



JUNG'S  
INDISPENSABLE  
COMPASS

---

*Also by James Graham Johnston*

THE CALL WITHIN

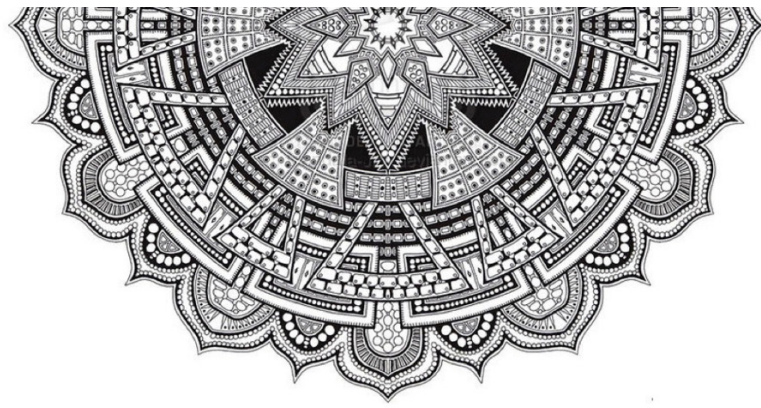
*Navigating Life with Inner Guidance*

JOSHUA

*The Light of the World*

THRIVING ON COLLABORATIVE GENIUS

*The Art of Bringing Organizations to Life*



# JUNG'S INDISPENSABLE COMPASS

---

*A Guide to Navigating the Dynamics  
of Psychological Types*

James Graham Johnston

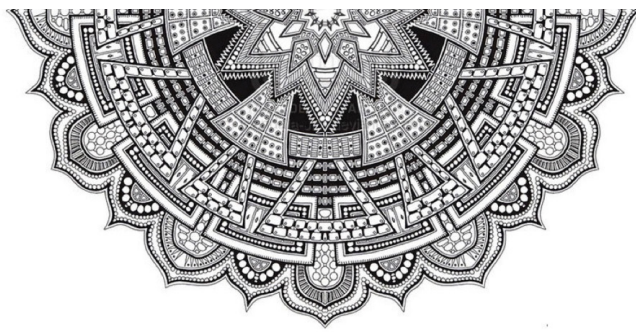
Jung's Indispensable Compass  
Copyright © 2016 by James Graham Johnston  
All rights reserved.

Excerpts from the Collected Works used with permission of  
Princeton University Press

Cover and text design by Jennifer Shoffey Forsythe

ISBN-10: 0-9979700-0-6  
ISBN-13: 978-0-9979700-0-5

MSE Press



# Contents

<b>Preface</b>	<b>xi</b>
<b>Introduction</b>	<b>1</b>
<b>1 The Theater of Individuation</b>	<b>3</b>
Individuation and Psychological Types	
The Types and Life Experience	
The Psychic Theater	
“The Coming to Birth of Personality”	
The Value of Individuation	
Chapter Summary	
<b>2 The Compass of Consciousness</b>	<b>22</b>
The Great Divide	
The Two Receptive Functions	
The Two Rational Functions	
Attitude and Orientation	
Composite Attitudes: The Eight Types	
Comparative Categories	
Chapter Summary	
<b>3 The Extraverted Types</b>	<b>42</b>
Extraverted Rational Types	
Extraverted Receptive Types	
Chapter Summary	

<b>4 The Introverted Types</b>	<b>65</b>
Image, Idea, and Ideal	
Introverted Rational Types	
Introverted Receptive Types	
Chapter Summary	
<b>5 Collaborations</b>	<b>105</b>
Functional Pairings	
Type Pairings	
The 8 Pairs	
The Primary 16	
The Final 24	
Might as Well Say 2400!	
Chapter Summary	
<b>The Water of Life</b>	<b>125</b>
By the Brothers Grimm	
<b>6 Oppositions</b>	<b>134</b>
Oppositions for the Extraverted Types	
Oppositions for the Introverted Types	
One-Sided Cultures	
Chapter Summary	
<b>7 Becoming Whole</b>	<b>162</b>
The Middle Way to Unique Personality	
The Self	
The Self-Realization of the Unconscious	
The Universal Way to the Center	
Individuation and Civilization	
The Big and Sacred Work	
<b>Compass Headings</b>	<b>183</b>
Work	
Teamwork	
Leadership	
Learning	
Marriage and Intimate Unions	
Parent, Child, and Family	
Friendships and Community	

<b>Terms</b>	<b>201</b>
<b>Bibliography</b>	<b>215</b>
From the Collected Works and Other Readings	
Other Readings	
<b>Index</b>	<b>219</b>
<b>About the Author</b>	<b>225</b>
<b>The Gifts Compass Inventory</b>	<b>227</b>
Training in Jung's Psychological Types	

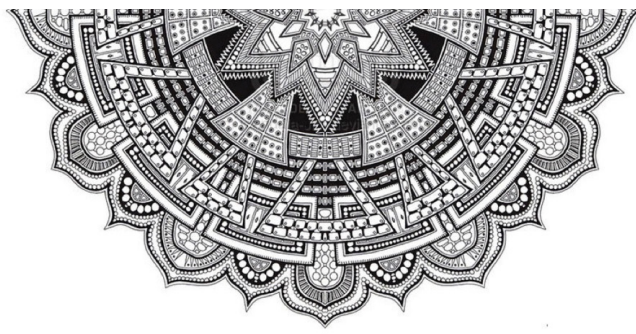






*And so one must be what one is; one must discover  
one's individuality, that center of personality which is  
equidistant between the conscious and the unconscious.  
—C. G. Jung*





## Preface

**I HAD COME TO ZURICH**, much like Dorothy seeking the Great Oz, to find one last answer in my quest to understand Jung's theory of psychological types. I had designed an online self-assessment for getting oriented to one's preferred types; now I wanted to know how that instrument could be used for individuation—the centerpiece of Jung's Analytical Psychology. Surely in Zurich, the city of countless conversations about the human psyche, the human experience, and the nature of consciousness I would find the answer I sought.

My question seemed simple. Jung's book on psychological types was Volume 6 in a long series of books that dealt primarily with the unconscious and individuation. He had subtitled the first edition of volume 6 *The Psychology of Individuation*. It did not, on the surface, appear that my question could strike at the root of a troubling quandary. Individuation is the centerpiece of Jung's depth psychology—the psychology of the unconscious. I just wanted to know how his psychological types—the psychology of consciousness—could be fruitfully linked to his psychology of the unconscious.

On a hazy summer evening, on an outdoor terrace overlooking the rambling, winding streets and rooftops of historic Zurich, from conversations with people from the International School of Analytical Psychology (ISAPZurich), I discovered that my simple question did not have a clear and present answer. To the three people who met with me that evening, Stacy Wirth, Stefan Boëthius, and Nathalie Boëthius-de Béthune, I owe many thanks. After our lengthy conversation, where my unanswered question hung like a stubborn piñata, I returned to the United States and

redoubled my search through *The Collected Works of C. G. Jung* to discern an answer. This book consolidates my findings.

Along the course of that journey further into Jung's work, Jungian analyst Stacy Wirth was an especially steady and patient supporter. I am deeply indebted to her for our many illuminating conversations and for her perpetual encouragement.

My associate Margie Spino brought a steady, insightful, and systematic approach to Jung's theory of psychological types that generated the comparative categories used to analyze the types and relationships among them.

My friend Angelo Spoto, author of *Jung's Typology in Perspective*, cultivated my interest in Jung long before my journey to Zurich. Our conversations and his informative seminars provided a helpful framework for delving into Jung's types

Several people read "preview editions" and offered comments that have helped to improve the book's content and structure. In alphabetical order, they include Janice Bachman, Diplomate Jungian Analyst (US); Lindsay Chant, DPhil (UK); Margareta Ehnberg MSc, Training Candidate, ISAP-Zurich (FI); Andrew Fellows, PhD, Dunelm, Diplomate Jungian Analyst (UK); Michael Glock, PhD (NZ/US); Thayer Greene, Diplomate Jungian Analyst (US); Vicki Hart, MSW, LCSW, Diploma Candidate Jungian Analyst (US); Sharon Heath, Diplomate Jungian Analyst (US); Karen Hermann, Diplomate Jungian Analyst (US); Anne Hoagland, Diplomate Jungian Analyst (US); Monika Lanz, body therapist, Cert. in Jungian Psychology (CH); Dean Ludwig, PhD (US); Christopher Mead, PhD, Diplomate Jungian Analyst (US/NL); Elena Mikhaylova, PhD (RU/CA); Barbara Helen Miller, Diplomate Jungian Analyst (US/NL); Kathleen Moreau, Diplomate Jungian Analyst (US); Peter Mudd, Diplomate Jungian Analyst (US); Marianne Peier-Baer, lic. phil. I, Diplomate Jungian Psychologist, FSP (CH); Anita Putignano (US); Dennis Pottenger (US); Bernie Pursley (US); Vanessa Prins-Goodman, Diplomate Jungian Analyst (NL); Susanna Ruebsaat, PhD(c) (CA); David Marcus Schmid, JD, Diploma Candidate, ISAPZurich (CA); Thaddeus A. Schnitker, PhD (DE); Jeanne Schul, PhD (US); Maggie Stanway, IGAP Advanced Candidate, (UK); Nancy van den Berg-Cook, PhD, PsyD, Diplomate Jungian Analyst (NL/US); Don Wukasch, MD, Diploma Candidate (US); Norman S. Wolfe (US); Cristina L. M. Xavier, MD (BR); Jan Zalla, Diplomate Jungian Analyst (US); and Sheila Zarrow, Diplomate Jungian Analyst (US).

A faculty of Jungian analysts formed to deliver the training were also quite helpful in refining and critiquing the book. They included Murray Stein, Andrew Fellows, Mary Tomlinson, Stacy Wirth, Barbara Helen

Miller, Vanessa Prins, Misser Berg, Kathryn Cook-Deegan, and David Schmid.

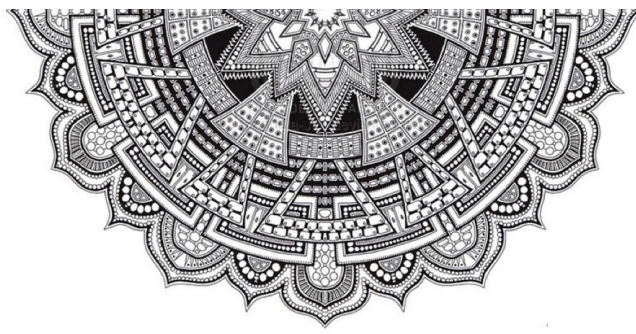
Psychologists Pedro Mendes and Anne Rodrigues, hosts to our online training groups, helped to deepen and clarify my understanding of Jung's model through our many conversations. Sónia DaVeiga perceptively and assertively identified key additions, clarifications, and deletions that made the book more useful to practitioners.

I am especially indebted to Jungian analyst Andrew Fellows who meticulously and comprehensively edited the final version of the book. His editorial guidance, challenging critiques, and foundational understanding of Analytical Psychology have strengthened and simplified the book. Margaret Diehl, professional copy editor, meticulously combed the manuscript for editorial corrections. The talented graphic artist Jennifer Forsythe created the cover design and attended to the fine-tuning of the interior layout and typesetting. Naturally, any remaining errors or weaknesses in the book are to my credit and not theirs.

Many of Jung's terms, sometimes used ambiguously by that bold and brilliant pioneer, are still the subject of much debate. The inclusion of a person's name in this acknowledgment does not necessarily indicate agreement with the contents of this book.

– JGJ





# Introduction

**THIS BOOK WAS WRITTEN** to affirm and help clarify Jung’s original model of psychological types. I have done my utmost to return to the “classical” Jung and his original, astonishing insights into orientations of human consciousness.

This book evolved through dialogue. The aim of that dialogue was to understand the dynamics of the types and their important linkage to a centerpiece of Jung’s Analytical Psychology—individuation. Individuation embraces the process of integrating diverse and often opposing psychological types for the realization of *unique personality*.

If you are a more casual reader, simply reading this book to gain a better overall sense of Jung’s model of psychological types and their dynamics, you may not want to read the whole book. Chapters 2 and 5 are meticulously technical. You should be able to skip those chapters and still gain a general working understanding of Jung’s types and their relationship to individuation.

The section “Terms,” at the back of the book, could be a helpful reference for you, should you have questions about particular terms as you read. A few terms are quite important for understanding Jung’s model. They include the terms *orientation*, *attitude*, and *collective unconscious*.

An *attitude* is a readiness to act. Each of the types will have an attitude, a readiness to act. An *orientation* is what the attitude is acting upon.

It is not possible to fully understand the attitudes of the four introverted types without understanding their mutual orientation to the *collective unconscious*.

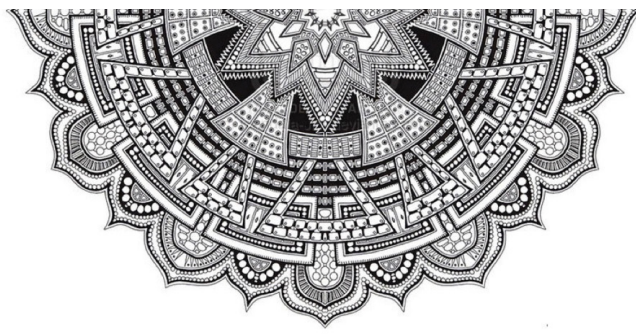
We are oriented, in the human experience, to two synchronized worlds. We all acknowledge the world outside of us as one world. Yet, with the introduction of the *collective unconscious*, Jung acknowledged a second, inner world to which we are also oriented.

The dynamics of Jung's model of psychological types are born from the tension of living between these two worlds: the world without, and the world within.



**THIS BOOK, IN ITS ENTIRETY**, is also the training guide for professional practitioners in the use of the Gifts Compass Inventory (GCI), an online instrument that profiles dispositions for each of Jung's eight types. To learn more, please see the section "The Gifts Compass Inventory" at the back of the book.





# 1

## The Theater of Individuation

**SHE WAS BORN LONELY.** From the earliest age she could remember, her mother ridiculed her and found her wanting. The early unfulfilled yearning for a mother's tender care haunted her with a longing that would detach her from her own children later in life. Seeds of early melancholy found fertile soil.

Her mother was a comely woman of high society—charming, socially accomplished, and intelligent—who responded quickly to the smallest change in the social environment, adjusting with an uncanny empathy to the values and viewpoints of others and navigating effortlessly among people wherever she went.

She, her mother's counterpoint, could hardly respond at all—tonguetied, painfully shy, too sensitive—she could not begin to measure up to her outgoing mother's social ease. Her mother was strikingly attractive; she was uncommonly plain. Artists sought to capture the classical grace and beauty of her mother. Her mother mockingly called her “granny” and thought her “old-fashioned.”

She never measured up to her mother's lofty expectations of a socially precocious child. Her mother tried to teach her good manners to compensate for her homely appearance, but all those makeover efforts left her even more keenly aware of her shortcomings. She languished in the shade of her gregarious and popular mother.

Conscious of her shortcomings, she worked diligently to excel at school, seeking her mother's unattainable approval. She wanted to compensate for all her felt inadequacies.

She found solace in the warm comfort of her innermost feelings and imagination, so naturally available to her. She was trapped by her own obsessive introspection and withdrew into injured melancholy.

Her father was her salvation. She worshipped him, and he adored her. Her father called her his "little Nell." During his frequent and extended absences from their home, he wrote her often. He was the tangible, living embodiment of an idealized masculine figure who hovered, like a phantom, in her soul. He brought to life a transcendent dream of being fully and unequivocally loved. Through him, she gained a clearer image of her own destiny.

She saved his letters and read them over and over, even as an adult. She carried them with her for the rest of her life. Each time she read them, they invoked the magic of his fatherly presence. Her brief and intense enthrallment with her father ignited an attachment to vital masculine qualities that would permeate all of her later relationships with men. She would be readily drawn to those inaccessible younger men who revived a thrilling relationship with her memories and images.

Her father kindled the ideals to which she would aspire; he ignited magical associations that resonated deep within her psyche. The image she carried—part vision, part memory—would influence her all her life. It would personify her motivating ideals, her dream of happiness and unconditional love, and her unquenchable fire for living a significant life. She had been chosen—by her adoring father and by a fatherly image within—and she would not let them down.

As an adult she would write, "I have lived a dream life with him; so his memory is still a vivid, living thing to me." Her connection to her father brought her strength and courage. She strove to be noble, studious, brave, and loyal because he wanted her to be. By her life she would both affirm his love and refute her mother's rejection.

Her father was better in her dreams than in her waking life. He was also the one who sent her messages that he was coming but then let her down, who abandoned her in the dark cloakroom of his club, who obsessively sought entertainment and indulgence, who caroused and drank to the depths of despair.

The family moved to France for his convalescence, and she was cast into a strange new environment—new school, new language, new religion, new people—and again she felt miserably isolated and rejected. Her adult passion for aiding the poor, the dislocated, and the rejected in

society was fueled by her own experience of a dislocated childhood.

Her parents' marriage had been teetering on the verge of collapse for years, and they separated after her second sibling was born. Not long after their separation, when she was eight years old, her mother died of diphtheria. Her father was hospitalized. She was moved again, this time to live with her maternal grandmother in New York.

No one can fully understand the shock, grief, and confusion that she felt at the age of ten when her father died after he jumped from the window of his sanitarium. Eleanor remained under the watchful care of her grandmother in a luxurious brownstone row house in Manhattan. She would be brought up in elite New York society, but the memories of a conflicted and disconsolate childhood; the painful, deeply ingrained memories of rejection and grief; and the enduring bond of her father's love would remain with her all her life.

Thus began the life of one of the most remarkable women of the twentieth century. Her disposition toward an introverted psychological type, oriented to feeling life deeply, was intensely charged in the first ten years of her life with the stuff of human grief, rejection, isolation, and despair. Yet she did not give up. She moved on and through life, finding women of like mind, meeting guiding mentors, discovering new capabilities within herself, enduring more grief, suffering more disappointments from the men she loved, selflessly supporting and encouraging a crippled husband, becoming a voice for the poor and the downtrodden, and orchestrating diplomacy at the inception of the United Nations. Spouse to the most popular president in American history, beloved by millions around the world, supporter of troops at war, writer, social advocate, and political mentor, Eleanor Roosevelt grew to become one of the most dearly loved women of her age. People from Chicago to New Delhi adored her, and President Harry Truman declared her "First Lady of the World."



Eleanor Roosevelt, 1884–1962

She began shy, awkward, aloof, clumsy, slow, and tor-tured by grief and rejection; yet through personal transformation she acquired greater resolve and determination, more capabilities, and even gregarious and administrative aptitudes that were opposite her own natural disposition. She lived by her own advice: “You must do the thing you think you cannot do.”

In the language of Carl Gustav Jung’s psychology, we could say she *individuated*.

## INDIVIDUATION AND PSYCHOLOGICAL TYPES

The path of greatest personal fulfillment, the experience of life-giving energy and connection with the cosmos, *individuation* is available to us all. In the social and life sciences, this term could refer to the process of uniting disparate elements into an integrated whole or to differentiating one’s individual attributes from the attributes of others. For Jung, individuation is both. A person develops unifying balance *simultaneously* with uniquely differentiated individuality.

Individuation is a central theme, both in Jung’s depth psychology and in his “psychology of consciousness”—psychological types. Jung studied psychiatry, medicine, philosophy, alchemy, physics, life sciences, Eastern and Western religions, occult phenomena, astrology, literature, and anthropology, all in pursuit of a fuller understanding of the human experience. Individuation emerged as a central unifying theme of his psychology.

The meaning and purpose of the process is the realization, in all aspects, of the personality originally hidden away in the embryonic germ-plasm; the production and unfolding of the original, potential wholeness. (Collected Works [CW], Volume 7, §186)

A close associate of Sigmund Freud for six years, Jung pursued with him their common interest in the nature of the unconscious. The elder Freud had high expectations of his protégé. He saw Jung as an ambassador for his newly born psychology, but they separated acrimoniously when their views and purposes diverged irreconcilably.

The dissolution of their relationship occurred congruently with, and may even have been precipitated by, Jung’s midlife crisis. He fell into a period of deep personal reflection that he called his “confrontation with the unconscious.” From that intense crucible of inner inquiry, his profound

new model of psychology emerged; its development and elucidation would consume the remainder of his life.

All my works, all my creative activity, has come from those initial fantasies and dreams which began in 1912. . . . Everything that I accomplished in later life was already contained in them, although at first only in the form of emotions and images. (*Memories, Dreams, Reflections*, p. 192)

Much of Jung's writing, subsequent to this crucial phase in his life, revolves around the task of individuation—personal transformation toward one's unique potential. This vital journey is largely shaped by unconscious patterns and powers. Jung's insights and observations open an uncanny window to the domains of the unconscious psyche. Building both on the insights of philosophers and visionaries and on his experiences of himself and with his patients, he developed a psychological model that recognizes the existence and influence of frameworks beneath the surface of consciousness. He delved more deeply, and drew from resources more broadly, than any other inquirer into the human condition, before or since.

Jung's approach to depth psychology, now known as Analytical Psychology, has inspired practitioners around the globe. Analysts and therapists trained in his vast body of work assist people in navigating the passages of individuation. Theirs is not the traditional medical model of curing illness but Jung's more holistic approach to the progressive self-actualization of the unique individual.

To guide the journey of individuation, Jung's psychology of the unconscious is complemented and illuminated by his model of psychological types. Psychological types cannot be understood apart from their integral relationship with the larger model of depth psychology. To separate them would be like disjoining *diastole* from *systole* or *yin* from *yang*. Conscious and unconscious processes are complementary and dynamically intertwined elements of the whole psyche.

While Jung's *The Red Book*, begun in 1913 and finally published in 2009, reveals the initial fantasies and dreams of his own liminal experiences with the unconscious, his book *Psychological Types*, published in 1921, was the first consolidated expression of his conceptual architecture of the psyche.<sup>1</sup>

---

<sup>1</sup> The content of Jung's *Collected Works (CW)*, Volume 7 (*Two Essays on Analytical Psychology*), which was actually written before that of Volume 6 (*Psychological Types*), also presents his emerging model of Analytical Psychology. The essays in Volume 7 were written prior to and during Jung's "confrontation with the unconscious" from which key elements of Analytical Psychology emerged. Volume 6 is a more complete presentation of the full model by virtue of

Now Volume 6 of his Collected Works, it not only articulates the functions of consciousness but also provides a thoroughly developed reference to the ideas that would distinguish his model of depth psychology. The definitions in Chapter XI still serve as a glossary of terms for his entire Collected Works and beyond.

Chapters I through IX set the context for understanding the types as dynamic oppositions, while Chapter X describes the types themselves. If taken alone, Chapter X, “A General Description of the Types,” presents only an isolated and partial view of the model and has unfortunately been widely misinterpreted as a means of classifying people by “personality type.” This was clearly not Jung’s intent.

People often ask me, “now is So-and-So not a thinking type? I say, “I never thought about it,” and I did not. It is no use at all putting people into drawers with different labels. (CW 18, §34)

Jung was dismayed by the attention given preeminently to that chapter. In the 1934 foreword to the Argentine edition of CW 6, he wrote:

Far too many readers have succumbed to the error of thinking that Chapter X (“General Description of the Types”) represents the essential content and purpose of the book, in the sense that it provides a system of classification and practical guide to a good judgment of human character. . . . This regrettable misunderstanding completely ignores the fact that this kind of classification is nothing but a childish parlour game.

He went on to note that Chapters II and V were of greater importance. Each deals with the dynamics of psychic oppositions and their integration—essential elements of individuation.

I would recommend the reader who really wants to understand my book to immerse himself first of all in Chapters II and V. He will gain more from them than from any typological terminology superficially picked up, since this serves no other purpose than a totally useless desire to stick labels on people. (CW 6, Foreword to the Argentine edition, p. xv)

Significantly, Jung clarified the comprehensive intent of *Psychology Types* with its original subtitle: *The Psychology of Individuation*.

---

Chapter XI therein with its lengthy definitions of terms, Chapter X for its full presentation of the types that were only partially developed in Volume 7, and Chapters II and V with their in-depth review of the union of opposites. If Volume 7 is like a useful pencil sketch, then Volume 6 is like a finished painting.



## THE TYPES AND LIFE EXPERIENCE

South American Jungian analyst Raphael Lopez-Pedraza suggested that Jung should have received the Nobel Peace Prize for this theory of psychological types, for it so clearly illustrates and acknowledges the diversity of human experience.

We interact with others on the unspoken or unconscious assumption that they see things the same way we do. When they don't, we may become bewildered, frustrated, or judgmental—reactions that can easily lead to misunderstanding and conflict. With an understanding of Jung's type orientations, we can more readily learn to appreciate how others may see the world differently. The type model can help us heal conflict, correct misunderstanding, and smooth some of the rough edges of relationships.

Each of the type dispositions carries inherent aptitudes—gifts—that can guide an individual's life choices. Understanding one's type dispositions can be quite helpful in navigating career development.

The type dispositions less engaged by life or career tend to remain undeveloped. They are the types that will contribute to the contents of what Jung called *shadow*, and they will provide the impelling oppositions for individuation. In meeting the challenges and oppositions posed by the shadow, Eleanor Roosevelt strove valiantly toward a highly individuated life.

Sometimes people “falsify” their type dispositions in response to social, commercial, or family pressure. They pursue a life inconsistent with their true nature, and their natural type disposition will often disrupt their chosen life. Jung's model helps us understand the nature of those disruptions.

People with introverted dispositions process information in ways radically unlike those with extraverted dispositions. Understanding how students are primarily oriented helps teachers both to adjust their teaching style to their students' needs and also to become more conscious of their own predisposition to teach in a certain way.

Jung's type model helps us understand unconscious factors in the dazzling experience of “falling in love.” It also helps us understand how friendships tend to form more readily between some people than others.

Psychologists have found that affirming personal connections in early childhood beneficially influence a child's development. The type model could help parents appreciate and relate to their children, especially if the children have type dispositions quite different from the parents'.

Early responses to trauma, rejection, and loss are influenced by type disposition. A child with an introverted disposition, for example, may withdraw in response to a traumatic event, while one with an extraverted disposition may try to actively engage to oppose or stop the trauma. The

complexes formed through childhood experiences will be colored and shaped by the child's early orientations to type.

Organizations can use Jung's model to build more dynamic and collaborative teams, to identify work compatible with people's gifts, and to promote cooperative understanding. As organizations mature and leaders discover that organizational vitality is directly linked to their own personal growth and the personal growth of others, the type model, as a compass for individuation, can help engender robust organizational vitality.

Like individuals, organizations, too, may become overly one-sided, oppressing the "shadow side" that is inconsistent with their cultural norms. The type model helps to understand both the one-sidedness and the ensuing disruptions that may ensue. Nations, too, like any group or individual, can become detrimentally one-sided. We will consider the implications of one-sidedness in Chapter 6.

All of these are useful applications of Jung's type theory, but first and foremost his type model is important for charting the life experience of individuation. To understand how the type model could usefully augment Jung's depth psychology, we now turn to his conceptual architecture of the psyche to see how his psychology of consciousness and of the unconscious are conjoined. We could think of that architecture as a "psychic theater."

## THE PSYCHIC THEATER

The psyche, in Jung's model, is the totality of all psychic processes and contents, conscious and unconscious. We could imagine the psyche to be an interactive theater in which many psychic actors play their roles. This imagined theater has two stages: a conscious one and an unconscious one (Figure 1-1).<sup>2</sup>

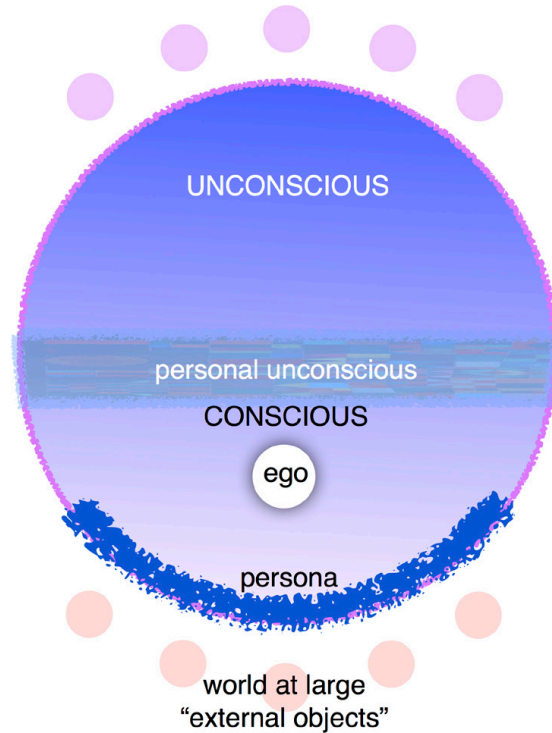
On the conscious stage, two "actors" play their roles. At the apron of the conscious stage we meet the first actor: the *persona*—the personal façade turned to the audience of social interaction in the world. The persona is like an actor's mask held up to the audience, and it is thus useful for creating a desired impression.

The persona is a complicated system of relations between the individual consciousness and society, fittingly enough a kind of mask, designed on the

---

<sup>2</sup> Figure 1-1 is the first in a series of diagrams of the "Psychic Theater" that are adapted from Jung's 1925 Seminars. See C. J. Jung, *Introduction to Jungian Psychology: Notes on the Seminar on Analytical Psychology Given in 1925; Lecture 16, Diagram 9*, ed. Sonu Shamdasani and William McGuire (Princeton: Princeton University Press, 2012).





**Figure 1.1** The Conscious Stage and the Personal Unconscious

one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual. (CW 7, §305)

Behind the persona, we find the lead actor on this stage—the *ego*. The ego exerts its influence as the lead identity of consciousness. The orientations of psychological types, for the ego, are orientations to life experience that will determine the sort of role the lead is destined to play.

The ego orientations will influence behavior but do not in themselves constitute the unique person. They might be considered expressions of the developing individual, but those ego-based expressions will change as she or he matures. Although each individual begins life with certain predisposed ego orientations, the goal of individuation is to gain greater access to all of the orientations, even the opposing ones.

The conscious audience—the world at large or “outer objects”—is not passive in the drama of individuation; it will directly influence plot development. Unlike the audience in a conventional theater, the audience here—the noisy, tumultuous, and sometimes unpredictable audience of the world—will interact with the actors on stage, sometimes applauding, sometimes booing, conversing, taunting, rallying, opposing, ignoring, or supporting them.

Behind the lead actor on this stage is a vague psychic scrim that conceals the *personal unconscious*. A scrim in a theater is a lightweight trans-

parent curtain that conceals actors or objects behind it when they are *not* illuminated but reveals them if light is cast upon them. Likewise, memories of past personal experiences are concealed from the conscious stage *unless* they are illuminated.

Memories will often unexpectedly light up and, like the audience of the world, interrupt the play of individuation on the conscious stage. The ego would like to control the interruptions caused by spontaneous memories, but it is often powerless to suppress them. The memories are thrust upon it, and it must adjust its script in response to what appears.

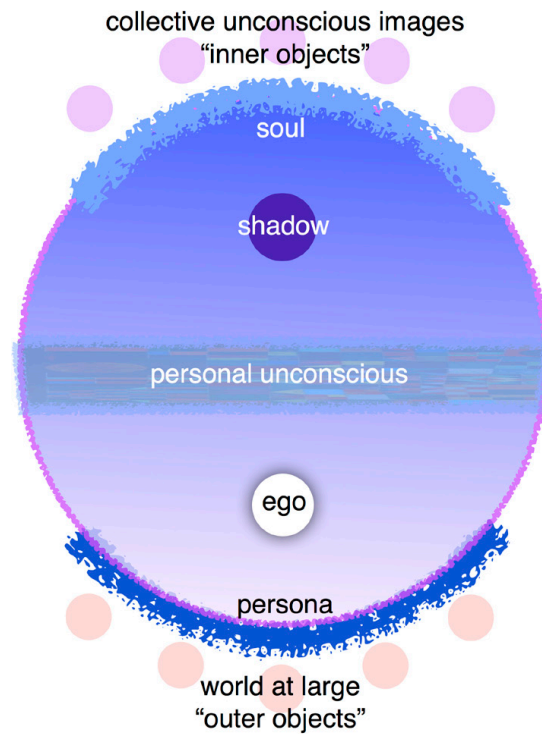
These memories may arrive uninvited and incognito as *autonomous complexes* that grow in number and intensity with experience in the world. Autonomous complexes, which consist of clusters of often long-forgotten memories and associations, carry unusual weight or intense emotional content and may trigger compulsive urges or reactions. As their name suggests, they seem to come and go as they please, either hindering or reinforcing the ego's role.

The ego, which Jung termed a *functional complex*, may be frequently upstaged by these interventions in the play. Sometimes autonomous complexes thrust themselves onto the conscious stage, commandeering the action. They may appear as irrational fears, disproportionate reactions, intense attractions or aversions to certain people, motivating memories, and obsessive personal attachments. They can be as unpredictable as the rowdy audience of the world in shaping the story of individuation.

As we stumble through the backstage of the personal unconscious, cluttered over the course of many productions with its memories and complexes, we are surprised to step onto yet another stage, this one a seeming mirror image of the first, but having a quieter and more ethereal quality. This is the unconscious stage (Figure 1-2). Just as the conscious stage includes perceptions of, and interactions with, the world at large (outer objects), this audience includes perceptions of, and interactions with, images from the *archetypes* of the *collective unconscious* (inner objects).

This stage also has its principal actors. The unconscious stage seems relatively quiet because it is hidden, but it is far from uneventful. The actors on this stage perform their own play that complements the action on the conscious stage. At the center of the unconscious stage, a shadowy figure is antagonist to the chief actor on the other stage.

Illuminated by the many stage lights and spotlights of conscious experience, the ego casts a *shadow* on the rear stage. Whatever attributes the ego has adopted, this shadowy twin adopts the opposite attributes behind the scrim. If the ego is emboldened with pride, the shadow is timid and incompetent. If the ego is productive, the shadow is reflective. If the ego is oriented to the world, the shadow will be oriented to the inner life.



**Figure 1.2** The Unconscious Stage

If the shadow is ignored and repressed in the backstage of consciousness, it can become an unruly phantom, interrupting the conscious stage as an adversary. The ego may discover the attributes of its unwanted counterpart among the audience of the world. If the ego's rejected sibling is thrust onto others, rather than embraced as a fellow actor, the play will be no comedy. In the larger social arena of history, unbridled shadow projections have been the root of ugly discrimination, violent personal hatred, mass persecutions, and even horrendous genocide.

However, if the shadow is regularly acknowledged as a legitimate actor in this theater, the play of individuation continues apace; progressive personal growth ensues toward the emergence of the whole person.

There is no light without shadow and no psychic wholeness without imperfection. To round itself out, life calls not for perfection but for completeness; and for this the "thorn in the flesh" is needed, the suffering of defects without which there is no progress and no ascent. (CW 12, §208)

The persona, too, has its complement in the unconscious—the *soul*.<sup>3</sup> It is

<sup>3</sup> Because *persona* is a singular term, denoting either a masculine or a feminine personality, we will use the singular term *soul* to denote the compensatory masculine or feminine personality. Many use the more precise terms *anima* or *animus*. Jung later used the term *syzygy* for the

a psychological, not a religious, term that refers to an inner “personality.” The soul plays a compensatory role to the persona on the conscious stage. Just as the persona presents a sort of personality at the threshold of the outer world, the soul presents a personality at the threshold of the inner archetypal world. If the persona is masculine, then the personification of soul is feminine (*anima*). If the persona is feminine, then the personification of soul is masculine (*animus*). The soul, as *anima* or *animus*, is a powerful but silent player, mysterious and alluring, which charms the ego forth to an individuated destiny.

Like the shadow, the soul can also be projected onto the conscious audience, and inevitably so, as long as it remains unconscious. Unlike the shadow that brands members of the conscious audience as undesirable, adversarial, or even evil players, the soul often casts a favorable aura onto others, projecting a dazzling, idealized image onto some lucky beneficiary.

This is often the trigger for the experience of “falling in love.” Dante’s beloved Beatrice was just such a beneficiary. Though he met her only twice, just a distant glimpse of her was sufficient for him to project upon her his own unconscious *anima*: “Behold” he wrote, “a deity stronger than I; who coming, shall rule over me.” Such is the power of this actor at the very recesses of the unconscious, who stands upon an apron to yet another audience in our theater.

Just as the persona is positioned at the apron of the conscious stage as a means of relating to the audience of the world at large, the soul (*anima* or *animus*) assumes a position at the edge of the unconscious stage where it serves as the interface to the audience of the *collective unconscious*—an array of archetypal patterns and powers that will have their influential say in the production.

This archetypal audience also shapes the drama of individuation, for it is the psychic complement to our waking experience of the world. Whereas the outer world comprises people, events, and circumstances that influence the development of the individual, the collective unconscious

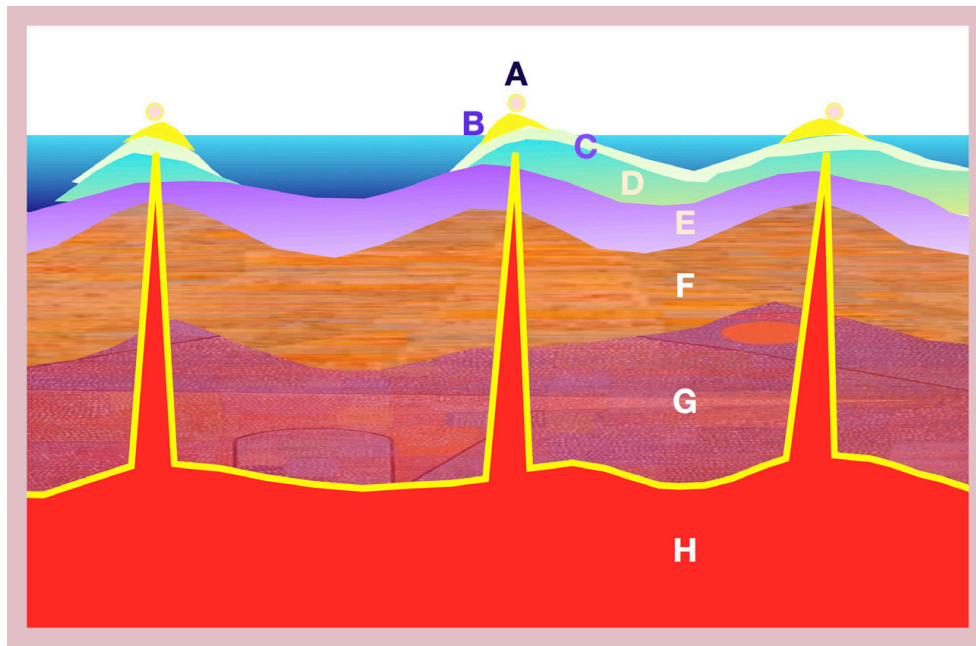
---

*anima/animus*. With an emphasis on Volume 6 of the Collected Works in this book, we will use the term *soul*, which he defines extensively in Chapter XI of Volume 6. There Jung speaks of the soul as a functional complex. While the persona is a functional complex that engages the outer object—the world—the *anima* and *animus* are also functional complexes that relate to the inner object—the collective unconscious. Either complex could be considered a personality or a subset of the true personality. A person might behave inconsistently: at work he might present one personality, yet while at home, relaxed and in the company of a spouse, quite another. In the former case he would be presenting the persona’s personality, and in the latter, possibly the personality of the *anima*. In this book I will use the term *soul* for that functional complex, or *sub-personality*, that engages the inner object—the collective unconscious. To be technically accurate, in Jung’s definition, it appears that he might also apply the term *soul* to persona, using the term to denote a functional complex that acts as a personality. The problem is further compounded by the fact that *soul* is not an exact translation of the German term *Seele* in Jung’s original writing, as noted by the translators in a lengthy footnote in Volume 12 (§9 n) of the Collected Works.

provides a deep structure of patterns and powers that shape human development. Like Kant's meticulously defined a priori categories that frame conscious perception and judgment, Jung's a priori archetypal categories loosely frame all of human experience.

The form of the world into which he is born is already inborn in him as a virtual image. Likewise parents, wife, children, birth, and death are inborn in him as virtual images, as psychic aptitudes. (CW 7, §717)

Nations, clans, families, and individual progenitors—the long trail of evolutionary experience—have representative archetypes in the audience. In a series of seminars delivered in 1925,<sup>4</sup> Jung likened these levels of archetypes to archaeological strata.



**Figure 1.3** The Conscious Stage and the Personal Unconscious

Unconscious archetypes underpin a person's life from built-up layers of ancestral experience. In Figure 1-3, starting with the “central fire” (H) at the bottom, the layers progressively move up from animal ancestors (G), to primate ancestors (F), to large groups (e.g., European) (E), to nations (D), to clans C, to families (B), and finally to individuals (A), depicted as round objects on the small mounds of family lineage.

Archetypes precondition the individual's response to their environment. Jung followed Kant and Plato in recognizing preestablished frameworks for interpreting and differentiating the mass of conscious experi-

<sup>4</sup> See Jung, *Introduction to Jungian Psychology*, Lecture 16, Diagram 10.

ence. The mind is not a blank slate—a *tabula rasa*—at birth.

What Kant demonstrated in respect to logical thinking is true of the whole range of the psyche. . . . [The archetypes are] a kind of pre-existent ground-plan that gives the stuff of experience a specific configuration, so that we may think of them, as Plato did, as *images*, as *schemata*, or as inherited functional possibilities. (CW 6, §512)

The archetypes are activated and engaged in response to the drama being enacted on the stage of consciousness. For example, the quality of a mother’s touch, care, support, and compassion provide the experiential substance for a child’s predisposition for the archetypal experience of a mother. The tangible elements of that relationship form complexes that will shape and influence development, even into later adulthood. For Eleanor Roosevelt, early natural bonding was stunted, affecting her whole life course and likely diminishing her capacity to bond with her own children.

A penchant for any particular conscious disposition is not a conscious choice but an expression of an unconscious *predisposition*. The archetypes structure and shape the ego complex like “the axial system of a crystal, which, as it were, preforms the crystalline structure in the mother liquid, although it has no material existence of its own” (CW 9i, §155).

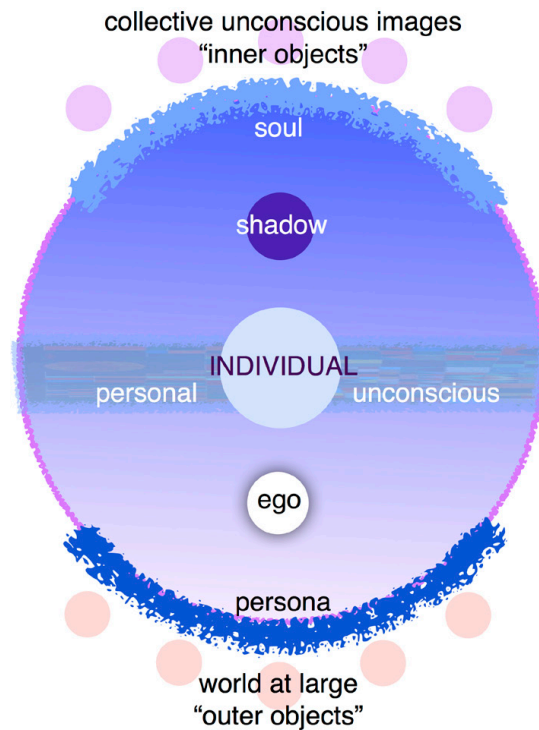
The archetypes perform an unseen directive role offstage, and the play could not go on without them.

We can see [man] in a new setting which throws an objective light upon his existence, namely as being operated and maneuvered by archetypal forces instead of his “free will,” that is, his arbitrary egoism and his limited consciousness. (C. G. Jung as quoted in Miguel Serrano, *C. G. Jung and Herman Hesse: A Record of Two Friendships*, 1968; p. 86)

With the addition of the archetypal audience, or “inner objects,” we have constructed the full theater. It could be thought of as two semicircular stages, together forming a theater-in-the-round. On one side of this theater we have the conscious story being enacted; on the other, unconscious side, we have the hidden but mighty complementary story. We could call the theater the *theater of individuation* (Figure 1-4).

Psychological type dispositions in this theater are not limited to ego consciousness. All the elements of the psychic theater, from the persona to the soul, have typological orientations that will substantially influence the life of the individual. As the persona and ego share type dispositions in





**Figure 1.4** The Theater of Individuation

common, so too do the soul and shadow. The nature of these oppositions will substantially influence the life of the individual.

The continuous life-giving threads of initiation, reorientation, and rebirth are imbued with type dispositions that weave the fabric of individuation. The types in the shadow are just as important as those most accessible to consciousness, for they constitute the threshold to the riches of the unconscious and, with their integration in the life of the individual, the pathway to wholeness.

The *individual* is the very subject of individuation. At the schematic center of the psyche—midway between the conscious and unconscious audiences, with access to both, the individual personality has the central place in this theater.<sup>5</sup> The person is neither the ego, nor the persona, nor

<sup>5</sup> Jung's diagram (Figure 1-4) uses the term *individual* at the center, yet his discussion of that element of the diagram suggests that he could have been referring to the archetypal Self. The line of demarcation between the archetypal Self and the individual self is not well articulated; they could be considered congruent. Jung uses the term *personality* widely and imprecisely to refer to the person individuating, the shadow as the "objective personality," the ego as the "subjective personality," the soul as a personality, and so forth. He does not include the term *personality* among his many definitions in Chapter X of *Psychological Types*. For clarity in this book, the term *personality* is used to refer only to the individuating person, the individual deemed to be

the shadow, nor the soul. The individual is found at that balanced midpoint with access to them all.

The goal of individuation is to “become whole”—to achieve coherence and equilibrium with an authentic personal position at the center. The ego is the main actor of consciousness, and the shadow occupies center stage in the unconscious; but the individual is the one for whom the whole theater has been built. The developing person unites the many psychic actors as one integrated, unique individual.

The roles of all the formerly independent psychic identities are transformed as individuation proceeds. The persona gradually presents a more authentic face. The superficially sovereign ego begins to defer to the legitimate heir at the center of the psyche. Troublesome complexes become less disruptive. The shadow is acknowledged, and sometimes even embraced, rather than suppressed or projected. The soul gradually becomes more of a mediator of a two-way relationship with the archetypes.

We could be tempted to say, “All’s well that ends well,” but the performance of individuation does not end. People continually move through pathways of personal transformation—sometimes painful and arduous—as individuation presses on.

Individuation can be a tumultuous struggle, sometimes full of gut-wrenching anguish. If not for the *Self*, the journey might careen wildly off course. The *Self* is the ordering archetype of individuality in the theater of individuation. The *Self* offers a teleological framework for personal growth; it holds the potential for wholeness for the evolving unique individual. We might think of the *Self* as the play’s “producer”—the one who considers all aspects of the play and theater as a whole. When we consider the question of “becoming whole” in Chapter 7, we will turn more fully to the *Self* and its functional accomplice, the *transcendent function*.

## “THE COMING TO BIRTH OF PERSONALITY”

Individuation is the self-actualization of the unique person. By the mid-nineteenth century, the idea seemed to be “in the air.” Ralph Waldo Emerson and the American Transcendentalists had promoted the value of the individual. In the twentieth century, humanistic psychologist Abraham Maslow would also pick up the standard of individuation with the new

---

at the center of Jung’s diagram of the psyche, guided in development by its pattern potential, the “center and circumference” of the whole person—the *Self*. Post-Jungian terminology often refers to an *ego-Self axis*; it seems more fitting to refer to a *personality-Self axis*.



language of the human potential movement.

Some of the fundamental precepts advocated by Emerson, Jung, and Maslow are so similar that one can scarcely tell them apart.

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better or for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. . . . Not for nothing one face, one character, one fact, makes much impression on him, and another none. This sculpture in the memory is not without pre-established harmony. . . . Trust thyself: every heart vibrates to that iron string.<sup>6</sup>

Man should live according to his own nature; he should concentrate on self-knowledge and then live in accordance with the truth about himself. . . . And so one must be what one is; one must discover one's individuality, that center of personality which is equidistant between the conscious and the unconscious; we must aim for that ideal point towards which nature appears to be directing us. Only from that point can one satisfy one's needs.<sup>7</sup>

What man can be, he must be. This need we may call self-actualization. It refers to the desire for self-fulfillment, namely, to the tendency for him to become actualized in what he is potentially. This tendency might be phrased as the desire to become more and more what one is, to become everything that one is capable of becoming.<sup>8</sup>

Though all three of these men advocated the development of the distinct individual, it was Jung, more than anyone else, who delineated the psychological depth and breadth of self-actualization. In Jung's model, the dynamic interplay of growth-engendering oppositions serves as protagonist and antagonist for the story of individuation. These oppositions—dominant and repressed types, ego and shadow, persona and soul, numinous and objective experience, individual and collective, nature and culture—generate psychic tensions perpetually seeking resolution. With each resolution, each integration of oppositions, the locus of personal

<sup>6</sup> Ralph Waldo Emerson, "Essay on Self-Reliance" ([1841]; The Domino Project, 2012).

<sup>7</sup> C. J. Jung, quoted from Miguel Serrano, *C. G. Jung and Herman Hesse: A Record of Two Friendships* (1968), p. 91.

<sup>8</sup> Abraham Maslow, "Toward a Psychology of Being," *Psychological Review* 50: 370–96 (Hoboken, NJ: Wiley, 1998).

identity shifts from a one-sided ego toward a fuller realization of person-ality at the center.

This something is the desired “mid-point” of the personality, that ineffable something betwixt the opposites, or else that which unites them, or the result of conflict, or the product of energetic tension: the coming to birth of personality, a profoundly individual step forward, the next stage. (CW 7, §382)

A predisposed orientation to certain types will tend to shape the course of individuation by determining what will be of early interest, what will come easily, and what will be difficult. However, our earliest predispositions are merely starting points for the movement of personal growth. We could think of this growth using our theatrical metaphor for the psyche.

Someone may be born with an ego oriented more to one of our two audiences than the other—for example, the audience of the world at large. That orientation becomes part of the ego’s identity as it enacts the play of individuation on the stage of consciousness. The person is drawn by this ego orientation to lively interaction with the audience of the world. The ego thrives there and plays its part well. From the ego’s perspective, the whole play could be enacted from this one conscious role.

But the Self will not have it thus. The play has been written for indi-viduation, not egocentricity. The ego may get comfortable in its predis-posed role, and the persona may resist relinquishing its preeminent role; but the aim of this performance is the integration of opposites, not staunch one-sidedness. Only by including the type dispositions harbored in the unconscious, the ones most resisted by ego and persona, will the indi-vidual become increasingly whole.

## THE VALUE OF INDIVIDUATION

In traversing the experiences of individuation, in becoming increasingly whole, we find that life becomes richer and in many ways easier. The types, formally less accessible, become increasingly part of life experience. Instead of a one-sided approach to every problem, we can draw on a diverse palette of aptitudes. We experience “flow” more frequently, for we are freer to use the type orientations suited to the need.

What used to be troublesome for us is now less so: if mingling at a party used to be intimidating, it becomes easier; if dealing with logical problems

used to be difficult, it becomes easier and even more enjoyable; if meditation used to seem impossible, with individuation it becomes alluring.

We are less troubled by unexpected intrusions from the multiple sub-personalities in the psyche seeking expression.

We gain a more unified, well-poised, and balanced personality—emotionally available *and* thoughtful, imaginative *and* practical, outgoing *and* reflective, prudent *and* generous, sympathetic *and* decisive, spiritually oriented *and* practically grounded.

With individuation, connections to meaning that had previously eluded us become more accessible. The fullness of life is more readily apprehended through the fullness of consciousness. We feel more oriented to what is real and authentic and feel increasingly connected to the purposeful endeavor of *realizing* personality.

## CHAPTER SUMMARY

In this chapter we have reviewed the architecture of the psyche as conceived by Jung, illustrating the integral relationships between psychological types and depth psychology. The metaphor of a psychic theater is useful for understanding Jung's architecture of the psyche. It includes some of the fundamental elements of his depth psychology: the collective world, persona, ego, personal unconscious, complexes, shadow, anima/animus, and the archetypes of the collective unconscious. The emphasis of this book will be on the types and individuation, yet Jung's type model is also useful for understanding many other aspects of life. Some of those applications are addressed under "Compass Headings" at the end of the book.

For simplicity, in Chapters 2 through 5, we will consider the types only as modes of *ego* consciousness. However, equally important will be the types as they are oriented on the unconscious side of the theater. Shadow and soul also have type dispositions. Chapters 6 and 7 consider the dynamics of type oppositions and their integration through individuation.