in a positive way. The archetype is connected to lessons of truth, integrity, and honoring the trust another has placed in you.

In assessing your connection to the Gossip, review how many of your life lessons have emerged from participating in gossip that has harmed another and then coping with the consequences. Do you measure the quality of a relationship by whether a person is willing to share secrets with you?

Films: Rosalind Russell in *The Women*; Richard Hayden in *Sitting Pretty*; Burt Lancaster in *The Sweet Smell of Success*; John Malkovich and Glenn Close in *Dangerous Liaisons*.

Religion/Myth: Ratatosk (in Norse myth, a squirrel whose name means “swift teeth,” lives in the World Tree called Yggdrasil, and is a notorious gossip).

Gourmand, see **Hedonist**

Gourmet, see **Hedonist**

Guide (*Guru, Sage, Crone, Wise Woman, Spiritual Master, Evangelist, Preacher*)

The Guide takes the role of Teacher to a spiritual level, teaching not only the beliefs and practices that make up established religions, but also the overarching principle of seeing the Divine in every aspect of life. Clearly you do not have to be a professional preacher or guru to have this archetype, as we can all learn to lead others spiritually by developing our own intuitive spiritual awareness and passing on whatever we have learned with genuine humility. To count this archetype as part of your support group, however, you will need to discern in your life a continuing pattern of devoting yourself to teaching others from your own spiritual experiences. This presupposes that you have gained wisdom through some combination of self-disciplined practice and study and perhaps spontaneous spiritual experiences. Wisdom also comes with age, and so the Crone or Wise Woman represents the ripening of natural insight and the acceptance of what is, allowing one to pass that wisdom on to others.

The shadow aspect of the Guide is visible in many modern televangelists and gurus of various traditions who are more interested in financial gain and controlling their followers than in imparting genuine spiritual insight.

Films: *Meetings with Remarkable Men*; Robert Duvall in *The Apostle*.

Religion /Myth: Marpa (Buddhist master and guru of Milarepa who guided him through arduous tasks to become the greatest yogi of Tibet).

Gunslinger, see **Warrior**

Guru, see **Guide**

Healer (*Wounded Healer, Intuitive Healer, Caregiver, Nurse, Therapist, Analyst*)

The Healer archetype manifests as a passion to serve others in the form of repairing the body, mind, and spirit. It expresses itself through channels other than those classically associated with the healing of illnesses, and so you need to look beyond the obvious definition of what you “do.” You can be strongly guided by this archetype in any occupation or role in life. Some people, by their very nature and personality, are able to inspire others to release their painful histories or make changes in their lives that redirect the course of their future. Essential characteristics include an inherent strength and the ability to assist people in transforming their pain into a healing process, as well as having the “wiring” required to channel the energy needed to generate physical or emotional changes.

Religion/Myth: Rabbi Hanina ben Dosa (Jewish healer considered to have been in the same class as Jesus); Ninkarrak (Babylonian /Sumerian goddess who nursed sick humans); Bear Medicine Woman (American Indian healing spirit); Mukuru (creator god of the Herero bushmen of Namibia, who sends life-giving rain, heals the sick, and cares for the elderly).

Wounded Healer

The Wounded Healer is initiated into the art of healing through some form of personal hardship—anything from an actual physical injury or illness to the loss of all one’s earthly possessions. Regardless of the shape of the wound, the challenge inherent in this initiation process is that one is unable to turn to others for help beyond a certain degree of support. Only the initiate can ultimately heal the wound; if it is an illness or accident, it will frequently be one for which there is no conventional cure. The Wounded Healer archetype emerges in your psyche with the demand that you push yourself to a level of inner effort that becomes more a process of transformation than an attempt to heal an illness. If you have successfully completed the initiation, you inevitably experience an exceptional healing, and a path of service seems to be divinely provided shortly after the initiation is complete.

The shadow of both the Healer and Wounded Healer manifests through a desire to take advantage of those who need help, including claims that you can heal any and every illness a person has.

Films: Ellen Burstyn in *Resurrection*; Louise Fletcher in *One Flew Over the Cuckoo’s Nest* (shadow); Rosalind Russell in *Sister Kenny*; Barbara Stanwyck in *Miracle Woman* (based on Aimee Semple McPherson).

Fiction: *The Citadel* by A. J. Cronin; *Elmer Gantry* by Sinclair Lewis (shadow).

Religion/Myth: Asklepios (Greek hero who later become a plague god, then the god of medicine and healing); Aesculapius (Roman god of healing based on the Greek Asklepios); Garuda (great golden bird with an eagle's beak and wings and human body, the Indian symbol of medicine); Meditrina (“Healer,” a Roman goddess of wine and health who was later syncretized into the cult of Aesculapius); Eeyekalduq (Inuit god of healing); the Medicine Buddhas (most prominently, Bhaishajyaguru in Tibet and Yakushi-Nyorai in Japan, who symbolize the healing and transformative quality of buddhahood).

Hedonist (*Bon Vivant, Chef, Gourmet, Gourmand, Sybarite* – see also **Mystic**)

This Archetype has an “appetite” for the pleasurable aspects of life, from good food and wine to sexuality and sensuality. As scientific research has shown, pleasure can improve our health and extend our lives and needs to be part of a balanced life. Indulging the self is central to the psyche of this archetype, whether treating oneself to a health spa or learning the nuances of lovemaking. That the Hedonist is generally thought of as someone who pursues extremes of self-indulgence is more a reflection of our Puritan heritage than of the

archetype itself. In positive terms, it inspires creative energy in the psyche to embrace the "good" things in life. It also challenges in a positive way the collective archetypal fear of being seduced and losing control in the physical world. The shadow Hedonist may manifest as pursuing pleasure without regard for other people or one's own good health.

The search for physical ecstasy parallels the search for spiritual transformation, a truth that is apparent in the dual identity of the famous Greek icon of pleasure-seeking, Dionysus. Besides being a god of wine and fertility (later adopted by the Romans as Bacchus), Dionysus also represents the goal of mystery religions, like those practiced at Eleusis: ecstatic delivery from the mundane world through the physical or spiritual intoxication induced by secret rites. The sacrament of Soma (also a god of the Vedic pantheon) played a similar role in ancient Indian spirituality.

Films: Babette's Feast; Like Water for Chocolate; Big Night.

Fiction: Tom Jones by Henry Fielding; *The Unbearable Lightness of Being* by Milan Kundera; *Les Liaisons Dangereuses* by P. Choderlos De Laclos.

Religion/Myth: Oshun (Yoruba goddess of love and pleasure who is generous and benign); *Bebhionn* (Irish patron goddess of pleasure); *Qadesh* (Western Semitic fertility goddess and epitome of female sexuality and eroticism); *Bes* (Egyptian dwarf god originally associated with royalty and childbirth who became popular among the masses as a god of human pleasures of mirth, music, and dance).

Herald, see **Networker**

Hermit, see **Mystic**

Hero/Heroine (see also **Knight, Warrior, God, Goddess**)

Many of the gods of the world's ancient religions began their lives as heroes capable of great feats of strength or skill. The Hero is also a classic figure in ancient Greek and Roman literature, often portrayed as one who must confront an increasingly difficult path of obstacles in order to birth his manhood. Today this archetype holds a dominant position in the social mind as an icon of both male and female power, from the superheroes of comic books, such as Superman and Wonder Woman, to television and countless movies and popular novels. In the classic Hero's Journey, as defined by Joseph Campbell and others, an individual goes on a journey of initiation to awaken an inner knowing or spiritual power. The Self emerges as the Hero faces physical and internal obstacles, confronting the survival fears that would compromise his journey of empowerment and conquering the forces arrayed against him. The Hero then returns to the tribe with something of great value to all.

From a shadow perspective, the Hero can become empowered through the disempowerment of others. The manner in which the Hero uses his physical power is a reflection of the spirit of the Hero, represented through authentic acts of heroism.

Films: Sigourney Weaver in *Alien*; *Dustin Hoffnian* in *Hero*; *Jeff Bridges* in *The Last American Hero*; *Kevin Costner* in *The Postman* and *Waterworld*; *Debbie Reynolds* in *The Unsinkable Molly Brown*; *Seema Biswas* as *Phoolan Devi* in *Bandit Queen*.

Religion/Myth: Ulysses (hero of The Odyssey whose most renowned trait was his supreme resourcefulness, the ability to find a way out of the most dangerous situation); *Arjuna* (in the Bhagavad Gita, his questioning of his Hero/Warrior role leads the god Krishna to instruct him in divine wisdom); *Hidesato* (in Japanese legend, a killer of many monsters, including the feared Centipede); *Saynday* (a hero-trickster of the Native American Kiowa tribe); *Paul Bunyan* (legendary hero of the lumber camps of the American Northwest, whose feats included creating the Grand Canyon by dragging his axe behind him); *Theseus* (Athenian hero

who slew the Marathonian Bull and the Minotaur); Bernardo del Caprio (ninth-century Spanish hero credited with defeating Roland at Roncesvalles).

Homeless Person, see **Beggar**

Indigent, see **Beggar**

Innovator, see **Pioneer**

Instructor, see **Teacher**

Inventor, see **Alchemist**

Journalist, see **Networker**

Judge (*Critic, Examiner, Mediator, Arbitrator*)

The template for the Judge archetype in Jewish-Christian culture largely derives from King Solomon, who was notable for balancing justice and compassion. So thoroughly do we maintain this ancient template that Solomon's characteristic balancing is now the standard by which we measure all judges. Those who manipulate or disgrace justice or violate this creed are held to be social and moral criminals, having damaged the honor of the courtroom and the nation, and the archetype itself. For that reason, this archetype should be understood as one that has the vision to manage the fair distribution of power in whatever form it takes, from violating military codes to breaking marriage vows.

One need not be an attorney, judge, or critic by profession to identify with this archetype. If you are a natural mediator or involved in interventions between people, you may carry this archetype in your psyche. Personal qualities that inspire in you a commitment to lead a life with high standards related to justice and wisdom as well as the manner in which you interact with other people reflect a strong connection to this archetype. Prolonged suffering from having been misjudged – an experience that walks hand-in-hand with learning forgiveness – should also be considered an expression of this archetype in your life. But as with all other archetypal evaluations, you are not looking for one experience of having been misjudged or misjudging another, but rather a lifelong learning process that is centered around the learning of justice and compassion.

The shadow Judge manifests as consistently destructive criticism, judging without compassion or with a hidden agenda. Legal manipulation, misuse of legal authority, and threatening others through an association with the law are other expressions of the shadow. Such manipulation includes the misuse of business authority as well as conventional legal and criminal authority.

Films: Spencer Tracy in *Judgment at Nuremberg*; Louis Calhern as Oliver Wendell Holmes in *The Magnificent Yankee*; John Forsythe in *And Justice for All* (shadow); Dominic Guard in *The Go-Between*.

Fiction: *Billy Budd, Foretopman* (Capt. Starry Vere) by Herman Melville; *The Ambassadors* by Henry James.

Religion/Myth: Skan (creator god of the Dakota Sioux who judges both gods and the souls of humans); Yama (Hindu and Buddhist god of death, judge of the dead, and ruler of death's kingdom or the Hell realms); Pluto/Hades (Roman/Greek god of the underworld and judge of the dead); Thoth (primarily the Egyptian patron deity of scribes, also known as a mediator among the gods); San-guan ("Three Rulers," collective name for three Taoist deities who keep a register of the good and evil deeds of people).

King (*Emperor, Ruler, Leader, Chief*)

The King is an archetype of major proportions, representing the height of temporal male power and authority. Both benevolence and cruelty in their extreme expressions are associated with this archetype. (Classic to the cruel King is the collective hope of his kingdom that he should fall from his throne.) The King is associated more with the royal blood and inheritance, whereas an Emperor can arise from common society, as did Napoleon. The bloodline connects the King to the Prince archetype and to attitudes of “entitlement,” one of the shadow characteristics of archetypes associated with rulership. A resistance to criticism, questioning, and challenges in decisions about controlling his kingdom is also part of the King’s shadow.

Throughout history, the pendulum has swung from good Kings to evil, from benevolent, even saintly rulers to greedy, gluttonous criminals. King Louis IX of France – Saint Louis – combined the qualities of a just ruler, fearless warrior, and holy man. The thirteenth-century sovereign lived for the welfare of his subjects and the glory of God. Charlemagne, King David, and Akhenaton of Egypt were among earth’s most enlightened, if occasionally all-too-human, rulers. And then there was mad King George III of England, who led the colonies to rebel; King Louis XVI of France, who was synonymous with decadence and excess; and Emperor Hirohito of Japan, who led his country into a devastating war.

This archetype maintains the same characteristics on an individual level, whether one’s kingdom is a corporation, a community, or a family. The need to rule and exert control over a kingdom is key to this archetype.

Films: Charles Laughton in *The Private Life of King Henry VIII*; Yul Brynner in *The King and I*; Richard Gere in *King David*; Paul Scofield in *King Lear* (1971); Christopher Walken in *The King of New York* (shadow extraordinaire).

Drama: *Richard III, Henry IV, Henry V, Hamlet, and Macbeth* by Shakespeare.

Fiction: *King of the Gypsies* by Peter Maas; *The Godfather* by Mario Puzo (shadow); *The Once and Future King* by T H. White.

Religion/Myth: Priam (king of Troy); Daibutsu/Daibosatsu (Japanese meditating buddha as world ruler); Sila or Silap-inua (divine ruler of the Eskimo seen as the air you breathe and the energy that moves both the entire universe and each of us individually); Amun (supreme Egyptian creator god, originally ruler of the air and the force behind wind and breezes); Chief Seattle (Native American leader); Haile Selassie (emperor of Ethiopia, later deified by the Rastafarian religion).

Knight (see also **Warrior, Rescuer, Hero**)

The Knight archetype is primarily associated with chivalry, courtly romance, protection of the Princess, and going to battle only for honorable causes. The Knight serves his King or Lord and so this archetype has spiritual overtones as well of service and devotion. Loyalty and self-sacrifice are the Knight’s great virtues, along with a natural ability to get things done.

The Black Knight donning dark armor and riding a black horse represents the shadow characteristics of this archetype, especially the absence of honor and chivalry. Somewhat like the Warrior, the shadow Knight manifests as loyalty to a questionable ruler or principle. In its negative aspect, the Knight can also, like the Rescuer, fall into a pattern of saving others but ignoring his own needs. A true Knight, like the Mystic, walks the fine line between self-sacrifice and self-neglect.

Films: Harrison Ford in *Indiana Jones and the Last Crusade*; Tom Hanks in *Saving Private Ryan* and *Apollo 13*; Christopher Reeve in *Superman*; Kevin Costner in *Dances with Wolves, Tin Cup, and JFK*.

Drama: *Man of LaMancha* by Dale Wasserman.

Television: *Have Gun, Will Travel*.

Fairy Tale: Prince Valiant.

Religion/Myth: Knights of the Round Table (in medieval English lore, a semimythic group of 150 knights including Lancelot, Gawain, Kay, Mordred, Galahad, and others who served under King Arthur); Sir

Percival/Parzifal (Knight of the Round Table who got to see the Holy Grail); Fabian (a good Knight turned into a forest spirit by his ex-lover, a sorceress, and now dwells in the hills near Prague); Damas (shadow Knight who trapped other knights so that his brother could fight them).

Leader, see **King**

Legislator, see **Advocate**

Liberator

We tend to think of Liberators as great military and political leaders who free an entire country or people from servitude, such as Mahatma Gandhi, Abraham Lincoln, Simon Bolivar of Venezuela, Nelson Mandela, and, depending on your politics, Lenin, Castro, and Che Guevara. In everyday life, however, any number of people can play a similar role on a smaller scale, helping to liberate us from the tyranny of self-inflicted negative thought patterns and beliefs, spiritual sluggishness, poor nutrition, destructive relationships, or addictive behavior. This archetype can be an invaluable ally in helping to free us from old, entrenched beliefs and attitudes that have been inculcated from without, much like occupying colonial armies. Jesus, Muhammad, and the Buddha were Liberators in this sense, offering options to the violence, suffering, and spiritual stagnation of their respective times and places. You do not have to be a charismatic leader to have this archetype, though. Thousands of people have taken part in long campaigns to win freedom from various kinds of oppression, from the Freedom Riders of the civil rights movement in the United States to the freedom fighters of the Hungarian revolution.

The shadow Liberator manifests in those who would liberate us from one tyrant only to impose their own tyranny over our lives – corporate, political, religious, and spiritual leaders who speak of freedom as a way to their individual aggrandizement.

In evaluating whether this archetype belongs in your circle of twelve, ask whether you have shown a lifelong pattern of helping to free others from injustices, from adverse economic or social conditions, or simply from their misconceptions.

Films: Anthony Quinn in *Zorba the Greek*; Rosalind Russell in *Auntie Mame*; Ingrid Bergman in *Joan of Arc*; Tom Selleck in *In and Out*.

Fiction: *Siddhartha* by Hermann Hesse.

Fairy Tale: Belling the Cat.

Religion/Myth: Dionysus and Eros (both bore other names meaning “the liberator”).

Lobbyist, see **Advocate**

Lover

This archetype appears not only in those who are romantically inclined, but also in anyone who exhibits great passion and devotion. One can be a Lover of art, music, gardening, Persian carpets, nature, or needlepoint. The key is having a sense of unbridled and exaggerated affection and appreciation of someone or something that influences the organization of your life and environment. Although the Lover is present in everyone’s life to some degree, as a personal archetype it needs to play a significant role in the overall design of your life and your self-esteem, which is its strongest link to your psyche. The Lover is connected to issues of self-esteem because this archetype is so strongly represented by one’s physical appearance. Even if you have the Lover archetype prominently in your psyche, you may repress this pattern out of a lack of self-esteem, especially regarding your physical attractiveness.

The shadow Lover manifests as an exaggerated, obsessive passion that has a destructive effect on one's physical or mental health and self-esteem.

Films: Nicolas Cage in *Moonstruck*; Charles Denner in *The Man Who Loved Women* (Truffaut version); Ingrid Bergman and Humphrey Bogart in *Casablanca*; Jose Ferrer in *Cyrano de Bergerac*.

Drama: *Romeo and Juliet* by Shakespeare.

Poetry: *Troilus and Cressida* by Chaucer.

Fiction: *Stealing Heaven* by Marion Meade (Abelard and Heloise).

Fairy Tales: The Princess and the Frog; Beauty and the Beast.

Religion/Myth: Pyramus and Thisbe (star-crossed Babylonian lovers, described by Ovid, who commit double suicide); Endymion (in Greek myth, a shepherd boy and mortal lover of the moon goddess Selene); Hasu-Ko (a Japanese girl who died of love for her betrothed, whom she had never seen); Freya (Norse goddess of love and fertility and a symbol of sensuality, a lover of music, spring, flowers, and elves); Guinevere and Lancelot (although Guinevere was married to King Arthur and Lancelot was one of his favorite knights, they pursued an affair that led to the eventual undoing of the Round Table).

Mad Scientist, see **Destroyer**

Magician, see **Alchemist**

Martyr

The Martyr archetype is well known in two arenas: as a classic political or religious figure, and in the self-help world of contemporary psychology. Within the self-help field, the shadow Martyr is viewed as a person who has learned to utilize a combination of service and suffering for others as the primary means of controlling and manipulating her environment. Ironically, in the social and political world, the Martyr is often highly respected for having the courage to represent a cause, even if it requires dying for that cause for the sake of others. Suffering so that others might be redeemed, whether that redemption takes a spiritual or political form, is among the most sacred of human acts. While people recognize this archetype in others, particularly when they are directly influenced by the individual sporting this pattern, they often cannot see it in themselves.

Films: Paul Scofield in *A Man for All Seasons*; Meryl Streep in *Silkwood*; Denzel Washington in *Malcolm X*; Ben Kingsley in *Gandhi*.

Drama: *Saint Joan* by G. B. Shaw.

Fiction: *A Tale of Two Cities* by Charles Dickens.

Religion/Myth: Many Christian saints, including the Apostles; Mansur al Hallaj (tenth-century Sufi mystic martyred for his belief that God existed within him).

Master, see **Mentor**

Matriarch, see **Mother**

Mediator (*Ambassador, Diplomat, Go-Between*)

Smoothing relations between potentially antagonistic groups or individuals requires patience and skill, an ability to read people and situations with great acuity. If a good Advocate must empathize with those he is helping, a good Mediator must be able to see and respect both sides of an argument or cause, thereby bringing warring parties together. One member of a family often assumes this role, so you do not have to be a career diplomat to qualify for this archetype. But you must have a lifelong commitment to resolving disputes and bringing people together.

The shadow Mediator manifests as an ulterior motive or hidden agenda, working two sides of an issue for personal gain.

Films: Dominic Guard in *The Go-Between*.

Fiction: *The Ambassadors* by Henry James.

Religion/Myth: Thoth (Egyptian god of wisdom and mediator among the gods, who always sought his counsel); Genetaska (Iroquois woman so respected for her fairness and impartiality that all disputes were brought to her to settle); Mitra/Mithra (Vedic/Persian god of friendships and contracts and guardian of the cosmic order, regarded as a mediator between the gods and humankind).

Mentor (*Master, Counselor, Tutor* – see also **Teacher**)

A Mentor is a teacher in whom you can place your implicit trust. The word comes from the character in The Odyssey to whom Odysseus, on setting out for Troy, had entrusted the care of his house and the education of his son, Telemachus. Today the role of Mentor is crucial in a surprising range of life situations, from many forms of art and artisanship to business and spiritual practice. Mentors do more than just teach; they pass on wisdom and refine their students' character. In its shadow aspect, however, the Mentor can take on an overbearing attitude that is more about imposing control than imparting wisdom. A characteristic of the shadow Mentor is an inability to allow the student to move on into the role of Master, maintaining control over the student's development of mind, body, and skills.

The distinction between this archetype and the Teacher is mainly one of degree. If you have shown a lifelong pattern of taking individual "students" under your wing and guiding many aspects of their life, this may be an appropriate choice.

Films (Mentor): Alec Guinness to Mark Hamill in *Star Wars*; Takashi Shimura to Toshiro Mifune in *The Seven Samurai*; Yul Brynner to Horst Bucholz in *The Magnificent Seven*; Bette Davis to Anne Baxter in *All About Eve*; Paul Newman to Tom Cruise in *The Color of Money*.

Films (Teacher): Bette Davis in *The Corn Is Green*; Sidney Poitier in *To Sir with Love*; Michael Caine in *Educating Rita*; Glenn Ford in *Blackboard Jungle*.

Television: James Gandolfini to Robert Imperoli in *The Sopranos*.

Fiction (Mentor): Fagin to Oliver in *Oliver Twist* by Charles Dickens (shadow),

Fiction: *The Prime of Miss Jean Brodie* by Muriel Spark (shadow); *Hard Times* by Charles Dickens (shadow).

Drama: *The Miracle Worker* by William Gibson.

Religion/Myth: Krishna (in Indian scripture, the spiritual mentor of Arjuna); Chiron (in Greek myth, a wise centaur who had extensive knowledge of the healing arts and tutored Asclepius, Theseus, and Achilles); Ninsun (in Sumerian legend, the mother of Gilgamesh who serves as his counselor).

Mercenary, see **Warrior**

Messenger, see **Networker**

Messiah (Redeemer, Savior)

This archetype is associated with the embodiment of divine power and being sent on a mission by Heaven to save humanity. For all of its Judeo-Christian significance, the archetype of the Messiah has also become associated with psychological behavior. The Messiah complex, for example, applies to a person who is convinced of his divine mission and, in almost all cases, becomes obsessed with his mission to the point of psychosis, reaching an extreme in which a person begins to hear voices directing him to take lethal action.

Criminals such as Jim Jones and Charles Manson are evidence of the shadow Messiah in its extreme.

Its subtle expression, however, is far more common and more difficult to identify as a personal pattern. People can become obsessed about their spiritual purpose, convinced that God needs them to do something.

Films: Reese Witherspoon and Tobey Maguire in *Pleasantville*; Jeremy Irons and Robert De Niro in *The Mission*; Marcello Mastroianni in *The Organizer*.

Religion/Myth: Mashiach ("the anointed one" in Hebrew, the descendant of King David who is expected to restore the Jewish kingdom); Jesus Christ ("the anointed one" in Greek, believed by Christians to be the promised redeemer); Adam Kadmon ("Primordial Man," in the Jewish Kabbalah, described as the most perfect manifestation of God that humanity could contemplate, later identified with the Messiah); al-Mahdi ("the guided one" in Arabic, awaited descendant of Muhammad who will herald the end of history and restore Islamic purity); Maitreya ("the loving one" in Sanskrit, the fifth and final earthly Buddha who will help all those who have not yet realized enlightenment); Kalki (in Hindu belief, a future reincarnation of Vishnu who will arrive on a white horse to liberate the world from strife); Tang (a Chinese messiah who saved mankind from a great drought by sacrificing his body in a mulberry bush, immediately inducing rainfall).

Midas/Miser

These two archetypes are so close that for practical purposes you can consider them together. Midas turned everything he touched into gold, including, tragically, his beloved daughter. The archetype is associated with entrepreneurial or creative ability. That Midas was a king symbolically implies that the Midas figure has the power to generate wealth for an entire kingdom, yet is interested only in his personal aggrandizement. Greed is his downfall. For that reason, lessons of generosity are a large part of the characteristics of this archetype. The shadow Midas or Miser creates wealth by hoarding money and emotions at the expense of others, and refusing to share them.

Although the desire to earn a living or become wealthy is not negative, this archetype also represents a need to control the forces around you for fear of losing your wealth. The challenges inherent in the Miser and Midas can go so far as to make a person confront what he is willing to do to create a mountain of wealth.

Films: Bette Davis in *The Little Foxes*; Michael Douglas in *Wall Street*; James Dean in *Giant*; Lionel Barrymore in *It's a Wonderful Life*.

Fiction: Scrooge in *A Christmas Carol* and Uriah Heep in *David Copperfield* by Charles Dickens; *Silas Marner* by George Eliot.

Drama: *The Miser* by Moliere.

Religion/Myth: Midas (a king of Phrygia in Asia Minor who was given the dubious gift of the golden touch by the god Dionysus); Kukuth (in Albanian lore, the spirit of a deceased miser who cannot find rest).

Minister, see **Priest**

Minstrel, see **Storyteller**

Monk/Nun (Celibate)

The positive aspects of this archetype are fairly obvious: spiritual intensity, devotion, dedication, persistence, and perhaps wisdom. On the shadow side, the role of a religious recluse could be seen as being removed from the real world, overly pious, even privileged in the sense of not having to be concerned about earning a living or raising a family. Yet, historically, monks have been extremely industrious and involved in real-world enterprises, whether draining swamps and planting vineyards in medieval Europe, working the rice fields in Asia, building monasteries, teaching, or copying and preserving texts. Today the Monk archetype may show up in the ability to be single-minded, assiduous, devoted to a spiritual path or to any great achievement that

requires intense focus. In this sense, novelists and entrepreneurs can carry the Monk as readily as spiritual adepts.

The Celibate reserves his or her energy for work and/or spiritual practice. Yet one can be a Monk, even a religious one, without being celibate, as is the case with some Tibetan lamas, yogis, and Islamic scholars. Then there were Abelard and Heloïse, the twelfth-century Monk and Nun who forsook their vows of celibacy out of passion for each other. Both were superior in their fields – Abélard as lecturer, debater, and philosopher, Heloïse as a radical prioress and founder of convents – and, although their passion caused them great suffering, it does not seem to have hurt their spiritual work.

Films: Claude Laydu in *Diary of a Country Priest*; Audrey Hepburn in *The Nun's Story*; Yi Pan-Yong in *Why Has Bodhi-Dharma Left for the East?*; Deborah Kerr in *Heaven Knows, Mr. Allison*; Loretta Young in *Come to the Stable*; Lilia Skala in *Lilies of the Field*.

Television: Derek Jacobi in *Brother Cadfael*.

Fiction: *The Name of the Rose* by Umberto Eco.

Religion/Myth: Friar Tuck (the mythical swordfighting monk of Robin Hood's Merry Men); Nennius (Welsh monk commonly believed to have compiled the *Historia Brittonum*, which was used by Geoffrey of Monmouth and others to reconstruct the history of King Arthur); Bernadette Soubiros (nineteenth-century French girl who at the age of fourteen claimed visions of the Virgin Mary).

Mother (*Matriarch, Mother Nature, Parent*)

The Mother is the life-giver, the source of nurturing and nourishment, unconditional fountain of love, patience, devotion, caring, and unselfish acts. This archetype is the keeper and protector of life, from children to the family to (in the greater Mother Nature archetype) the earth and all life. Mother Nature, also known as Gaia, is the Goddess of Life, the caretaker of the living environment of this planet. She is recognized as powerful, and when storms leave death and destruction in their wake, she may be referred to as wrathful. The power of compassion and the endless capacity to forgive her children and put them before herself are essential to the Good Mother. The Devouring, Abusive, Abandoning, and Working Mother each represent different aspects of this primal archetype within the entire human community.

Although Mothers have always worked, the contemporary archetype of the Career or Working Mother reflects the crises experienced by many women who seek also to be Devoted Mothers. Measured against the impossible mythic ideal of the Perfect Mother, the Career Mom is sometimes assumed unfairly to be a mother who puts her own needs before those of the children. This is an archetypal crisis for many women.

The Devouring Mother “consumes” her children psychologically and emotionally and often instills in them feelings of guilt at leaving her or becoming independent. The Abusive and Abandoning Mothers violate natural law by harming their own young.

Connections to the Mother archetype are not to be measured only by whether a woman is a biological mother. If you are intimately connected to nurturing and protecting the environment, including gardening or farming or supporting any life form, you should strongly consider whether your bond to Mother Nature is part of a lifelong devotion that defines you. You may also recognize a strong bond to the Mother archetype in the form of one or all of her shadows. While it is difficult to admit, some women may have to face the fact that their children see them through the shadow aspects of the Mother, including the Abusive or Abandoning Mother.

Just as women can have a real connection to the Father archetype when they take on the paternal role in the household, so some men may relate to being “Mr. Mom,” yet another contemporary sculpting of the Mother archetype. The qualities that are associated with this archetype can be expressed in other than biological ways, such as giving birth to books or ideas or by nurturing others.

Films: Irene Dunne in *I Remember Mama*; Myrna Loy in *Cheaper by the Dozen* and *Belles on Their Toes*; Sophia Loren in *Two Women*; Sally Field in *Places in the Heart*; Anne Bancroft in *The Pumpkin Eater*; Rosalind Russell in *Gypsy* (devouring); Katharine Hepburn in *Suddenly Last Summer* (shadow); Faye Dunaway in *Mommie Dearest* (shadow); Angela Lansbury in *The Manchurian Candidate* (shadow); Gladys Cooper in *Now Voyager* (shadow); Alberta Watson in *Spanking the Monkey* (incestuous).

Drama: *Mother Courage* by Bertolt Brecht; *Medea* by Euripides; *The Glass Menagerie* by Tennessee Williams.

Religion/Myth: As with Gods, Goddesses, and Mystics, the Mother appears in all religious traditions and myths, usually as the Divine Mother. These are just a few examples: Lakshmi, Durga, and Kali (Hinduism); Mary/Miryam (Christianity/Islam); Sarai and Naomi (Judaism); Cybele (fertility goddess of ancient Anatolia, also known as the Great Mother); Demeter (Greek myth); Isis (Egyptian myth); Tellus (Roman Mother Earth goddess); Cihuacoatl (Aztec Mother Earth goddess, also patron of birth and of women who die in childbirth).

Fairy Tales: Mother Goose, Mother Hubbard.

Mystic (*Renunciate, Anchorite, Hermit*)

Perhaps no archetype is more coveted by my students or more misunderstood than the Mystic. Many want to believe that they have mystical inclinations, yet underestimate how arduous the genuine mystical path is. When they find out, they're usually happy to let someone else have this role. The lives of the world's great mystics have often included extraordinary states of consciousness, such as prolonged ecstatic trances, and preternatural abilities of precognition or bilocation. Yet they also contained sometimes great physical as well as spiritual suffering, hard work, and mundane activities that made up much of their days. If you truly want to name this archetype as part of your sacred consortium, ask yourself if you are ready to pay the price in blood, sweat, and tears. If mystical consciousness is something you engage in once a day during meditation, or on a weekend retreat or a yoga workshop, you may be a spiritual seeker, but not a Mystic. The single-minded dedication of the Mystic carries over to the Renunciate, who relinquishes material desires and ambitions to pursue spiritual practice; the Anchorite, who withdraws from the world almost entirely to follow a similar path; and the Hermit, who withdraws from others to pursue a solitary life, although not always for spiritual purposes.

The shadow Mystic manifests as an egocentric concern for one's own spiritual progress to the exclusion of others, and an attendant sense of self-importance at having achieved "higher" states of consciousness. It may also emerge in behavior that takes advantage of admirers or students in base economic, emotional, or sexual ways. Since genuine enlightenment manifests as the desire to be of service, this is a pretty good indication that you haven't arrived yet.

Films: Catherine Mouchet in *Therese*; Richard Dreyfuss in *Close Encounters of the Third Kind*; Emily Watson in *Breaking the Waves*.

Drama: *Agnes of God* by John Pielmeyer.

Fiction: *Lying Awake* by Marc Salzman.

Religion/Myth: All the great traditions have produced mystics, of which the following are a small representative sample: Teresa of Avila, Meister Eckhart, William Law, Hildegard of Bingen (Christianity); Ba'al Shem Tov, Moses ben Nahman, and Abraham Abulafia (Judaism); Rabi'a, Ibn al-'Arabi, and Mansur al-Hallaj (Islam); Sri Ramakrishna, Anandamayi Ma, and Ramana Maharshi (Hinduism); Bodhidharma, Milarepa, Bankei, and Pema Chodron (Buddhism); Chuang-tzu and Wang-pi (Taoism); Padrinho Sebastao and Credo Mutwa (shamanism).

Narrator, see **Storyteller**

Networker (*Messenger, Herald, Courier, Journalist, Communicator* – see also **Gossip**)

Although networking seems like a very modern skill tied to career advancement in the media age, it is actually quite ancient. Networkers expand their sphere of influence by forging alliances and making connections among vastly different groups of people and can be traced back to the intrigues of the Middle Ages, Greece, Rome, and ancient China. Networking would also have been an integral part of any military alliance as well as all social and clan confederations in prehistory. In its positive aspect, this archetype helps us develop social flexibility and empathy that enables one to find commonality with others who might not at first seem to be potential friends, allies, or confederates. Like the related archetypes of Messenger and Communicator, the Networker has the skills to bring information – or power – and inspiration to disparate groups of people. The shadow Networker merely uses others for personal gain.

Films: Peter Finch in *Network*; John Boles in *A Message to Garcia*; Stewart Peterson in *Pony Express Rider*; Jeff Goldblum in *Between the Lines*.

Religion/Myth: Almost every culture on earth has or had a messenger of the gods who networks between the divine and human realms, including the angel Raphael (Judaism); Gabriel (Christianity); Jibril (Islam); Matarisvan (Vedic India); Eagle and Coyote (American Indian); Iris and Hermes (Greece); Mercury (Rome); Sraosa (Zoroastrianism); Nusku (Assyria); Nirah (Sumeria); Srosh (Persia); Paynal (Aztec); Savali (Samoa); Gou Mang (China); Narada (Java); Gna and Hermod (Norse).

Nomad, see **Seeker**

Nonconformist, see **Rebel**

Nurse, see **Healer**

Olympian, see **Athlete**

Patriarch, see **Father**

Pickpocket, see **Thief**

Pilgrim, see **Pioneer**

Pioneer (*Explorer, Settler, Pilgrim, Innovator, Entrepreneur*)

The Pioneer is called to discover and explore new lands, whether that territory is external or internal. The passion to explore the South Pole is as much a pioneering endeavor as the passion to explore medicine or spiritual practice. Even initiating new fashions, art, music, literature, or business ventures may qualify as expressions of this archetype. The core ingredient is innovation-doing and creating what has not been done before. To consider this archetype seriously as one of your twelve, your life must be characterized by a need to step on fresh and undiscovered territory in at least one realm.

The shadow Pioneer manifests as a compulsive need to abandon one's past and move on, just as the Don Juan or Femme Fatale "pioneers" ever new conquests. Those who are forced out of their homeland and made into unwilling Pioneers – the Jews of the Diaspora, Africans bound into slavery, Tibetan Buddhists, or Native Americans – should not be included under the shadow, however.

Films: Debbie Reynolds in *How the West Was Won*; Jean Arthur and Van Heflin in *Shane*; Judy Garland in *The Harvey Girls*; Jackie Robinson in *The Jackie Robinson Story*.

Television: Wagon Train, Bonanza, Little House on the Prairie.

Fiction: Lost Horizons by James Hilton; *O Pioneers!* by Willa Cather.

Religion/Myth: Nana-Ula (seafaring pioneer who led his people on a voyage of 2,500 miles from Tahiti to Hawaii over a thousand years ago); Bodhidharma (Buddhist patriarch who carried the teachings from India to China and established the tradition that came to be known as Zen); Hagar (handmaiden of Abraham who brought her son, Ishmael, to the Becca Valley of Arabia and established the Arab people).

Pirate (*Swashbuckler, Buccaneer, Privateer*)

Pirates were traditionally the thieves of the open seas, pursuing rich treasures and burying them in caves, thus creating archetypal legends around buried treasures within the caves of our inner being. Although pirates were bandits, for the peasant population they symbolized freedom and the ability to strike back at the rich and aristocratic class who made their wealth from the labors of the poor. Modern Pirates steal everything from intellectual property to information via the Internet. It is tempting for us to steal another person's energy or creative wealth. The search for our own spiritual gold is a metaphor for coming of age in terms of spiritual awareness by finding our own value rather than pirating others' wealth.

Films: Errol Flynn in *Captain Blood*; Walter Matthau in *Pirates*; Robert Stevens (as Henry Morgan) in *Pirates of Tortuga*.

Operetta: The Pirates of Penzance by Gilbert and Sullivan.

Fiction: The Count of Monte Cristo by Alexandre Dumas.

Religion/Myth: Formorians (in Irish-Celtic mythology, a race of demonic, prehistoric giants who pillaged Ireland from the sea).

Poet (see also **Artist**)

Closely related to both the Author and the Artist, the Poet combines lyricism with sharp insight, finding the essence of beauty and truth not only in the epic affairs of humanity, but also in everyday acts and objects. Classic poetry extols momentous events and great deeds, and also expresses wonder at the hidden joys and sorrows that most of us might overlook. And although you don't have to be a published poet to have this as one of your twelve archetypes, you do need to be driven by the need and the ability to discover beauty in the people and things around you, and express it in a way that helps others see that beauty too.

The shadow Poet turns his gift for lyricism to negative or destructive effect, as in songs or poems written in support of military aggression or genocide.

Films: Glenda Jackson in *Stevie*; Philippe Noiret in *Il Postino*; Sean Connery in *A Fine Madness*.

Fiction: The Basketball Diaries by Jim Carroll (shadow).

Religion/Myth: King David (ruler of Israel credited with writing many of the Psalms); Orpheus (great musician and poet of Greek myth capable of charming wild beasts); Bragi (in Norse myth, the god of eloquence and patron of poets); Finn Mac Cumhail (legendary Irish hero and leader who was also greatly skilled as a poet).

Political Protester, see **Rebel**

Preacher, see **Guide**

Priest (*Priestess, Minister, Rabbi*)

The ritual that establishes the unique role of the Priest is ordination, the official capacity to facilitate the making of spiritual vows – commitments made to divine authority. Ordination or similar rituals of initiation allow the Priest, Rabbi, Shaman, or Medicine Man to serve as a vehicle or spiritual channel of energy for

others. Many of those devoted to spiritual life, such as Monks and Nuns, do not facilitate the ritual exchange of vows and spiritual energy. Ordination also empowers the Priest to convey to the public the power of sacred teachings, rituals, wisdom, morality, and ethics of each spiritual tradition. Because of these profound spiritual responsibilities, the ordained are expected to represent the teachings through personal example. And, so, the shadow side of this archetype manifests through the inability to live according to those teachings, especially in lapses of personal morality. The breaking of vows while conducting vows for the community, or using ordained authority to control the population for personal gain, has always been the dominant expression of this archetype's shadow. From the corrupt temple priests of the ancient Egyptians to the scheming, power-hungry prelates and popes of medieval Christianity, shadow Priests have interfered in secular politics to gain church power; extorted money from people who need food and shelter, just to build larger temples and cathedrals; held back women's rights and gay rights; and misused the people's trust to satisfy their own sexual needs.

Films: Montgomery Clift in *I Confess*; Karl Malden in *On the Waterfront*; Don Murray in *The Hoodlum Priest*; Richard Todd in *A Man Called Peter*; Richard Burton in *Becket*.

Fiction: *Diary of a Country Priest* by Georges Bernanos.

Drama: *Mass Appeal* by Bill C. Davis; *Murder in the Cathedral* by T S. Eliot.

Religion/Myth: Eleazar (first high priest of Israel); Pythia (priestess of Apollo's temple at Delphi who went into trance and made oracular pronouncements); Apotequil (high priest of the Incan moon god); Hungan (Haitian priest of vodun); Ishkhara (priestess of Ishtar and Babylonian goddess of love); Kokopelli (in Zuni lore, a priest who brings rain to the people); Utnapishtim/Ziusudra (in Babylonian/Sumerian myth, the priest-king of Shurruk who is warned by the gods of a coming deluge and builds a large ark to preserve human and animal life).

Prince

The connotations of certain words is as significant as their literal meaning in determining the nature of an archetype. Our word prince comes from Latin roots meaning "first" or "chief," and the word was originally applied to the ruler of a principality or the son of a sovereign, but we often use the term today for anyone preeminent in his field, or for any generous individual. The adult fairy tale *The Little Prince* by Antoine de Saint-Exupery further colored our image of the Prince as an innocent, awestruck explorer. Yet the true Prince is a ruler-in-training who is in service to the people he will rule, whether that is a literal kingdom or a figurative or spiritual one, as with Prince Siddhartha prior to becoming the Buddha. The shadow Prince can manifest as a young man with great feelings of entitlement, an heir apparent who uses his position solely for self-aggrandizement, or one who stands to inherit an evil empire and so takes on all the negative characteristics of the "king," like the character of Michael Corleone in *The Godfather*. Machiavelli's *The Prince* was a guide to using a ruler's shadow power purely to advance one's career and self-interest without regard for the needs of others.

Films: Laurence Olivier in *The Prince and the Showgirl*; Henry Fonda in *The Lady Eve*; Joseph Cotten in *The Farmer's Daughter*; Paul Newman in *Cat on a Hot Tin Roof*; Robert Redford in *The Way We Were*; Anthony Perkins in *Phaedra*.

Drama: Biff in *Death of a Salesman* by Arthur Miller.

Fiction: *The Prince and the Pauper* by Mark Twain.

Fairy Tales: *Sleeping Beauty*, *Cinderella*.

Religion/Myth: Rama (the prince of Ayodhya, seventh incarnation of Vishnu, and the hero of the Hindu epic *Ramayana*); Shotoku (Japanese prince deified as the reincarnation of Siddhartha, the Buddha); Xochipilli (Aztec god of flowers, maize, love, beauty, and song, whose name means "Flower Prince"); Beelzebub (originally the patron god of the Philistines and Canaanites whose name meant "Prince Baal," demonized in the Judeo-Christian tradition as the Prince of Darkness).

Princess, see **Damsel**

Private Investigator, see **Detective**

Profiler, see **Detective**

Progenitor, see **Father**

Prophet, see **Visionary**

Prostitute (see text for extended description)

The Prostitute archetype engages lessons in integrity and the sale or negotiation of one's integrity or spirit due to fears of physical and financial survival or for financial gain. This archetype activates the aspects of the unconscious that are related to seduction and control, whereby you are as capable of buying a controlling interest in another person as you are in selling your own power. Prostitution should also be understood as the selling of your talents, ideas, and any other expression of the self-or the selling-out of them. This archetype is universal and its core learning relates to the need to birth and refine self-esteem and self-respect.

Films: Jack Lemmon in *The Apartment*, *Some Like It Hot*, *Save the Tiger*, *The China Syndrome*, and *Mass Appeal*; Judy Holliday in *Born Yesterday*, Fred MacMurray in *Double Indemnity*; Marlon Brando in *On the Waterfront*.

Drama: *The Tragical History of Dr Faustus* by Christopher Marlowe.

Religion/Myth: Ochun (Yoruba Orisha of love, marriage, and mother hood, who was forced for a time to become a prostitute to feed her children); Temple prostitutes (in ancient Greece, Rome, Asia Minor, and India, women who engaged in public intercourse as a way of sympathetically activating the energy of fertility).

Provocateur, see **Trickster**

Puck, see **Trickster**

Puppet, see **Slave**

Queen (*Empress*)

Besides having a rulership position in a court, the Queen represents power and authority in all women. Symbolically, her court can be anything from a corporation to her home. The image of the Dark or Evil Queen has been largely represented by male authors of fairy tales and folklore as a wicked force. She may also be depicted as prone to hysteria and dark powers, influences, or plots, as in the story of Snow White. Gulliver's Travels presents a benevolent Queen who rules the Land of the Giants, but that is a rare exception.

The Queen archetype is also associated with arrogance and a defensive posture that is symbolic of a need to protect one's personal and emotional power. Queens are rarely portrayed as having a trustworthy support system; instead, they are lonely figures surrounded by a court filled with potential traitors, rivals, and back-stabbers. Women who have identified themselves as Queens in my workshops tend to have these qualities in common, suggesting that were it not for their aggressive personality characteristics, they would be vulnerable to others' control.

Challenges related to control, personal authority, and leadership play a primary role in forming the lessons of personal development that are inherent to this archetype. The benevolent Queen uses her authority

to protect those in her court and sees her own empowerment enhanced by her relationships and experience. The shadow Queen can slip into aggressive and destructive patterns of behavior, particularly when she perceives that her authority or capacity to maintain control over the court is being challenged. The Ice Queen rules with a cold indifference to the genuine needs of others – whether material or emotional. The Queen Bee is a mixed image – she has the astonishing ability to power the entire hive without leaving her “chamber,” yet at the cost of enslaving the rest of her community.

Films: Joan Crawford in *Queen Bee*; Marlene Dietrich as Catherine the Great in *The Scarlet Empress*; Geraldine Chaplin in *The Three Musketeers*; Greta Garbo in *Queen Cristina*; Judi Dench in *Shakespeare in Love*; Cate Blanchett in *Elizabeth*.

Drama: *Antony and Cleopatra* by Shakespeare.

Religion/Myth: Mary (Mother of Jesus; later elevated in Catholic tradition to Queen of Heaven); Mab (Queen of the faeries and often a trickster who steals babies, possibly derived from the Welsh Mabb or Gaelic Maeve); Anatu (Mesopotamian queen of the sky); Antiope (in Greek myth, the queen of the Amazons); Marisha-Ten (Japanese queen of Heaven); Guinevere (King Arthur's Queen).

Fairy Tale: Snow White and the Seven Dwarfs (shadow).

Rabbi, see **Priest**

Rebel (*Anarchist, Revolutionary, Political Protester, Nonconformist*)

Our images of the Rebel may be too closely aligned with clichés of youth culture to let us see the deeper significance of this valuable archetype. Whether politically inclined like Martin Luther King, Jr., Betty Friedan, or Lech Walesa, or an artistic innovator such as Van Gogh, Joyce, or Coltrane, the Rebel is a key component of all human growth and development. The Rebel in a support group can be a powerful aid in helping the group break out of old tribal patterns. It can also help you see past tired preconceptions in your field of professional or creative endeavor. The Rebel can also lead you to reject spiritual systems that do not serve your inner need for direct union with the Divine and to seek out more appropriate paths. The shadow Rebel, conversely, may compel you to rebel out of peer pressure or for the sake of fashion, and so become mired in another manifestation of conformity. The shadow Rebel may also reject legitimate authority simply because it is asking you to do something you find difficult or unpleasant. Be especially careful in evaluating your rebellious impulses; even if the Rebel is not part of your intimate circle of archetypes, you probably have it to some extent and should pay attention to its urgings.

Films: James Dean in *Rebel Without a Cause*; Marlon Brando in *The Wild One*; Kirk Douglas in *Spartacus*; Sally Field in *Norma Rae*; Meryl Streep in *Silkwood*.

Fiction: *The Rebel* by Albert Camus; *One Flew Over the Cuckoo's Nest* by Ken Kesey.

Religion/Myth: Iblis/Lucifer (in Muslim/Christian belief, a rebellious angel who refused to worship Adam or acknowledge the supremacy of God).

Folklore/Fairy Tales: Jack and the Beanstalk; *Peter Rabbit* by Beatrix Potter.

Redeemer, see **Messiah**

Renunciate, see **Mystic**

Rescuer (see also **Knight, Healer, Hero**)

In its empowered profile, the Rescuer assists when needed and, once the rescue mission is accomplished, withdraws. A Rescuer provides an infusion of strength and support to help others to survive a difficult situation, crisis, or process that they lack the stamina or the inner knowledge to maneuver through themselves.

Unlike the Knight, to which it is related, the Rescuer is more common among women, especially in its shadow aspect. The shadow Rescuer often surfaces through a romantic connection in which one party seeks to establish an intimate bond by lending emotional support, with a hidden agenda that assumes the rescued party will return the Rescuer's romantic feelings. Such romances are destined to fail, because the shadow agenda has to keep the "rescuer" in need of being rescued, lest the Rescuer lose her significance.

Healing and empowering the Rescuer within is a common emotional challenge, because being needed is essential to our nature. Most people can relate in part to the characteristics of this archetype, which somewhat parallel those of the Knight, Healer, Hero, and even Servant. If you feel drawn to this archetype be careful to compare the characteristics of those others before deciding to add the Rescuer to your family.

Films: Sigourney Weaver in *Alien*; Tom Hanks in *Saving Private Ryan*; Jason Gedrick in *Iron Eagle*.

Television: *The Lone Ranger*.

Religion/Myth: Bidadari (in Javanese myth, a lovely nymph who uses her knowledge of magic to rescue a hero from a dangerous situation and marry him); Lancelot (Knight of the Round Table who rescues Guinevere-with whom he is having an affair-when King Arthur threatens to execute her for adultery); Bran (in Welsh lore, a giant who rescued his sister Branwen from enslavement by her Irish husband).

Revolutionary, see **Rebel**

Right Arm, see **Companion**

Robin Hood, see **Thief**

Ruler, see **King**

Saboteur (see text for extended description)

The Saboteur archetype is made up of the fears and issues related to low self-esteem that cause you to make choices in life that block your own empowerment and success. As with the Victim and Prostitute, you need to face this powerful archetype that we all possess and make it an ally. When you do, you will find that it calls your attention to situations in which you are in danger of being sabotaged, or of sabotaging yourself. Once you are comfortable with the Saboteur, you learn to hear and heed these warnings, saving yourself untold grief from making the same mistakes over and over. Ignore it, and the shadow Saboteur will manifest in the form of self-destructive behavior or the desire to undermine others.

Films: Greta Garbo in *Mata Hari*; Angela Lansbury in *The Manchurian Candidate*; Woody Harrelson in *The People vs. Larry Flynt*, Judy Holliday in *The Solid Gold Cadillac*.

Drama: *Amadeus* (Salieri) by Peter Schaffer; *The Madwoman of Chailot* by Jean Giraudoux.

Religion/Myth: Loki (in Norse myth, a Shape-shifter and Trickster who is crafty and malicious, but also heroic); Eris/Discordia (Greek/Roman goddess of discord, said to have caused the Trojan War); Bamapana (Aboriginal hero-trickster who causes discord and misunderstanding); Serpent (in many cultures, a figure who deceives humans, often sabotaging their only chance at immortality).

Sage, see **Guide**

Samaritan

The Samaritan is closely related to the Martyr archetype, with the essential difference that Samaritans make sacrifices for those they might be least inclined to serve, as in the Gospel parable of the Good Samaritan. The

act itself can be as simple as stopping in the street to give a stranger directions when you are in a hurry to get somewhere. The shadow Samaritan helps one person or group to the detriment of another, one's own family, or the greater good of society. A simple example is the driver who stops in traffic to let another driver make a turn against the flow, with the result of holding up many more drivers in the process. There seems to be implicit in such shadow Samaritan behavior a kind of self-importance that says others must adhere to one's own choice of who is most deserving.

Films: Richard Dreyfuss in *Down and Out in Beverly Hills*; Gary Cooper in *Good Sam*; Jean Arthur in *The More the Merrier*; Liam Neeson in *Schindler's List*.

Religion/Myth: Ninlil (Sumerian goddess of Heaven, earth, air, and grain who shows compassion to the unfortunate); Parzifal (Arthurian knight who heals the wound of Anfortas, the Grail King, by compassionately asking about it).

Samurai, see **Warrior**

Savior, see **Messiah**

Schemer, see **Engineer**

Scholar, see **Scribe**

Scientist, see **Alchemist**

Scribe (*Copyist, Secretary, Scribe Accountant* – see also **Journalist**)

The Scribe differs from Author or Artist in one significant way: scribes copy existing works rather than create new ones. The Hebrew scribes were originally secretaries who wrote down the preachings of the prophets, but evolved into a priestly class charged with writing and maintaining the laws and records, copying previous scrolls, and committing oral traditions to paper. Medieval Christian scribes copied manuscripts and helped preserve learning. In India, the sages who compiled the Vedas are known as vyasa, a Sanskrit word that means “collector” but could be translated as “scribe.” We can expand the definition to cover modern journalists, who also record the existing knowledge and information of their day and uncover secrets (investigative reporters). And we would also have to include that largely anonymous horde of copiers who are busy uploading everything imaginable onto the Internet in the hope of preserving it by distributing it to millions. What makes the Internet the modern equivalent of the medieval scriptorium is that so much information is transcribed onto it not for personal gain but for the sheer joy of preserving and sharing these artifacts with the rest of the world.

The shadow aspect of the Scribe can manifest in altering facts, plagiarizing, or selling information that belongs to others.

Films: Dustin Hoffman and Robert Redford in *All the President's Men*; Sally Field in *Absence of Malice* (shadow); Kirk Douglas in *Ace in the Hole* (shadow); Nicole Kidman in *To Die For* (shadow); Holly Hunter in *Broadcast News*.

Fiction: "Bartleby the Scrivener" by Herman Melville.

Religion/Myth: Ezra (Hebrew scribe and priest, best known for collecting and editing the books of the Hebrew Bible, or Old Testament, in the fifth century n.c.); Imhotep (in Egyptian myth, an architect, physician, and scribe in the court of the pharaoh Zoser); Thoth (Egyptian god of wisdom, inventor of writing, and patron of scribes, often depicted as a man with the head of an ibis, holding a scribal tablet and reed pen).

Sculptor, see **Artist**

Secretary, see **Scribe**

Seducer, see **Don Juan**

Seductress, see **Femme Fatale**

Seeker (*Wanderer, Vagabond, Nomad*)

This archetype refers to one who searches on a path that may begin with earthly curiosity but has at its core the search for God and/or enlightenment. Unlike the Mystic, which has the Divine as its sole focus, the Seeker is in search of wisdom and truth wherever it is to be found. The shadow side of the archetype is the “lost soul,” someone on an aimless journey without direction, ungrounded, disconnected from goals and others. The shadow emerges when seekers become infatuated with the trappings of a certain practice or guru—what Chogyam Trungpa so aptly called “spiritual materialism” – but never actually change their underlying egocentricity.

Films: Tyrone Power in *The Razor’s Edge*; Brad Pitt in *Seven Years in Tibet*; Peter Weller and Judy Davis in *The New Age* (shadow); Ellen Burstyn in *Alice Doesn’t Live Here Anymore*; Henry Fonda in *The Grapes of Wrath*.

Drama: *A Doll’s House* (Nora) by Henrik Ibsen.

Fiction: *Siddhartha* by Hermann Hesse; *Lost Horizon* by James Hilton.

Autobiography: *Bound for Glory* by Woody Guthrie; *My Experiments with Truth* by Mahatma Gandhi; *Be Here Now* by Ram Dass; *Longing for Darkness* by China Galland.

Religion/Myth: Arjuna (he questions his role in life in the Bhagavad Gita); Siddhartha Gautama (before his enlightenment as the Buddha, Siddhartha undertook the classic path of the Seeker).

Seer, see **Visionary**

Serial Killer, see **Destroyer**

Servant (*Indentured Servant*)

We all serve someone or something. Because the spiritual path is essentially one of service to others, anyone can relate to this archetype. The Servant engages aspects of our psyche that call us to make ourselves available to others for the benefit and enhancement of their lives. This task can be done in a healthy manner only if the Servant is simultaneously able to be of service to the self. Without the strength to maintain your own well being, the Servant becomes consumed by the needs of those around you and loses all focus of the value of your own life.

From a mundane perspective, the Servant is associated with money because servants are hired help. This aspect is witnessed within the psyche of the Indentured Servant, a person who sees himself bound by conditions of service that are not of his choosing or preference because of an inability to “buy his freedom,” or symbolically coming into his own power. Therefore, the core challenge with this particular archetype is making choices that serve your highest potential. If this describes a substantial personal issue for you, then consider this archetype as a possibility for your own chart.

Films: William Powell in *My Man Godfrey*; Anthony Hopkins in *Remains of the Day*; Morgan Freeman in *Driving Miss Daisy*; Dirk Bogarde in *The Servant* (shadow).

Fiction: *The Turn of the Screw* (Mrs. Grose) by Henry James.

Religion/Myth: The names of many spiritual masters and teachers often contain a reference to service. The Sanskrit word *dasya*, for example, means “servant,” and appears in the names of modern mystics such as Ram Dass, Bhagavan Das, and Lama Surya Das; Obadiah (Hebrew prophet whose name means "servant of God"); Ganymede (in Greek myth, the beautiful young boy who was one of Zeus’ lovers and the cupbearer to the gods); Thialfi (Norse servant of Thor and the messenger of the gods).

Fairy Tale: Cinderella.

Settler, see **Pioneer**

Sex Addict, see **Don Juan**

Shaman, see **Exorcist**

Shape-shifter (*Spell-caster* – see also **Trickster**)

This archetype has long been known to shamans of the American Indian and other native traditions for having the ability to change appearances for a variety of reasons. The Shape-shifter can navigate through different levels of consciousness, both dream and waking states, and the astral plane. Somewhat related to the Trickster, it is more flexible and less tied to a specific goal. The shadow aspect emphasizes instability, fickleness, and lack of conviction, as can be seen in any number of modern-day politicians who reinvent themselves to appeal to the latest popular trends.

Films: *Wolfen*; Lon Chaney, Jr., in *The Wolf Man*; Aaron Eckhart in *In the Company of Men*.

Religion/Myth: Because most deities or mythological figures who have the ability to shape-shift are also Tricksters, many of them overlap with that archetype: Tezcatlipoca (Aztec god of night who changes shapes and uses his "smoking mirror" to kill his enemies); Estsanatlehi (“Woman who changes,” the most powerful Navajo deity, a fertility goddess and shape-shifter associated with transformation and immortality).

Sherlock Holmes, see **Detective**

Sidekick, see **Companion**

Siren, see **Femme Fatale**

Slave (*Puppet*)

The Slave archetype represents a complete absence of the power of choice and self-authority. Yet it is precisely the absence of willpower that gives the Slave its potential for personal transformation. The ultimate spiritual task is to surrender one's will to the Divine – in effect, to become a Divine Slave. The goal in many monastic practices is to release one’s individual power of choice and become subject to the will of a spiritual mentor, trusting that individual to have your best interests at heart. This act of releasing your will to a higher authority is also witnessed within organizational hierarchies, such as in the military and corporations. One becomes a Slave to the system.

For tens of millions of African-Americans, the Slave archetype carries a level of historical freight that is impossible to overlook. If Slavery is part of your genetic history, you need to take a close look at the possible presence of the Slave archetype in your intimate family. Others who dismiss this archetype as having no role in their lives may discover that it is more prevalent than they imagine, because of its many different expressions. We don't think of a soldier armed with weapons as a Slave, yet following orders unconditionally

is an aspect of the Slave-especially when these orders personally violate your integrity. The Puppet, for instance, may be manipulated by others, regardless of how this archetype manifests; however, its core learning is to understand the paradoxical truth that you are only truly free when you have surrendered all power of choice to the Divine.

Films: Djimon Hounsou in *Amistad*; Ossie Davis in *Slaves*; Russell Crowe in *The Gladiator*; Yvette Mimieux in *The Time Machine*; Kevin Spacey and Annette Bening in *American Beauty*; Victor Mature in *The Robe*; Charlton Heston (Moses) in *The Ten Commandments*.

Television: LeVar Burton in *Roots*.

Drama: *The Emperor Jones* by Eugene O'Neill; *Ma Rainey's Black Bottom* by August Wilson; *Glengarry Glen Ross* by David Mamet.

Religion/Myth: Euryclea (in *The Odyssey*, the slave of Laertes, wet nurse of Odysseus, and the first to recognize the hero when he returned home from the Trojan War); Black Peter (medieval Dutch name for the devil, who was chained and enslaved by Saint Nicholas, who on December 4 made Black Peter drop candy and gifts down chimneys into the waiting shoes of the children); Sisyphus (in Greek myth, he chained the god of death, Thanatos, so the deceased could not enter the underworld, for which he was enslaved for all eternity to roll a boulder up a steep hill, only to have it tumble back down when he reached the top).

Fairy Tale: the flying monkeys in *The Wonderful Wizard of Oz*.

Sleuth, see **Detective**

Snoop, see **Detective**

Soldier, see **Warrior**

Soldier of Fortune, see **Warrior**

Spell-caster, see **Shape-shifter**

Spiritual Master, see **Guide**

Spoiler, see **Destroyer**

Spy, see **Detective**

Storyteller (*Minstrel, Narrator*)

The classic Storyteller/Minstrel archetype relays wisdom and foolishness, mistakes and successes, facts and fiction, and tales of love and the impossible on a plane that is often exaggerated beyond ordinary life. Love is greater, power is more daring, successes are more astonishing, foolishness is more obvious. We have an archetypal need to be spoken to through stories because they bring us into contact with our inner being. We are, in fact, storytellers by nature. Those who have this archetype find that the Storyteller's voice and methods are essential to their way of communicating and perceiving the world. Some teachers are also connected with the Storyteller archetype, but not all Storytellers are teachers. Not all writers are Storytellers, but authors of fiction must be. A Storyteller communicates not just facts but also a metaphoric learning or experience. Storytellers abound in any walk of life, not just among professional writers.

The tradition of the Minstrel reveals how essential the Storyteller's role was in medieval culture, because Minstrels were expected to tell stories and sing stories as a way of entertaining a group as well as passing on the news of the day.

The shadow Storyteller is, in the extreme, a liar, and, in moderation, an exaggerator. The temptation always exists to misuse the skill of storytelling to your own advantage when sharing information. The shadow aspect manifests when we can't resist making up a story to conceal something we don't want to be truthful about. But the universal appeal of storytelling throughout history suggests some deeper connection of this archetype with the human soul. The oldest written works we possess, from the Gilgamesh epic to the Bible to The Odyssey, use storytelling to make their points. Maybe it's simply a reflection of the sense that each of our lives is a story worth telling, or a desire to impose order on what sometimes seems like a chaotic and random universe.

Films: Rod Taylor as Sean O'Casey in *Young Cassidy*; Laurence Harvey and Karl Boehm in *The Wonderful World of the Brothers Grimm*; Judy Davis as George Sand in *Impromptu*; Barbara Bel Geddes in *I Remember Mama*.

Fiction: *Lord Jim* by Joseph Conrad; *Beloved* by Toni Morrison; *Ulysses* by James Joyce.

Religion/Myth: Homer (combined history and mythology in the action adventures of *The Odyssey* and *The Iliad*); Blaise (Welsh storyteller who in Arthurian legend became Merlin's scribe); Thamyris (Thracian minstrel who won so many contests that he challenged the Muses themselves, and in return for his presumption was struck blind).

Fairy Tale: Arabian Nights (Tales of Scheherazade).

Student (*Disciple, Devotee, Follower, Apprentice*)

The student archetype suggests a pattern of constant learning, an openness to absorbing new information as an essential part of one's well-being. The Student archetype suggests an absence of mastery of any one subject but rather a continual pursuit of intellectual development. Within the spiritual aspect, the Student, Disciple, Devotee, and Follower imply that one has found a source of teaching, such as a guru or spiritual master, who becomes the instructor and spiritual guide.

The shadow Student usually manifests in tandem with the shadow Teacher or Mentor, avidly learning all the tools of the wrong trade or misusing the knowledge learned. This was graphically depicted in Walt Disney's animated imagining of Paul Dukas's "The Sorcerer's Apprentice" in *Fantasia*, in which Mickey Mouse portrays the Student Wizard who gets carried away with his own unperfected talent and wreaks havoc. The shadow can also show up as the eternal Student who never embarks on the sea of life in earnest, but manages to find new reasons to continue being schooled without ever putting that knowledge to the test. People who continually use the excuse that they are not ready or have not yet learned enough to advance with their dreams should take special note of this archetype and whether they have a shadow bond with it.

Films: Julie Walters in *Educating Rita*; Jean-Pierre Leaud in *The 400 Blows*; Matthew Broderick in *The Freshman*.

Drama: *Pygmalion* by G. B. Shaw.

Fiction: *Tom Brown's School Days* by Thomas Hughes.

Autobiography: *The Education of Henry Adams* by Henry Adams.

Religion/Myth: Dervish (Sufi term for the student of a sheik); Hunsi (Haitian term for a devotee of any African deity, derived from the culture of Dahomey); Telemachus (student of Mentor, who was assigned to care for and teach him by Odysseus); Medea (devotee of Hecate, Greek goddess of the crossroads, and a great sorceress); Ananda (renowned disciple of the Buddha); Peter (leading disciple of Jesus); Abu Bakr (one of the Prophet Muhammad's disciples, who were called *Companions*).

Swindler, see **Thief**

Sybarite, see **Hedonist**

Teacher (*Instructor* – see also **Mentor**)

Teaching is the art of communicating knowledge, experience, skill, and wisdom to another. Teaching, or offering instruction of any kind, can manifest through parental guidance, business apprenticeship, or by inspired instruction in ethics or kindness. To determine whether this archetype is part of your support team, ask yourself if others look to you as a teacher in any situation. Are you the one that others seek out for the richness of your experience, or to teach them the ropes?

The shadow Teacher manifests as a desire to manipulate or abuse those you are instructing; to be more concerned with recognition than with imparting knowledge; or, like the shadow Mentor, to teach negative traits and destructive skills, like burglary or how to cheat on the job.

Films: Bette Davis in *The Corn Is Green*; Sidney Poitier in *To Sir With Love*; Michael Caine in *Educating Rita*; Glenn Ford in *Blackboard Jungle*; Deborah Kerr in *The King and I*; Ian McKellen in *Apt Pupil*; Maggie Smith in *The Prime of Miss Jean Brodie* (shadow).

Drama: *The Miracle Worker* by William Gibson

Fiction: *Goodbye, Mr. Chips* by James Hilton.

Religion/Myth: Socrates (classical Greek philosopher who taught, and was accused of corrupting, the youth of Athens); the Fisher King (in Arthurian legend, the teacher of Perceval); Nommo (African culture hero and teacher of the Dagon people of Mali, Sudan, and Upper Volta); Chiron (teacher of the mythic Greek heroes Jason and Achilles); Dhanvantari (Hindu deity credited as the teacher of medicine to humanity).

Therapist, see **Teacher**

Thief (*Swindler, Con Artist, Pickpocket, Burglar, Robin Hood*)

The Thief is thought of as a nocturnal, hooded figure who slips silently into places and takes what he wants. In the hierarchy of thievery, the most respected is the Jewel Thief, associated with glamour, class, and sophistication. The Good Thief steals on behalf of others, as in the case of Robin Hood. He appears to be relieved of all wrongdoing because of his benevolent motive to be of service to others, but often that is just a rationalization. The Bank Thief maintains a degree of respect because the target is corporate and impersonal and the implication is that the thief has an intelligent and strategic mind. The Street Thief and Pickpocket, on the other hand, rank lowest because they rob ordinary individuals and their methods yield small gain.

Symbolically, theft can take many forms, including plagiarism and stealing ideas and even affection. Taking what is not yours because you lack the ability to provide for yourself implies the need to learn self-respect. This archetype prods you to learn to generate power from within. As with so many archetypes that initially strike you as completely unrelated to who you are, this archetype should be evaluated from its symbolic meaning. You may never have stolen one thing at the physical level, but you also need to take into consideration your emotional and intellectual arenas.

Films: James Caan in *Thief*; Vittorio Gassman and Marcello Mastroianni in *Big Deal on Madonna Street*; Jean-Paul Belmondo in *The Thief of Paris*; Sabu in *The Thief of Baghdad* (1940); Steven Bauer in *Thief of Hearts* (shadow); Kevin Costner in *Robin Hood: Prince of Thieves*; Angelica Huston in *The Grifters* (shadow).

Fiction: *The Adventures of Robin Hood* (various authors).

Religion/Myth: Raven (among Northwestern Indians, a helpful thief who stole the moon and sun from the Sky Chief and placed them in the sky); Prometheus (in Greek myth, hero who stole the sacred fire from

Zeus and the gods); Autolykus (a grandfather of Odysseus and renowned as a thief who stole the cattle of Eurytus); the Good Thief (in the New Testament, one of two men who were crucified with Jesus, repented, and asked for forgiveness).

Trickster (*Puck, Provocateur*)

Almost as far back as our earliest written records, the Trickster appears as a key figure in the human drama. According to the great historian of religion Mircea Eliade, a Trickster is a human or animal character that plays dubious jokes or tricks, makes fun or is made fun of, and may be camouflaged as one of the demigods of a religious tradition. The serpent who tempts Eve in the Bible was based on similar characters in Sumerian and Babylonian mythology from the third millennium B.C., in which a serpent tricks humanity out of the gift of immortality and assumes it for itself. (Observing snakes shedding their skin led some to believe that the reptile was capable of renewing its life indefinitely.) In many cultures, though, especially among Native Americans, the Trickster can also be the Creator's helper or messenger.

Like the Prostitute and Servant archetypes, the Trickster seems at first to have only negative connotations, but it can be a great ally in presenting you with alternatives to the straight and narrow path, to people and institutions who seek to hem you in through peer pressure and conformism. The best modern illustrations of this dual role show up in the film work of Jack Nicholson and Groucho Marx. Although the characters they portray are often unsavory or duplicitous on some level, their antics can also be liberating by transcending convention, stuffiness, and predictable behavior.

Films: Barbara Stanwyck in *The Lady Eve*; Wilfred Bramble (Grandfather) in *A Hard Day's Night*; Peter Cook in *Bedazzled* (shadow); Michael Caine, Steve Martin, and Glenn Headley in *Dirty Rotten Scoundrels*.

Drama: *The Matchmaker* by Thornton Wilder.

Fiction: *The Witches of Eastwick* by John Updike.

Religion/Myth: Kaulu (Polynesian Trickster god); Blue Jay (among Pacific Northwest Indians, a Trickster who tries to outwit the other animals); Spider Woman (Trickster among the Dakota Indian tribes); Seth (ancient Egyptian god of chaos and adversity); Esu (West African god of passage and Trickster who guards the home of the gods).

Fairy Tales: Little Red Riding Hood, the Fox and the Grapes, the Gingerbread Man.

Tutor, see **Mentor**

Vagabond, see **Seeker**

Vampire

The Vampire is a mythic creature associated with both bloodsucking and eroticism. Vampires require blood, which they get by biting the neck of their victims during a nocturnal visit. The female victim has been portrayed in the paradoxical circumstances of wanting to repel the Vampire while at the same time welcoming the erotic nature of the connection. The Vampire returns every evening to his source of life until there is no more to be had. The parallels between human lust and vampiric blood-lust are rich: as the Vampire satisfies his thirst for blood, his host grows increasingly helpless and submissive, eventually being drained of any capacity for self-protection. Symbolically, this relationship speaks of the power dynamics that frequently drive male-female relationships, in which the male drains the power of the female for his own psychic survival, and, once bitten, the female submits even though this will eventually take all of her power. (In some relationships, of course, the roles can easily become reversed.)

Beyond the sexual level, we sometimes form psychic attachments to others because we desire their energy, a desire that manifests through a need for approval, a need to have the “other” take care of our survival, and a fear of being abandoned. What has been defined as a co-dependent relationship could easily fall under the Vampire template. You may find it hard to identify yourself as a Vampire, yet it is essential to review this archetype personally. Patterns of behavior such as chronic complaining, overdependency, holding on to a relationship either emotionally or psychically long after it has ended, and chronic power struggles are all indicators of Vampire patterns. Holding on to someone at the psychic level is as real as holding on at the physical.

Interest in the Vampire archetype has reemerged through the literary and entertainment fields. It may well be that the archetypal opening of humanity's psyche during these past five decades has resurrected the Vampire, empowering it with a force on the psychic plane of consciousness that was not engaged prior to this time.

Films: Bela Lugosi in *Dracula*; Tom Cruise in *Interview with the Vampire*.

Fiction: *Dracula* by Bram Stoker; *The Vampire Chronicles* by Anne Rice; “The Vampyre: A Tale” by John Polidori.

Religion/Myth: Vlad Tepes, aka Vlad the Impaler (in fifteenth-century Wallachia – modern Romania – a bloodthirsty count who reportedly impaled and beheaded his enemies); Langsoir (Malayan vampire, a woman who died in childbirth and now assaults infants and children).

Victim (see text for extended discussion)

The negative traits of the Victim are self-evident. But when properly recognized, it can be a tremendous aid in letting us know when we are in danger of letting ourselves be victimized, often through passivity but also through rash or inappropriate actions. It can also help us to see our own tendency to victimize others for personal gain. In its shadow aspect, the Victim shows us that we may like to play the Victim at times because of the positive feedback we get in the form of sympathy or pity. Our goal is always to learn how to recognize these inappropriate attitudes in ourselves or others, and to act accordingly.

Films: Hillary Swank in *Boys Don't Cry*; Jodie Foster in *The Accused*; Meryl Streep in *Sophie's Choice*; Glenn Close in *Reversal of Fortune*.

Fiction: *Dr. Jekyll and Mr. Hyde* by Robert L. Stevenson; *Misery* by Stephen King.

Drama: *Torch Song Trilogy* by Harvey Fierstein.

Religion/Myth: Isaac (son of Abraham whom God orders Abraham to sacrifice); Heracles (seized by Busiris, a mythical king of Egypt who sacrificed all strangers to the gods to avert famine; Heracles avoided being victimized by using his great strength to break his chains and slay Busiris).

Virgin (see also **Monk/Nun**)

This archetype is associated with purity, applied primarily to young girls. The Vestal Virgins of ancient Rome lived in service to a goddess and were often severely punished if they lost their virginity. The Virgin Mother of Jesus represents the purity of motherhood, bringing forth the perfect form of male life, a god. Your identification with the Virgin needs to be explored symbolically as a pattern that represents an association with purity as well as the beginning point of creation. To bring forth virgin ideas is as much an aspect of this archetype as is its application to maintaining virginal aspects of Mother Nature, as in virgin forests.

The shadow side of the Virgin is the prudish disgust with or fear of genuine sensuality. Resisting sex not to save one's energy for other endeavors, but because it seems inherently repellent, is not a virtue but a denial of an essential aspect of oneself. Celibate Monks or Nuns ideally learn to channel their sexual energy rather than merely repressing it.

Films: Sean Connery in *The Medicine Man*; Kirstin Dunst et al. in *The Virgin Suicides*; Jennifer Jason Leigh in *Fast Times at Ridgemont High*.

Religion/Myth: Parthenos (Greek for “Virgin,” an epithet of the goddess Athena, who was the virgin mother of Erichonius). Hestia/Vesta (the Greek/Roman virgin goddess of the hearth, and, by extension, domestic life).

Visionary (*Dreamer, Prophet, Seer* – see also **Guide, Alchemist**)

The Visionary archetype lets you imagine possibilities that are beyond the scope of your individual life and that benefit all of society. The Visionary brings into view what could be if certain choices are made, or what is inevitable given choices that have already been made. The Prophet proclaims a message associated with divine guidance, as in the Hebrew prophets, some of whom also appear in the Quran. (Islam reveres both Jesus and John the Baptist as prophets.) Both the Visionary and the Prophet engage their abilities in behalf of humanity rather than for personal use, but while many Prophets are rejected by the group they were sent to enlighten, Visionaries tend to be celebrated for their capacity to read what is just over the horizon.

The shadow Prophet or Visionary manifests as a willingness to sell one’s visionary abilities to the highest bidder, or to alter one’s vision to make it more acceptable to society. In extreme cases, tainted visions may lead entire societies into murderous or destructive rampages; then the Destroyer archetype may supersede the Visionary, as in the case of Hitler, Stalin, and Mao.

Films: Eriq Ebouaney in *Lumumba*; Peter Finch in *Network* (shadow).

Religion/Myth: Hebrew Prophets (Isaiah, Jeremiah, Ezekiel, and others who often chastised powerful leaders while calling the people’s attention to their own failings); Muhammad (the final Prophet of Islam, who directed God’s message to the Arab people through the Quran); Baha’u’llah (nineteenth-century Iranian prophet who founded the Bahai Faith, spreading his vision of “one universal Cause, one common Faith”); Cassandra (in Greek lore, daughter of the king and queen of Troy who was given the gift of prophecy by Apollo in an attempt by him to seduce her; because she refused his advances, he made all her prophecies fall on deaf ears); Zarathustra (prophet and founder of Zoroastrianism).

Wanderer, see **Seeker**

Warrior (*Soldier, Crime Fighter, Amazon, Mercenary, Soldier of Fortune, Gunslinger, Samurai*)

The Warrior archetype represents physical strength and the ability to protect, defend, and fight for one's rights. Whereas the Knight is associated with protecting Damsels, the Warrior is linked to invincibility and loyalty. Warrior energy is erotic for the male, representing the height of virility and physical power as well as toughness of will and spirit. To be unbreakable and to fight to the death is a large part of the Warrior archetype, which is also associated with the passage from boyhood to manhood.

The Mercenary and Soldier of Fortune are variations on the hired killer who sells his power on the open market, often with complete disregard for the buyer’s cause. These archetypes are much like the Prostitute in that, although they appear negative, they warn us in their favorable aspect when we are in danger of aligning our might with an unjust or purely self-interested cause.

The Gunslinger and Samurai represent a double-edged sword (pun intended). They appeal to our fantasies of independence and the power to defend ourselves and right wrongs, yet they also carry the historic weight of savage, predatory evil. On one side are all the heroic characters portrayed by John Wayne, Gary Cooper, and others – standing up to injustice and holding off the forces of evil single-handedly. The Lone Ranger and the wandering samurai warriors in the films of Akira Kurosawa also epitomize this fiercely independent warrior that the American and Japanese pasts seem to share. And on the other side are all the evil, self-interested killers and thieves who embody our worst nightmares of lawlessness and unchecked male dominance. Somewhere in between are the ambiguous Crime Fighters and lone-wolf gunfighters epitomized by Clint Eastwood, whose heroism is often tinged with anger, vengefulness, and more than a little sadism.

The shadow Warrior distorts or abandons ethical principles and decency in the name of victory at any cost. What can be a virtue – heroic indifference to risk and pain-becomes contemptible when the indifference is directed not at oneself but at others.

The Warrior archetype is just as connected to the female psyche as to the male. Women have long been defenders of their families, and the Amazon tribe of Warrior Women has become legendary because of their ability to engage in fierce battle – even sacrificing part of their female physique to facilitate warfare. Loyalty to the family and tribe is among the Amazons’ notable characteristics, along with nurturing their young and transmitting lessons of power and self-defense. In today’s society, the Warrior Woman has emerged in her glory once again through women who liberate and protect others, especially women and children who need vocal and financial representation.

The concept of the spiritual Warrior has been pioneered by Dan Millman (The Peaceful Warrior), the Tibetan Buddhist teacher Chogyam Trungpa (Shambhala: The Sacred Path of the Warrior), Professor Robert Thurman, and others. They direct us to use the classic Warrior virtues of heroism, stoicism, and self-sacrifice to conquer the ego and gain control of our inner lives.

Films: Gary Cooper in *High Noon*; John Wayne in *The Searchers*; Clint Eastwood in *Pale Rider* and *Unforgiven*; Mel Gibson in *Road Warrior* and *Mad Max*; Barbra Streisand in *The Way We Were* (political activist); Shirley MacLaine in *Terms of Endearment* (fighting for better care of her terminally ill daughter); Denzel Washington in *Glory* (Civil War soldier); *The Seven Samurai*.

Television: *Buffy the Vampire Slayer*; *Xena the Warrior Princess*.

Drama: *A Soldier’s Story* by Charles Fuller.

Fiction: *In Dubious Battle* by John Steinbeck (migrant workers).

Religion/Myth: Bhima (“the Terrible One”), warrior hero of the Mahabharata, known for his great strength; the son of the wind god Vayu and a brother of Arjuna, he became a Hindu warrior god); Oya (woman warrior of Yoruba myth, goddess of fire, wind, thunder, and the river Niger); Andarta (Celtic-Gallic warrior and fertility goddess, patron of the Vocontii); Popocatepetl (Aztec warrior who, with his consort, was transformed by the gods into a mountain after they both died of grief for each other); Brunhilde (female warrior, one of the Valkyries, in the German epic *Nibelungenlied*); Alyosha Popovitch (epic hero and mighty warrior of Russian folklore); Durga (warrior manifestation of the Hindu Mother goddess).

Weaver, see **Artist**

Wise Woman, see **Guide**

Wizard, see **Alchemist**

Workaholic, see **Addict**