The Power of Diversity

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AN INTRODUCTION TO THE
CREATIVE SYSTEMS PERSONALITY TYPOLOGY

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Also by Charles Johnston:

The Creative Imperative: Human Growth and Planetary Evolution

Necessary Wisdom: Meeting the Challenge of a New Cultural Maturity

Pattern and Reality: A Brief Introduction to Creative Systems Theory

Hope and the Future: Understanding the New Creativity and Maturity on Which Our Future Depends

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The four basic personality types

(according to Gary Larson)

Setting the Stage

We are remarkably different from one another, yet the profundity of this diversity most often goes unnoticed—living in different worlds we pass barely seeing one another. Or we recognize differences but we don't understand them. People who are different become "others," acknowledged, but known ultimately less for who they are than as reflections of what we find strange and other in ourselves.

The ability to appreciate and understand diversity of all kinds is becoming increasingly important. This is clearly the case for cultural diversity. It is no less so for the kind of diversity we speak of with terms like "personality style" or "learning style."

Look at internal conflicts in groups and most often we find beneath the surface not conflict over issues, but conflict over which personality style "reality" will predominate. Using the color spectrum as a metaphor, the argument is over whether yellow will be the "real" reality, or red, or blue. There is value in understanding personality difference if for no other reason than to help alleviate such conflicts.

But another more important reason for understanding such diversity is emerging. The critical concerns of our time are increasingly "whole spectrum" questions: They require the collaborative input of all the various perspectives that make up the whole of human experience—scientists and artists, liberals and conservatives, thinkers and feelers… and on. Effectively addressing the profound challenges before us requires a major leap in our understanding of, and sensitivity to, the very different ways we organize experience.

Ideas developed from Creative Systems Theory offer a uniquely sophisticated approach for understanding personality diversity. The Creative Systems Personality Typology provides a way to understand not just the specific strengths and weaknesses of personality styles, but also how different styles can work most successfully in collaboration. As well, it offers an integrative framework for understanding personality diversity as it interplays with other kinds of human difference, such as gender diversity and cultural diversity, and for understanding how these various kinds of difference evolve through time.

Creative Systems Theory

Creative Systems Theory, the theoretical base for the Creative Systems Personality Typology, is concerned with understanding how systems grow and change—most specifically human systems: individuals, families, communities, institutions, and cultures. It steps beyond the customary use of machine models for thinking about living interaction, offering us a way to address human experience in dynamically evolving, relational terms. The Creative Systems Personality Typology takes Creative Systems Theory's capacity to address living interrelationship in living terms and applies it to dynamics of human difference.

Why Another System?

The Creative Systems Personality Typology can, on first encounter, seem quite challenging. Therefore, it's important in getting started to have a solid sense of what it has to offer and why. Creative Systems concepts are not particularly complex, but they do demand that we think in new ways.

The Creative Systems Personality Typology takes us several steps beyond other personality frameworks.[1] A number of characteristics of the CSPT combine to make this so:

> **It is conceptualized in terms of the whole of human "intelligence."** Most psychological systems describe personality primarily in cognitive or behavioral terms. For many personality styles—for example, styles for which bodily intelligence or imaginal intelligence is primary—this misses what most defines a person's experience.

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[1]   See Appendix III for more specific comparisons with particular personality style/learning style frameworks.

It address differences in both style and capability and does this in an integral way. Models of personality difference tend to be one of two types. "Pathology models" focus on capability, or lack thereof. They view difference as disease—deviation from a healthy norm. "Educational models" focus on style. They view difference from an egalitarian—"different strokes for different folks" perspective. Each view provides a limited half-picture. Creative Systems ideas offer a larger, more dynamic approach to understanding. Effective leadership in the future will require growing abilities to discern differences both in style and capability and to make these discernments in integrated and dynamic ways.

It is comprehensive, both across personality styles and through the layerings of experience. Most frameworks that address psychological dynamics in any depth describe only a few kinds of personality patterns with any adequacy (generally those most similar to the system's originator). To think comprehensively one must draw on an array of often contradictory theories. Creative Systems ideas embrace a broader diversity than other psychological models. (Again, see Appendix III).

Educational approaches designed to distinguish "learning styles" are generally quite comprehensive across styles but lack depth. Their concern is how different people learn. Creative Systems ideas are concerned with multiple levels of human experience and interaction: how people find meaning, how they organize experience in their bodies, the kinds of symbols and metaphors likely to be found in a person's dreams and creative expression, how people approach the forming of relationships, etc.

It is dynamically based—framed in terms of underlying core processes. Psychological systems that are at all comprehensive tend to be empirical—"crazy quilt" collections of syndromes (e.g. DSM)—or largely descriptive (thinking vs. feeling, etc.) Learning style approaches are again largely descriptive. Creative Systems personality types define the fundamental processes by which a person orders experience.

Because a Creative Systems approach is dynamically based, the system itself confers valuable information (e.g. what might be most helpful in

a person's growth, how a person might be expected to react if stressed beyond his or her capacity, how that person would tend to respond to people of another personality style or cultural group, etc.).

It is part of a larger framework of ideas about how human experience as a whole is patterned. Thus it can address questions like how a particular personality style would be expected to look different at a different stage in an individual's life, how personality style dynamics might vary within different cultural contexts, how gender and personality style differences interplay in the workings of relationships, and the unique challenges and contributions we would expect to see for each personality style in these times of dramatic cultural change.

Key Themes in a Creative Systems Approach to Questions of Health and Human Difference

To make best use of the personality style material that follows, you should have at least a bare-boned understanding of the basic Creative Systems psychological concepts. Below is a brief introduction to how notions like health, symptoms, and personality are conceived within a Creative Systems perspective. Key terms and concepts are in italics. (Again, see *The Creative Imperative* or *Necessary Wisdom* for greater detail.)

1. Creative Systems ideas have their foundation in the notion that human experience and interaction is creative. To be alive is to grow, to be constantly changing in ways that make us "more." Not only is human experience in each moment creative, it is *creatively patterned*—growth and change follow characteristic and predictable story lines. Examine the growth of an idea, the evolution of a relationship, or the developmental story of a life as a whole and you find similar dynamics through time. From a Creative Systems perspective, life is composed of interplaying, dynamically unfolding patterns of formative process.

2. A Creative Systems perspective argues that health, because it refers to a living, "creative" process, must be understood in terms larger than just the absence of symptoms or the presence of appropriate behavior. Health is defined in terms of two concepts: *aliveness* and *capacitance.* *Aliveness* is the total creation present in a system at a particular moment (as an image, the "spark" of life defining a moment). *Capacitance* is the total amount of aliveness/creation a system is capable of embodying (as an image, the size of the "vessel" available to hold aliveness). A system will perceive an experience as more true (more meaningful, more healthy) the greater that experience's aliveness—up to the limit of the system's capacitance. At that limit, one of three things will take place: the system will act overtly to

make a boundary (to protect the "vessel" being expanded too far and harmed), it will expand its capacitance to take in the new aliveness (growth), or it will protect itself covertly by creating symptoms (see 5 below).

3. Aliveness is multi-dimensional, creatively differentiated both in space and time. Looking first to time, we see that creation is evolutionary. It manifests as a *time-relative* sequence of realities. At different stages in any developmental process (personal or cultural), different parts of the creative whole stand forefront and order experience. This sequencing defines both individual and cultural developmental dynamics in the theory. The reality of an adult versus that of a young child, or that of present times versus the Middle Ages express at once an overall expansion in capacitance and the very different ordering dynamics that color aliveness at different creative stages. (Note: growth here is not simply additive, nor even additive with quantal leaps, but involves "forgettings" as well as new capabilities. There are important ways that a child is "more" than an adult. And there were valuable sensibilities present in tribal times or in the Middle Ages that are largely absent in modern culture.)

4. Looking at aliveness spacially, we see a parallel dynamic. Aliveness is, at any moment, creatively multi-hued. This notion provides the theoretical basis for the Creative Systems Personality Typology. Different people at the same personal and cultural stage can be seen to embody preferentially different aspects of the creative whole. Within a given stage reality (a primary defining hue), diversity manifests as varying creative emphases (that hue with small dabs of the other colors of the spectrum added). An artist, for example, might be expected to live more in the "magical child" reality of early creative substages, whereas a lawyer might live more in the "finishing and polishing" world of detail and creative completion.

5. A Creative Systems perspective frames psychological *symptoms* in creative terms as well. Symptoms are viewed as neither simply pathology nor simply behavioral options. They are one thing systems do when challenged to an amount of aliveness greater than can be manage with the available capacitance.

Defined creatively, symptoms can be understood variously as: 1) important

ways we protect ourselves, 2) diversions from where the real aliveness lies, or 3) pointers to potential new growth.

Symptoms may function internally by blocking avenues of effect (depression and rigidity being examples) or interpersonally by diminishing the potency of the challenge (for example being combative or undermining). They may protect us by moving us above the challenge (e.g., intellectualization), dropping us below it (e.g., taking a victim posture), moving us inside it (e.g., becoming aloof), or taking us beyond it (e.g., busying oneself)—or by doing two of these simultaneously. Symptoms can be part of an ongoing way of relating to the bigness of the world (chronic splitting[2]), or responses to specific kinds and intensities of challenge.

Within a Creative Systems framework, then, personality dynamics include a sequence of interrelated variables:

1) where a person is developmentally in his or her major creative periodicities (lifetime most strongly, but also cultural stage and stage in other important creative processes such as profession and family)

2) a person's overall capacitance

3) the part in the creative whole a person preferentially embodies as a function of his or her unique personality makeup

4) the relative balance between upper and lower poles within this dynamic (the degree a person views the world from "above" or "below"—for example, an

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[2]   I use the word splitting here because symptoms in fact always come in pairs. We move simultaneously above and below the challenge (become at once victim and victimizer, for example, depending on the context) or simultaneously inside the challenge and outside it. Chronic splitting occurs when a person lacks the capacitance to deal with ongoing daily reality. The symptoms provide a safe, predictable view of the world that the person comes to see as how reality works. (Note that certain kinds of chronic splitting can be seen as developmentally appropriate. The neeeduntil very recently for people to see their own nation as sacred and counterpoise an "evil other" provides a ready example. Here we see a situation where cultural capacitance is only beginning to be sufficient to hold a difficult reality. We see a similar splitting in individual development in our need when very young to see our parents as special and all-knowing.)

executive would most likely have more upper pole and a blue-collar worker more lower pole in their personality structures)

5) the relative balance between inner and outer aspects within this dynamic (the degree a person's fulfillment is derived more internally or more externally—for example, a priest would be apt to have more inner aspect and a news commentator more outer aspect in their personality structures).

The place within the creative whole that a person preferentially occupies as a function of personality style (variable 3, 4, and 5 above) is referred within the Creative Systems Personality Typology as a person's *primary energetic.*

Personality Style, "Intelligence," and the Creative Cycle

Each "Axis" (primary personality reality) corresponds to a particular stage in the formative process: Pre-Axial to the unformed reality of creative incubation, Early-Axis to the germinal beginnings of new creative possibility, Middle-Axis to that stage in which new inspiration struggles into crude form, and Late-Axis to the stage in which the newly created form is finished and polished.

| Inspiration | | Perspiration | | Early-Axis | | Middle-Axis |
| Incubation | | Finishing & Polishing | | Pre-Axis | | Late-Axis |
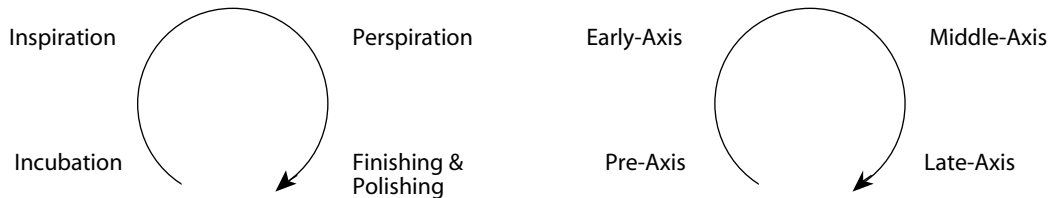
The Creative Cycle (from *Necessary Wisdom*)

We can identify the basic contours of Early-, Middle-, and Late-Axis personality differences fairly readily in the goings on of daily life. (As explained below, Pre-Axial personality dynamics represent a special case in modern culture.) Within a business, one has the wild creatives and nerdy "eggheads" over in research and development, the managers and workers who take R and D's innovations and get them first into a practical form and then into production, and the marketing and financial types who add to the creation of the product ideas about what is needed to make the product attractive to its buyers, take care of the money details, and do the selling.[3]

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[3]   We must be careful here not to oversimplify. As one gets familiar with the CSPT, the subtleties become more and more important. A centrally important subtlety recognizes that while

A key to understanding Creative Systems personality types is recognizing that we are talking not just about different beliefs or ways of behaving, but the use of different "intelligences" for organizing experience. We might take a moment to look at this more closely because it can help us better understand what is meant by personality "realities" and get a fuller sense of the concept of creative patterning.

Early-Axis Middle-Axis	Symbolic- Emotional- Imaginal Moral
Pre-Axis Late-Axis	Somatic- Rational- Kinesthetic Material
Creative Stages	**Modes of Intelligence**
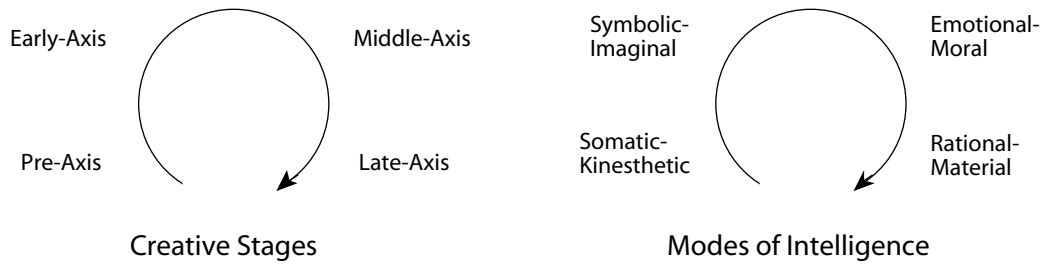
(from *Necessary Wisdom*)

The importance of recognizing that we have multiple intelligences is an increasingly hot topic within educational circles. A Creative Systems view of multiple intelligences argues that our various kinds of knowing function not just as options on a menu, but work together as the "mechanism" of creative process. Each stage in the creative cycle is associated with a particular way of ordering reality, a particular "mode" of intelligence.

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each axis type reflects the reality of a single creative stage, within the reality of that type are sensibilities that mirror aspects of the creative whole that span from the most germinal to the most manifest. A Late-Axis personality can in fact be more concerned with creative beginnings than an Early-Axis personality. (This would be most likely where the Late-Axis personality had a strong Inner or Lower emphasis, where the most creatively germinal parts of Late-Axis had primary emphasis.)

The different Axes are best thought of as creative "territories," each holding a unique, complex diversity. There can be great overlap between axes with regard to any particular characteristic. For example, you find strong intellects in any axis and very creative or deeply feeling people in each as well. And, with familiarity, you can see that each axis is a unique organizing reality that gives even very similar seeming personality characteristics distinct meaning and coloration.

The Pre-Axial stage—the time of incubation before the appearance of creation as form—is ordered by *somatic/kinesthetic intelligence*. In creation's beginnings, truth arrives less as idea than as inner patterns of movement and sensation. In a creative project, thoughts tend to arrive first not so much as ideas than as "inklings," inner movements or kinesthetic sensings of possibility.

In a similar way, somatic/kinesthetic intelligence orders the earliest times in our individual lives. It predominates during the intrauterine period and the first few months of life when touch, taste, and movement provide our fundamental knowings. Culturally, somatic/kinesthetic intelligence orders truth during civilization's creative beginnings. It represents the intelligence of animism: an aboriginal father teaching his son to catch lizards, not by words, but by himself—spear held aloft—becoming the lizard, and his son in turn behind him—his small spear similarly aloft—becoming his father becoming the lizard.

Early-Axis reality—truth during creation's inspiration stage—is ordered by what I call *symbolic/imaginal intelligence.* During this time, the primary language of intelligence shifts from the kinesthetic to the metaphoric, to the "magical" language of imagery and symbol.

Symbolic/imaginal intelligence is the ordering language for creation's first "Ah-ha's"—for Archimedes' "Eureka" as well as for childhood's world of make-believe and let's pretend. Historically, it steps forward as culture begins its "rise." It ordered the mythically-charged realities of early Olympian Greece, the early American high cultures (Aztecs, Incas, Mayans, Toltecs), as well as the classical East.

Middle-Axis reality—truth during creation's perspiration stage—is defined by what I call *emotional/moral intelligence.* It is ordered by the pullings and tuggings of an increasingly visceral world.

This is the intelligence of the "heart and guts" tasks in a creative project. In individual development, it moves forefront during adolescence, that period when childhood's magic gives way to the teenage years' ever-vacillating passions, tests of courage, and searches for the heartfelt. Culturally, emotional/moral intelligence holds reign during that period represented by our Middle Ages, when truth was ordered by the moral laws of the church and the emotional ardencies of feudal struggle.

Late-Axis reality—truth during creation's finishing and polishing stage—is

defined by what I call *rational/material intelligence*.[4] Rational/material intelligence is concerned with the cause-and-effect world of finished forms and the esthetics of surfaces and final appearances.

In a creative project, this intelligence orders that time when a project is brought to completion and offered to its audience. In individual development, it orders young adulthood, that period when issues of achievement and finding one's place in the world step to the forefront.

Culturally, it provides the language with which we feel most familiar, that which brought forth the scientific and artist achievements of the Modern Age.

In the same sense that the various personality styles can be seen to reflect certain parts of the creative whole, they reflect as well the preeminence of certain "intelligences." The ordering intelligence of a particular person at a particular time will take expression from the person's place in each of his or her defining creative periodicities (period in culture, period in his or her lifetime, etc.) along with personality style.

The personality descriptions below reflect these various "realities" and their "intelligences" as they manifest uniquely for adults in the Late-Axis cultural reality of modern Western culture.[5]

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[4]   To simplify things, I could have just called these "intelligences" body, imagination, feelings, and intellect. But as outlined in *The Creative Imperative,* in fact each stage and its concomitant "intelligence" includes aspects of each of these four "languages." One predominates in each stage, but it is the unique creative relationship between them that defines the stages' conception of reality.

[5]   If we wished, we could use Creative Systems Theory to derive related descriptions for children or adolescents in Late-Axis culture or for people in other cultural stages.

Common Confusions and Acknowledging the Challenge

In order to hold the concepts large enough and avoid confusion, you'll want to keep several things in mind.

First, remember that while for simplicity we talk in terms of categories—Early, Middle, and Late personality "types"—all personality variables in the Creative Systems Personality Typology exist along continua. The task is to keep our view dynamic and systemic. When we say a color is "green," at the same time we know that there are lots of different greens, indeed that there is no absolute line that makes one color blue green and another greenish blue. In the same sense, with any one personality we are dealing with unique balances and interplays—the expression of a multifaceted life.

Also, remember that we are dealing ultimately with organizing dynamics not simply behaviors. Although we may talk in terms of common professions or common beliefs, these are, at most, pointers. We can find major exceptions to every such behavioral generality. Indeed the exceptions are where the most interesting learning often lies. (It is fascinating to walk into a setting and "smell" dynamics that you would not expect.)

As well, we often find professions and beliefs juxtaposed in a particular style that behaviorally we might never expect. For example, people who become policemen and people who become criminals frequently have closely related personality dynamics. Primary energetics are best thought of as territories of experience, "realities." (Thought of in this way, it is not surprising that policemen and criminals might often have personality dynamics in common. They live and work around related concerns.)

Probably the most common confusion in getting started with Creative Systems personality concepts involves viewing "later" personality style as somehow more evolved than "earlier" ones. Remember that creative stages and personality styles are separate concepts. Each of us goes through the same sequence of creative realities in the course of our development (and within any endeavor we undertake). At

the same time, different people at the same developmental stage—and with the same capacitance—have special affinities for the qualities with which a particular stage imbues reality. The latter defines personality style.

Finally, it is important to acknowledge that these ideas are likely to stretch most people. Without this awareness, we might pull back from these ideas not knowing why. The stretch has at least two parts. First, working with personality style ideas such as these necessarily pushes us out of the comfort of viewing our personal truth as *the* truth. It asks us to embody a larger reality, one with elements we can barely begin to grasp. Second, Creative Systems ideas by their underlying structure take us into new paradigmatic territory. They inherently ask us to hold both ourselves and others in larger ways than we are accustomed.

Primary Energetics
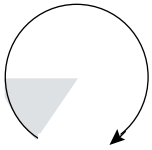
PRE-AXIAL PATTERNS:

Pre-Axial patterns are different from the other primary energetics in that, with rare exceptions, we do not see them in modern times as the central dynamics in the personality structures of healthy individuals. (The one exception is people with a strongly pre-axial cultural background.) Because Pre-Axial patterns are principally of interest to those in the therapeutic professions, they are described separately in Appendix I.
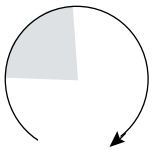
EARLY-AXIS PATTERNS:

"I'll play it first and tell you what it is later."

—Miles Davis

"It is life near the bone where it is sweetest."
—Henry David Thoreau

"I often think the Christian church suffers from a too ardent monotheism. In my house are many gods. With the boy, Jack Frost is ahead of Jesus, although we have never promoted Jack Frost very hard. I see no harm in Jack and am not sure but what he ought to be taken into the church. He is a gifted spirit with an exciting technique and rather a gay program. And he is not terrible like the lord."

—E.B. White

"But this dark is deep:
now I warm you with my blood,
listen to this my flesh.
It is far truer than poems."
—Marina Tsvetayeva

"The most beautiful thing we can experience is the mysterious."

—Albert Einstein

Early-Axis patterns reflect a special connection with the inspiration stage in formative process, that period when the buds of new creation first make their way into the light of consciousness and the world of the manifest.

Professional identities where you might expect to find Early-Axis people include: visual artists (particular of more abstract inclinations); especially innovative people in more form-defined fields like the high tech, the sciences and architecture; professions that involve working closely with young children, such as a grade school teacher or day care worker; dancers whose esthetic tends toward the improvisational; musicians (most jazz musicians, some classical and some rock and roll musicians—most rock and roll musicians along with country musicians are more Middle-Axis); poets; yoga teachers (they are teaching a form from an Early-Axis time in culture).

Some familiar people with major Early-Axis elements in their personalities include Albert Einstein, Georgia O'Keefe, Gregory Bateson, Isadora Duncan, Rainer Maria Rilke, Mary Cassatt, Carl Jung, Stephen Hawking, Antoinne St. Exupery, Jonathan Winters, May Sarton, Groucho Marx, Pablo Neruda, Anais Nin, Howard Hughes, Alan Watts, Alister Crowley, Robin Williams, John Coltrane, Elizabeth Kubler-Ross, Emmett Kelly, Leonardo Da Vinci, Gary Larson, Ram Dass, Pablo Picasso, Thomas Merton, Teilhard de Chardin, Buckminster Fuller, Frank Zappa, A.A. Milne, Edgar Cayce, Nikola Tesla, Marlon Brando, Al Pacino (hollywood types that have significant Early-Axis tend to be a bit quirky and often shy) and Mrs. Saunders (my kindergarten teacher). More notorious characters whose personalities had major ingredients from Early-Axis include Charles Manson and Rasputin (significant splitting here).

Note that this listing is strongly skewed toward the more manifest Early-Axis types, which in no way implies that they are more important. As with every Axis, the more Upper and Outer Early-Axis personalities tend to be most visible in the roles they take. Only when we get to Late-Axis do we see Inner/Lower personalities acknowledged historically and even then they are under-represented. Mrs. Saunders is the only Early/Lower/Inner representative in this listing.

Early-Axis reality is ordered by the dynamics of symbolic-imaginal intelligence (as experienced uniquely within present culture's rational-material context). In the more form-defined parts of Early-Axis (Early/Upper and Early/Outer), the more

magical and imaginative aspects of this intelligence predominate. In the more germinally defined parts (Early/Lower and Early/Inner) the more mythical and bodily aspects of this intelligence hold sway.

A variety of personality characteristics are particularly prominent within various aspects of Early-Axis. Early-Axis people are often recognized for being innovative and visionary. They tend to have rich imaginations and to be good at seeing possibilities. More than other personality styles, Early-Axis people tend to think in terms of interconnections and processes. Wholes generally interest them more than details.

To a greater degree than other personality types, they also tend to appreciate silence and solitude. Spiritual sensitivity is a common characteristic along with a deep appreciation for nature and mystery. They tend to have quite permeable boundary structures. This lack of strong boundedness can make an Early-Axis person seem frail. At the same time the sensitivity to interconnectedness that is the other side of this lack of boundary can make more manifest individuals particularly inspiring and charismatic.

One is often first stuck on meeting an Early-Axis person by a childlike quality in their personality. Early-Axis people tend to have a special appreciation for child reality, both in themselves and in the world around them. They often manifest a non-conformism that comes less from rebellion than a certain disconnection from social convention. Lower pole types have a particular appreciation for the untamed.

Early-Axis people often have a difficult time finding a traditional work-world role that feels comfortable to them. They tend to like more freedom than traditional jobs provide and are often seen as a bit too eccentric or original in their thinking to fit in well. Also, they frequently lack some of the social skills that are important to daily life in the work place. They can be quite introverted or a bit "nerdy," and lack the thick skin often needed for the hardball reality of many work environments. They also often lack the facility with detail and capacity to keep focused while doing repetitive tasks that the work place so often demands.

POLAR ASPECTS & THEIR UNIQUE STRENGTHS

Where Early/Upper dynamics predominate in a person's personality, we are likely to be most struck by qualities such as intuitiveness, imagination, spiritual sensitivity, and charisma. Such a person brings major aspects of the magical child into the adult world. Where the outer aspect is strongest, these qualities tend to manifest more externally: visual artists, poets and people who are recognized as major innovators in most any field commonly have this energetic as a major part of their personality makeup. Where the more core aspects predominate, concerns are more with inner "artistry." A place we commonly see this dynamic is in people who are drawn to the more ascendant of Eastern spiritual practices, such as Zen Buddhism or yogic disciplines. Where the energetic is strongly ascendant, it can move above the usually symbol-focused reality of Early-Axis and more into the world of ideas and the material. We see this in the notorious "mad" professor and in people who immerse themselves in a kind of magical relationship with things like computers and the intricacies of the physical sciences.

With Early/Lower dynamics, attributes like connection to mystery, a deep capacity to nurture, and spontaneity are most prominent. We see embodied simultaneously the playful aspects of the child (as opposed to the numinous and magical), and the child's generative ground.

Where the balance is toward the outer aspect, the spontaneous qualities stand out—abandonment and the greatest capacity to improvise. Here, mythically, we find the wild man and wild woman. Such people often manifest as poets or more improvisational dancers and musicians.

Qualities like the ability to nurture and a depth of connection with nature and darkness predominate when the balance is more inward. Such people often contribute richly through work with children, attracted either to selflessly serving the children's "magic," or to a situation where they can live immersed in the unformed.

PARTIALITIES

The common weaknesses and partialities of people with Early-Axis energetics follow directly from their bias in the creative whole.

Such people often have a hard time distinguishing between their dreams and

things manifest in reality. With this comes a common difficulty in mobilizing the kinds of sensibilities necessary to carry tasks into realized form. (A recent newspaper column jokingly referred to an obviously Early-Axis person as "planning impaired.")

In addition, Early-Axis people often have a difficult time with situations that involve significant struggle or conflict. Early-Axis values, coming as close as they do from original unity, emphasize oneness over distinction. With this, Early-Axis personality structures tend to have fragile or overly permeable boundary structures.

A further common partiality in Early-Axis personalities comes from the fact that Early-Axis dynamics tend to be "pre-personal"—they express the magic before full manifestation into the world of "flesh and blood." Early-Axis personalities can feel awkward in social situations and frequently find societally expected forms of commitment either challenging or not of real interest. For Early/Upper people particularly, time for solitude is very important, and creative and spiritual fulfillment is primary. Relationship can be very important, but it must enhance these areas of more primary fulfillment in order to be very long lasting.

The primary partialities with Early/Lower personalities, particularly those with a strong inner aspect, follow from the fact that here, compared to other energetics, we see the least formedness and the most permeable boundaries. Such people, if their capacitance is limited, can find it difficult to manifest in any visible way in the world. Similarly, they can have a hard time either allowing difference and individuality in others or mobilizing it in themselves. The other side of the unique sensitivity to children often seen here is a common difficulty as parents in dealing with their children's maturation. If such people are not careful, they become suffocating or undermining, acting out their fear of letting new aliveness rise and separate.

SPLITTING

With major splitting in Early/Upper dynamics (when the available capacitance is chronically insufficient for the challenges of daily life), charisma can transform into grandiosity, often with a touch of paranoia. The person's energetic becomes like that of the mythic god-king; if his charisma brings him followers (people to be one with him within a reality he defines), he can be quite magical and charming. But where this is lacking, and certainly most often as an adult it will be, he

can feel frightened and alone. Where the dynamic is more inward, the grandiosity tends to be spiritually rather than personally defined.

Significant splitting in Early/Lower dynamics results in some of the strongest tendencies toward depression: the spark of inspiration is simply swallowed before it can appear. Particularly with more Early/Lower/Inner patterns, strong dependency is also common. Where in Early/Upper we saw the grandiosely self-centered child, here we see the needy child. A magical causality again operates, but rather than emanating from the self, it is centered on an external agent such as a charismatic individual or a group (like a religious cult). With more Early/Lower/Outer patterns, the Early's rudimentary boundary capacity is apt to be expressed less through such dependent merging than through avoidance of social contact or antisocial behavior.

BODY DYNAMICS

Early-Axis people characteristically look young for their age.[6] The body of Early/Upper people tends to be thin and unusually flexible. Appearance can range from the awkward child look of a Lyle Lovitt to the Adonis-like beautiful child look of an Andre Agassi. The major parts of aliveness are carried in the inner, "magical" layers of the upper chest, face and eyes. Tissues tend to be on the soft side. Where there is splitting, the body energetics of Early/Upper personalities become hyperascendant and tissues and movements take on an increasingly brittle quality. As a person moves further beyond an age where childlike narcissism is appropriate, this brittleness can become the dominant body characteristic.

Early/Upper people tend to be taller than the norm. This is likely a function of their later-than-usual onset of puberty and, with this, a delay in closing of the skeletal growth plates.

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[6]   In Creative Systems personality ideas, the body is an integral part of any concept. Primary energetics are as much bodily patterns as psychological patterns. One of the best ways to tease apart tricky personality distinctions is to note how a person lives in their body, both as movement and structure. See *The Creative Imperative* Chapter Five for a description of bodily layering and different types of body intelligence within a Creative Systems framework.

We see several body patterns with Early/Lower dynamics. They have in common a tendency toward unboundedness and dominant embodiment in the lower belly and pelvis. With more external dynamics, the body tends to be hyperflexible and often quite animated, not unlike what we see with more ascendant patterns, but with a slightly lower center of balance and generally with somewhat greater body mass.

With Early/Lower/Inner dynamics, we see two patterns. In one, the person tends toward being thin and gaunt, a "hungry child." In the second, there is more pudginess, like a child yet to lose its baby fat. Here there may be significant obesity. With splitting, the bulk serves as a covert boundary, both keeping distance and obscuring clarity of interface.

Appendix II introduces a diagnostic tool called The Diversity Game that uses game cards with assorted quotes and observations to help people learn about their own personality style and about personality diversity in general. Personality cards selected by people with Early-Axis personality structures might include the following:

EARLY/UPPER/INNER:

"My obligation is this: to be transparent."—Pablo Neruda

"You must understand the whole of life, not just one little part of it. That is why you must look at the skies, that is why you must sing and dance, and write poems and suffer, and understand, for all that is life."—J. Krishnamurti

"I really value solitude. It nourishes me and brings me close to the spiritual in things. It's funny, I often feel least alone when I am by myself."

EARLY/UPPER/OUTER:

"I've got quite a bit of the mad scientist in me. It is right that Albert Einstein's hair should seem to have a mind of its own."

"I'm better at coming up with new ideas than carrying them out. I need others around who can take my wild brainstormings and turn them into practical action."

"She found him attractive—tall, gangling with a broad forehead, a somewhat parted chin, and great thoughtful brown eyes, which often seemed to be focusing on something no one else could see."—Description of nuclear physicist Theodore B. Taylor from the book The Universe of Binding Energy

EARLY/LOWER/INNER:

"As I dig for wild orchids
in the autumn fields,
it is the deeply bedded root
that I desire,
not the flower.
—Izumi Shikibu

"People sometimes think I am sad or depressed when actually I'm just deep inside myself. It takes me by surprise when people think this because it is often in moments when I am feeling most at peace and honoring of myself."

"In having children, I particularly loved the almost vegetative state of early pregnancy and very early mothering."

EARLY/LOWER/OUTER:

"I love things primordial: the roar of the ocean, the musky smell that lingers after sex."

"I've often named the cars I've owned. And the ones I remember most fondly are not the ones that ran best, but the ones that had particularly special or quirky personalities. It is a bit embarrassing to admit, but I think I relate to cars more as creatures or mythic beings than as machines."

"I do not take drugs: I am drugs."—Salvador Dali
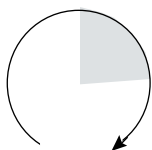
MIDDLE-AXIS PATTERNS:

"Genius is one percent inspiration and ninety-nine percent perspiration."
—Thomas Alva Edison

"One of the oldest human needs is having someone wonder where you are when you don't come home at night."
—Margaret Mead

"A man can only do what he can do. But if he does that each day, he can sleep at night and do it again the next day."
—Albert Schweitzer

"Sin is not hurtful because it is forbidden, but it is forbidden because it is hurtful."
—Benjamin Franklin

"Wars may be fought with weapons, but they are won by men. It is the spirit of the men who follow and the man who leads that gives the victory."
—General George Patton

"Everybody loves an outlaw. At least they don't forget 'em."
—Jesse James

Middle-Axis patterns correspond to the "perspiration" stage in the formative process, that period in which the new creation struggles into crude, but now solid, manifestation. Where the aliveness of Early-Axis patterns was defined by the ability to engender the first improvisational sparks of creation, Middle-Axis aliveness has its base in the capacity to turn those sparks into usable fire. This requires the ability to simultaneously provoke the flames—blow air on them so they will heighten—and contain them so that the fire burns safely. All this requires a subtle balancing of passion and control.

Middle-Axis dynamics move us firmly into the human dimension. The realities of Early-Axis and Late-Axis are each in their own way abstract. Early-Axis deals with the pre-personal reality of creative buddings; Late-Axis deals with the post-personal world of ideas, the social, and the material. Middle-Axis puts us right in the middle, engaged directly in the struggles of mortal existence.

Professional identities where we might expect to find Middle-Axis people include: teachers, managers, social workers, athletes, generals, football coaches, politicians, ministers, physicians (about an equal balance of Middle/Upper and Late-Upper), politicians (a similar balance), policemen and fire fighters, bank robbers, loggers, owners of family businesses, machinists, miners, and carpenters. Most of the "real work" in society is done by Middle-Axis people.

Because Middle-Axis people tend to have the strongest sense of family and community of the various personality styles, the primary manifestation for many Middle-Axis women, particularly where lower pole predominates, is the role of mother. Middle-Axis people also frequently play strong community roles by volunteering through churches and other nonprofit organizations.

Some better known figures with major elements of Middle-Axis in their personalities include Albert Schweitzer, Joe Lewis, Mami Eisenhower, Margaret Thatcher, Mother Teresa, Billy Graham, Martin Luther King, Teddy Roosevelt, George Washington (Middle with some Late), Carry Nation, Babe Ruth, Chris Evert, Thurgood Marshall, Florence Nightingale, Colin Powell, Captain Kangaroo, Roy Rogers and Dale Evans, Aretha Franklin, Benjamin Franklin, Winston Churchill, Clint Eastwood, Bella Abzug, Julia Child, Queen Victoria, Tugboat Annie, Johnny Cash, Mary Baker Eddy, Frederick Douglas, Hulk Hogan, Golda Mier, Mary Lou Retton, Rosanne Barr, Garrison Kieller, Rush Limbah, Boris Yeltzin, Betty Friedan, Don Knox, Norman Schwarzkopf, Willie Nelson, Jimmy Hoffa, Barbara Bush (Middle with some Late), Fred and Ethel Mertz, and Bonnie and Clyde.

As in Early-Axis, lower pole dynamics—particularly Lower/Inner dynamics— are not well represented in this listening. Here lie many of the most important, but similarly unheralded figures in our lives: the block captain who helps keep the neighborhood safe, the parent who puts special notes in the kid's lunches, the friend who is there no matter what.

Middle-Axis reality is ordered by the dynamics of visceral-muscular intelligence (as experienced uniquely within present culture's rational-material context). In the more form-defined parts of Middle-Axis (Middle/Upper and Middle/Outer) the "muscular" aspects of this intelligence predominate. In the more germinally defined parts (Middle/Inner and Middle/Lower) the more "visceral" aspects of this intelligence hold sway.

POLAR ASPECTS & THEIR UNIQUE STRENGTHS

Again we find a variety of quite different personality characteristics taking expression from Middle-Axis reality. In Middle-Axis we find the deepest valuing of things like friendship, family, and community. With upper pole dynamics we see strong leadership abilities. Throughout we see a capacity for hard work, deep emotional and moral convictions, and the ability to persevere and to sacrifice when necessary. Particularly from the lower aspects we find a rich capacity for emotional support. Particularly from the outer aspects we see a strong willingness to fight for what is right.

Middle-Axis creativity is most often less that of glaring originality than that of the application of new possibility to what exists. With some notable exceptions, Middle-Axis people tend to be incrementalists rather than leapers, workhorses rather than show horses. Here lie the best day-to-day, hands-on problem solvers, whether in the office, in the home, or on the factory floor.

Middle-Axis personalities tend toward the traditional in their values (though this does not necessarily translate to conservative). Loyalty is an especially valued trait. The phrase "salt of the earth" would rarely be used except to refer to a Middle-Axis person. Humility and unpretentiousness are also often strong values (though bravado can prevail with outer aspects). It is not uncommon for Middle-Axis parents to admonish a child to not "get too big for your breeches." Teddy Roosevelt said it well for the political sphere: "Speak softly and carry a big stick." (Note the tendency toward sayings and homilies in these descriptions. Homilies are a peculiarly Middle-Axis art form—"Home is where the heart is," "A bird in the hand is worth two in the bush," "A stitch in time saves nine," etc.)

Some of the words we are most likely to associate with Middle-Axis dynamics are contradictory-appearing polar opposites. (A characteristic of the Middle-Axis stage is that the poles are in near equal balance—and opposed. See page 30.) Both within personalities and between people, Middle-Axis dynamics are defined by emotionally charged juxtapositions: strength vs. weakness, good vs. evil, love vs. hate, ally vs. enemy, domination vs. submission, honesty vs. dishonesty, honor vs. dishonor, obedience vs. disobedience. The Middle-Axis personality contains both strong passion and a strong capacity for control so that this passion will not dominate and overwhelm.

In Middle/Upper personality styles, the qualities that most stand out are such things as fortitude, courage, and the capacity to lead. With the outer aspect predominant, these qualities manifest most often in relationship to external concerns. People who become generals, coaches, union bosses, politicians, or "captains" of industry commonly have this energetic as a major part of their personality. Middle/Upper/Outer personalities tend to have a natural capability for taking strong organizational leadership.

Where the inner aspect of Middle-Axis predominates, these qualities manifest more in terms of personal and moral leadership. Middle/Upper/Inner energetics are commonly major parts of the personalities of people like priests, teachers, and managers in business.

The primary strengths with Middle/Lower dynamics are such things as perseverance, solidity, and a rich capacity for interpersonal commitment and support. Where the inner aspect predominates, we see these things in a deep ability to nurture and special sensitivities for working with others. Besides being good parents, people with Middle/Lower/Inner personality styles often manifest as social workers, behind-the-counter sales people, in hands-on roles in nursing or child care, in various parts of the food industry, and in education, particularly with children and younger adolescents.

With Middle/Lower/Outer dynamics these same qualities manifest in a complementary capacity to form strong bonds of allegiance and in strength and endurance in the work place. Soldiers, policemen, contractors, farmers, and blue collar workers commonly embody this outer aspect in their energetics. Middle/Lower/Outer personalities do the hands-on protecting and heavy lifting of society. They like to get thing done. "Lead, follow, or get out of the way" is a characteristic Middle/Outer sentiment.

PARTIALITIES

Much that we tend to see as partial in Middle-Axis patterns has to do with lack of contact with both earlier and later stages. Because here we find less of both the intuitive sensitivities commonly found in Early-Axis patterns and the refinement and differentiation found in more Late-Axis sensibilities, the attitudes and beliefs of Middle-Axis people can seem crude or coarse. This appearance can be

amplified by the tendency of Middle-Axis people to express themselves concretely, for example, through retelling the facts of an event, "story telling," rather than through summary and abstraction.

The capacity for control that drives much of a Middle-Axis person's effectiveness can also be his or her undoing. In Middle/Upper personalities, this control dynamic manifests as a need to be on top (both of others and one's own impulses). From a strongly ascendant Middle-Axis posture, it can be hard to let go of managing others or to let go of oneself sufficiently to have a good time. (Alcohol is often used as a release so the passions of the lower pole can break loose of their customary bounds.)

Middle/Lower personalities can also be limited by their control needs. While upper pole patterns need to be on top, here we see the opposite. People with lower pole patterns tend to really feel safe (and in control) only if someone else is in charge. As Middle-Axis people always have some of both upper pole and lower pole dynamics, struggle is a common esthetic within Middle-Axis dynamics.

SPLITTING

When there is significant splitting in Middle-Axis, control dynamics become amplified. In Middle/Upper/Inner patterns, this may manifest as ardent moralism or more personally in harsh self-criticism or compulsiveness. With Middle/Upper/Outer patterns, these dynamics can manifest interpersonally in sadistic patterns or socially in racist and dictatorial attitudes and actions. With Middle/Lower/Inner splitting, we see passivity, undermining behavior, and not infrequently, through undermining oneself, depression. Substance addiction and chronic physical illnesses are particularly common with Middle/Lower/Inner energetics. With Middle/Lower/Outer dynamics, this struggle from below usually gets acted out more directly in oppositionalness and aggression—or sometimes criminal behavior. (The great majority of people in prison are either Middle/Lower/Outers or Early/Lower/Outers.)

BODY DYNAMICS

The aliveness in Middle-Axis patterns is carried predominantly in the muscles and viscera. In Middle/Upper patterns, it centers largely in the chest, shoulders, arms, jaw, and brow. The muscle mass in Middle-Axis patterns characteristically

exceeds what one would expect just from exercise: the isometric posture keeps the musculature in a constant state of exertion. Where Middle/Upper/Outer predominates, this manifests in the classical "macho" body, with major mass concentrated in the chest, shoulder and neck. Where Middle/Upper/Inner predominates, we tend to see a more symmetrical, block-like body.

In Middle/Lower personalities, the visceral and muscular layers of the body are again most engaged, though here, especially with Middle/Lower/Inner, the focus shifts more to the viscera. Structurally, we find the complement to what we saw with more upper pole patterns. Again there is isometric tension and, with this, structural hypertrophy, but here the primary engagement is from below. Where there is a preponderance of more outer aspect dynamics, we see again a block-like body, relatively symmetrical but strongly bound. Where the inner aspect predominates, the mass shifts into the belly, hips and thighs.

Some Creative Systems personality cards we might expect to find selected by people with primarily Middle-Axis personality structures include:

MIDDLE/UPPER/INNER:

> *"I could have easily become a minister or a priest. I'm concerned about moral issues."*

> *"I'm good at managing people. People respect me and look to me to for leadership. I like seeing things get done."*

> *"A good education is the key to a productive life. Teachers are society's real heroes."*

MIDDLE/UPPER/OUTER:

> *"It was said of General Grant that he wore the expression of someone who had made up his mind to drive his head through a brick wall and was just getting ready to do it."*

> *"Politics has to do with power—who has it, who doesn't. If you want to be effective, you must learn how power works."*

"An effective leader needs to be comfortable with making tough, often unpopular decisions. You won't be loved for it, but in time people will respect your courage and integrity."

MIDDLE/LOWER/OUTER:

"I fight poverty—I work."—Sign on a shop wall

"Cows may come and cows may go, but the bull in this place goes on forever."
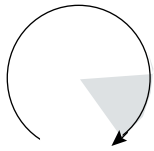
"When the going gets tough, the tough get going."

MIDDLE/LOWER/INNER:

"It is not doing the things we like to do, but liking the things we have to do, that makes life blessed."—Goethe

"I'm a strong person emotionally. I can withstand a lot of adversity. And I know how to be there for other people."

"I like people who are plain-spoken, people who are unpretentious and forthright."

LATE-AXIS PATTERNS:

"I think, therefor I am."
<div align="right">—Descartes</div>

"'Tis better to have loved and lost, than never to have loved at all.
<div align="right">—Alfred Lord Tennyson</div>

"In a word, I am always busy, which is perhaps the chief reason I am always well."
<div align="right">—Elizabeth Cady Stanton</div>

"Sex appeal is fifty percent what you've got and fifty percent what people think you've got."
<div align="right">—Sophia Loren</div>

"Civility costs nothing and buys everything."
<div align="right">—Lady Mary Wortley Montague</div>

"I have seen poor and I have seen rich. Rich is better."
<div align="right">—Sophie Tucker</div>

Late-Axis patterns correspond to the finishing and polishing stage in formative process, where attention is given to final details in shaping the newly created object. Late-Axis reality is ordered by rational/material intelligence—by the intellect and by the more form-defined aspects of feelings and the esthetic.

Professional identities where one might expect to find Late-Axis people include professors, writers, actors, lawyers, Wall Street financiers, ballet and modern dancers, scientists, hairdressers, CEO's, news anchors, and people in marketing and sales.

Some familiar people with major Late-Axis elements in their personalities include: John Fitzgerald Kennedy, Elizabeth Taylor, Jonas Salk, Marie Curie, Sammy Davis, Jr., Carl Sagan, Donald Trump, Alistair Cooke, Frank Sinatra, Bertrand Russell, Mikhail Gorbachev (really more Middle than Late, but notable because he embodied significantly more late than any previous Soviet leader), Ted Turner, Harry Bellafonte, Gloria Steinem, Woodrow Wilson, Johnny Carson, Steve Martin, Michael Jackson, Peter Linch, Clark Gable, Pierre Trudeau, Kenneth Clark, Mikhail Borishnikov, Peggy Fleming, Walter Cronkite, William F. Buckley, Nor-

man Rockwell, Michelle Pfeiffer, Martha Graham, Jane Fonda, Barbara Walters, Michael Milkin, and Robert Redford.

A rich variety of personality characteristics can be found within Late-Axis reality. Of all the personality types, Late-Axis people function most effectively and efficiently in the external world. Here we find the greatest valuing of qualities like grace and polish. Particularly from the upper pole, there is an appreciation of the formal—of tastefulness, sophistication, and aplomb—not found in other styles. Etiquette and the fine art of diplomacy can come quite naturally to a Late-Axis personality. As we move lower, these same values are expressed in an attraction to things esthetic and to the romantic.

 Particularly from the upper pole, we see a strong valuing of objectivity, succinctness, and clarity. Late-Axis people are often quite articulate, both able to organize complex information and to speak persuasively. They tend to be good at setting goals and doing what is needed to achieve them. They tend toward the meticulous.

Late-Axis people, particularly those with strong outer elements, can be quite social and outgoing. When we say someone has "personality," we are generally referring to a Late-Axis person. There is commonly a smoothness and competence interpersonally. More lower pole can transform this into flamboyance or flirtatiousness. Late-Axis people tend to like to be on stage. They often have a rich sense of a the dramatic as well as the personal presence needed to give that drama expression.

Late-Axis people can be quite creative, but usually in a somewhat different sense than the "whole cloth," improvisational originality of Early-Axis. Late-Axis scientists apply a keen sense of detail and are frequently brilliant synthesizers, bringing together existing work to reach new conclusions. In contrast to Early-Axis artists, Late-Axis visual artists, dancers, and musicians are more apt to work from written scores and established traditions. They make their contributions through refinement and subtlety of aesthetic expression.

POLAR ASPECTS & THEIR UNIQUE STRENGTHS

With Late/Upper patterns, the qualities that most stand out are clarity of thought, verbal facility, and the ability to deal easily and effectively with the material world. Where the emphasis is inner, the intellectual aspects of these qualities get primary emphasis. University professors, scientific researchers, and nonfiction

writers commonly have the upper pole, inner aspect of Late-Axis as the major ingredient in their primary energetics. As we move outward, the focus turns increasingly to more externally material concerns. People who have particular skills with money and the abstractions of the business world, such as corporate executives, economists, and stock brokers, frequently carry much of their aliveness in the upper pole, outer aspect of Late-Axis.

Common Late/Lower qualities include such things as gregariousness, talent, graciousness, and humor. This is the predominant energetic of most people who work in some way as performers. When the outer aspect predominates, we find the strongest focus on such qualities as visibility, pizazz, and physicality. Most people in television and film have Late/Lower/Outer personalities. So do the people who are most successful at marketing.

Where the balance is internal, the emphasis is more on emotional or aesthetic nuance. This is a common personality style for ballet and modern dancers, as well as fiction writers and some visual artists.

PARTIALITIES

The partialities in Late/Upper patterns again follow quite directly from the nature of the energetic. Although people with such patterns tend to be materially successful, they characteristically do less well when it comes to endeavors that require the softer aspects of personality—such as closeness in relationship or depth in creative concerns. It is not so much that they fear the less formed (as can be the case with Early/Uppers and Middle/Uppers), than that they simply live a long ways from it. The Late/Upper person's great two-edged sword is achievement. Such people do very well at climbing the ladder of success, but often have a hard time seeing beyond it The other side of the Late-Upper person's valuing of objectivity and excellence is that they can be overly perfectionistic and critical. They can lose perspective in their obsession with detail. With this, they can be impatient in ways that deprive them of things that take time.

The partialities with Late/Lower patterns are similarly a function of the form-defined bias of the energetic. Such people can again be overly perfectionistic, particularly around appearance. Aging can be particularly difficult for them.

A further common difficulty for Late/Lower personalities relates to the fact that

while they strongly inhabit the lower pole, they can attribute greatest worth to upper pole abilities. (In Late-Axis, upper pole most defines truth — see section on the evolution of polar dynamics.) Such people can be fearful of "looking stupid."

SPLITTING

With significant splitting we see a number of patterns. The most common is the "workaholic," one who uses activity as a way to stay high. When life situations challenge the ascendant posture, we can see marked anxiety and often suicidal degrees of despair. The recent popularity of concepts like "stress" and "burnout" point to an increasing willingness to examine the partialities of these patterns.

With splitting, Late/Lower people often can feel quite estranged both from themselves and from others. This can take others by surprise as Late/Lowers are characteristically outgoing and expressive. Because their connection with feelings, both within themselves and in others, is from the more surface layers of the emotional, it can be easily disrupted. One of the traps for people with this energetic is that their identity is often so tied to being visible, being "on stage," that they can't take off their smile and admit their aloneness and confusion. In youth, anorexia is common.

BODY DYNAMICS

The person with a Late/Upper personality tends to carry their aliveness predominantly at the body surface, and vertically in the regions of the face, head, and hands. Whereas the either/ors of Middle-Axis dynamics divide the body in the general region of the diaphragm, Late-Axis distinction occurs more cervically, giving us the classic separation of mind and body. The musculature tends to be taut and the body lean. Where there is significant splitting, both movements and tissue quality tend toward the rigid.

For Late/Lower personalities, charge tends to be distributed fairly evenly over the body surface, with some concentration in the face and genitals. This high surface charge is what gives the Late/Lower personalities their common vivaciousness and their strength in roles that require the ability to project.

Some Creative Systems personality cards we might expect to find selected by people with primarily Late-Axis personality structures:

LATE/UPPER/INNER:

"I feel very at home in the world of ideas. I have a keen analytical mind and value few things more than a good concept."

"I like to relax listening to classical music or reading a well-written essay."

"I make lists. Sometimes I even make lists of lists."

LATE/UPPER/OUTER:

"I set clear goals and I generally know what I want. Because of this, I usually get it."

"Most of the world's problems are, in the end, economic."

"I don't like to admit it, but I can be pretty competitive. I like to win—at work, at play, at love, at life."

LATE/LOWER/OUTER:

"I would make a good TV news person. I'm articulate, concerned, and present myself well. And I suspect I would feel quite comfortable in front of a camera."

"I was usually quite popular in school. Social things came easily for me, and people responded to my outgoing personality. I'm still the kind of person who can take a dull party and bring it to life."

"Dressed to kill."

LATE/LOWER/INNER:

"I like performing. There are few things more exhilarating doing something that has deep beauty in a way that really connects with an audience."

"I love the feel of silk pajamas."

"I can be a bit over-excitable. People say they like this in me—they see me as a 'fun' person. But sometimes it gets in the way. I get scattered and people think I'm less intelligent that I really am."

Beyond Type "Categories"

For ease of communication, the descriptions above were made as if there are 12 relatively discrete personality categories. In fact Early, Middle, Late-Axis dynamics lie along a continuum. And there is no such thing as a purely Upper or purely Inner personality; we are always dealing with interplays between upper and lower poles, inner and outer aspects. To honor the subtleties of our differences, we need to think in terms of dynamic balances.

A few examples help illustrate how "pure types" are the exception rather than the rule. Most political leaders, for example, have Upper/Outer personalties centered about midway between Middle and Late-Axis. They need both the Middle's capacity to manage people and the Late's skills with detail, abstraction, and appearance to be successful. (We see a continuum ranging from Jessie Helms on the far Middle-Axis end of the spectrum to JFK toward Late. President Clinton has more lower than most politicians, as evidenced by his propensity for Big Macs, his Saxophone, and his comfort in talking with the "common folk" in town meetings.)

We can use the sexuality of familiar Hollywood figures to illustrate styles along the continuum between Middle/Lower and Late/Lower. The sex appeal of a Demi Moore or Michelle Pfeiffer is pretty purely Late/Lower. Each exudes an easy, refined sensuality. The sexual appeal of a Madonna or a May West, on the other hand, is largely Late/Lower, but with a distinct Middle/Lower edge. We are never too far from the rebel and a certain need to shock—to the drama of good and evil. Witness Madonna's crucifix and May West's pushing of taboo in her famous line, "Is that a banana in your pocket or are you just glad to see me." Dolly Parton takes us even a bit over the line into Middle/Lower. The touches of Middle/Inner and Middle/Upper in her personality make her attraction more "down home," less seductive, less something of taboo.

Clark Gable or Robert Redford exemplify nearly pure Late/Lower male sexuality—the romantic ideal. With Tom Cruise or Richard Gere we get a touch of Middle; with Tom Selleck or Harrison Ford a bit more; with Burt Reynolds, Arnold Schwarzenegger, or Clint Eastwood we again begin to move over the line into Middle. (Marlon Brando and Jack Nicholson each have quite a bit of Early).

A few examples of people with primary energetics at the cusp between Early and Middle: Billie Holiday, Mark Twain, Janis Joplin, Whoopi Goldberg, Bill Gates, W.C. Fields, Bessie Smith, Mick Jagger.

A few more from the cusp between Middle and Late: Lee Iacocca, Arnold Palmer, Geraldine Ferraro, Sigmund Freud, Barbra Streisand, Dr. Ruth, Eleanor Roosevelt, Sandra Day O'Conner, Princess Diana, Sean Connery, Pat Schroeder, Arthur Ashe.

Occasionally we find "bimodal" personalities, where the primary energetic has dual points of emphasis. The latter can happen when, for example, a person with an Early-Axis personality is born into an Late-Axis family, or where there is a strong cultural influence, say a Late-Axis personality with strong roots in a Middle or Early-Axis culture.

Integration

A further variable, not yet touched on, is in fact very important: the degree of creative integration present in a personality. (See *The Creative Imperative*, Chapter 10, for a detailed description of the dynamics of integration.) Integration can be a function either of dealing with the second half of life issues, or of moving significantly into the dynamics of our emerging stage in culture.

In terms of personality dynamics, two characteristics of integration stand out. First, polarities within primary energetics come to seem like complements rather than opposites. And second, people manifest an increasing comfort with the realities of all stages even if certain stages represent only a very small part of their native makeup.

Assorted Topics and Observations

Following is an assortment of topics that can help you better understand Creative Systems personality concepts.

ETIOLOGY

Creative Systems Theory addresses the "what" of personality difference, but not the "why." How a particular person ends up with a particular primary energetic remains a fascinating, open question.

We can say with some certainty that something more than just learning plays a role. While most children have personality styles similar to their parents, with some frequency there are major differences—something we would not see if "nurture" were the only factor. Genetics is the most likely mechanism here, but other possibilities exist.

We can say with fair certainty that some kind of "ecological niche" dynamic plays at least a minor role. Multiple children in a family tend to disperse within the personality spectrum—most likely as a way to provide distinct territory for each child's identity.

GENDER

Gender difference is one of the most fascinating—and volatile—issues of our time. One group argues that there are no innate psychological differences between men and women and that what we see is simply conditioning. Another group argues that men and women can't communicate because, innately, we think differently—men more linearly, women more relationally. And on.

Creative Systems concepts offer a more complex lens for viewing gender differences. They suggest that while there are more similarities than differences and marked exceptions to the patterns we do see, we can make some useful generalizations.

Within any axis we see about equal numbers of men and women. Within this, we find on average about a 60/40 balance relative to gender between the more

form-defined and less form-defined poles—men with a greater leaning toward upper pole and outer aspect, women toward lower pole and inner aspect.

The polar caricatures of gender attributes we often see appear to be less a function of the balances that actually exist in male and female personalities than the two-halves-make-whole dynamic that has defined traditional gender relationships. What we have often called gender attributes appear to be more accurately projected gender archetypes. More whole person relationships reveal the 60/40 balance described above, with great diversity in style and role options.

Again, the question of etiology for the differences we do see is left unanswered. A major contribution of Creative Systems thinking is its ability to bridge the nature/nurture dichotomy: culture is viewed as an evolutionary story and part of our creative natures rather than as an essentially arbitrary set of taught behaviors.

We can say with some certainty that something beyond conditioning in the traditional sense is at work. Women's bodies remain on average softer to the touch than men's, even with the same amount of exercise (consistent with a greater natural tendency toward inner aspects). With this, men carry their center of balance on average about two inches higher than women (consistent with a greater natural tendency toward upper pole dynamics).

People who are gay or lesbian appear to show at least some predilection for certain personality styles, though there is difference of opinion as to the degree this is so. Middle-Axis dynamics seem to be found more often than we might expect in the personalities of lesbians, and Late-Axis dynamics, particularly Late/Lower and Late/Inner, in the personalities of gay men with an additional grouping in Early-Axis. Again the "why" of these apparent tendencies is left unanswered.

ETHNICITY

The CSPT has important applications to questions of cultural diversity. Observations suggest that people of various ethnic backgrounds differ not just in cultural mores and assumptions, but as well in the balance of personalities styles within their populations. For example, if we take groups of equal capacitance, we see a somewhat higher percentage than average of Early/Lower and Middle/Lower personalities in Native American, South Sea Islander, Hispanic, and African American populations, a somewhat higher percentage than average of Early/Upper/In-

ner and Middle/Upper/Inner personalities in Americans of Asian background, a somewhat higher percentage than average of Middle-Axis personalities (both Upper and Lower) in Americans of Eastern European, Scandinavian, and Irish extraction, and a somewhat higher percentage than average of Late-Axis personalities in Americans of predominantly English heritage.

The differences here are in most cases small, but they often have significant implications. For example, traditional public education does very poorly at addressing the needs of Early/Lower and Middle/Lower kids—whatever their background. The aspects of intelligence where these personality styles on average most excel are largely ignored. Not surprisingly, youth from cultural groups where these personalities styles occur with higher than average frequency tend more often than others to feel estranged in public education and to thrive there less well than one might hope and expect. This observation suggests that while increasing the amount of educational content that relates to specific ethnic experience has an important place in educational reform, making education more responsive to our multiple intelligences and to the unique realities of different personality temperaments may be as or more important in the long run.

PARTICULARLY TRICKY PERSONALITY DISCRIMINATIONS

Several personality type distinctions are particularly tricky and worth noting to further help in avoiding confusion.

One involves the two personality types most commonly found in academia. The majority of professors have predominantly Late/Upper/Inner personalities. But we see also a fair number of Early/Upper/Outers. If an Early-Axis person's energetic is hyperascendant, he or she can be just as comfortable with the intellect and just as fascinated by objective inquiry. Useful clues—the Earlies have a difficult time keeping their hair combed, are frequently hard to find beneath the ecological complexity of their offices, and are less naturally comfortable with the structure of academic life. (But again, you must go beyond behavior to the underlying reality to really make the distinction.)

We find a second easily confusing distinction between Early/Outer artistic personalties and those that occupy similar niches in society but from a Late/Lower/Inner energetic. Dancers and visual artists come from both. Most jazz musicians

are Early, but much of the jazz audience is Late. A few clues—in dance, the Earlies are going to be more comfortable with improvisation, the Lates with dance that is more choreographed. In painting, the Early artist is more apt to work abstractly, the Late artist more representationally. (But again, more than behaviors are needed for the discrimination.)

We see a related juxtaposition in the personalities attracted to "New Age" thinking in the 1980's. We tend to identify New Age thinking with Earlies. But, in fact, popularized New Age thinking came primarily out of Late/Lower/Inner initiatives and sensibilities. Earlies got it started with their delvings into meditation and mysticism. But Late/Lowers like Shirley McLaine and Lynn Andrews made it marketable.

The easy confusion in each of these distinctions has a common origin. Each juxtaposition involves Early/Outer (generally quite outer) and Late/Inner (generally quite inner) dynamics. Early/Outer and Late/Inner dynamics have, at their core, realities that couldn't be much further apart. At the same time, within each, the balance between more creatively manifest (more archetypally masculine) and more creatively germinal (archetypally feminine) is very similar. Early/Outer represents the most form-defined energetic within the least form-defined axis. Late/Inner represents the least form-defined energetic within the most form-defined axis. It is not surprising then, that at least at first blush, these styles can appear quite similar.

THE EVOLUTION OF POLAR DYNAMICS

Several earlier observations implied that the relationship between poles was different for different primary energetics (for example, that in Middle-Axis, poles were about equal in size and in dynamic opposition or that in Late-Axis, even with lower pole dynamics, upper pole strengths tend to be more highly valued.) As outlined in *The Creative Imperative*, not just the felt qualities of poles, but their relative sizes and the felt relationships between them, are time-relative within the creative cycle.

Pre-   Early-   Middle-   Late-
Axis   Axis   Axis   Axis
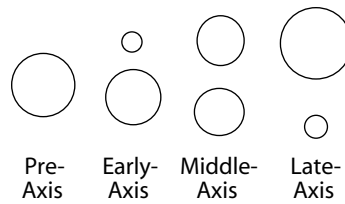
First Half of
The Creative Cycle

Looking at the above diagram, we can see that indeed upper and lower poles are at near balance in Middle-Axis. (Inner and outer aspects are as well). We can also see why Late/Lowers tend to give greatest valuing to the intellect even though that is not where they identify. Even when there is a lot of aliveness in Late-Lower, Late-Upper predominates. We often talk of Late-Axis dynamics as being "patriarchal."

We see a complementary dynamic in Early-Axis. Here, even if there is great aliveness and identification in the upper pole, the lower pole likely carries more charge. Early-Axis personalities are particularly fed by and particularly vulnerable to the archetypally feminine.

BUMPER STICKERS AND OTHER COMPARISONS

A fun way to get facile with Creative Systems personality ideas is to look at how differences get reflected symbolically in choices we make. A few favorites: pet choices (anacondas and praying mantises vs. golden retrievers and Dobermans vs. Siamese cats, small dogs, and poodles), transportation (Volkswagen buses and bicycles vs. trucks, cars that are affordable and reliable, and the occasional Oldsmobile or Cadillac vs. Lexises, BMWs, Infinities, and the occasional young starving artist's borrowed whatever), and favorite hats ("Hmmm, was I wearing a hat?" vs. baseball caps vs. pill boxes), and bumper stickers. More serious concerns—such as religious preferences or political persuasions—are also worth a look. (You must, of course, be careful in the fun of caricature not to develop hardening of the categories. As Einstein said, "It is important to make things as simple as possible, but no simpler.)

A brief survey follows. Feel free to add your own:

BUMPER STICKERS—

While more common on Middle-Axis vehicles, when an Early gets into them, bumper stickers flourish with a characteristic boundariless flair. The archetype: a 1960's vintage Volkswagon with more bumper stickers than legitimate paint. Favorite to date—

- "Visualize Whirled Peas"

Middles are the kings, queens, vassals and serfs of bumper stickers. Here one finds the most and the best. Some of my favorites—

- "I brake for beer."
- "Children: Tired of being harassed by your stupid parents? Act now! Move out. Get a job. Pay your own bills while you still know everything."
- "Legalize Lutefisk"
- "I know Jack Shit"

Late-Axis people prefer vanity plates.

RELIGION—

Earlies tend to prefer the word spirituality to the word religion. Being in nature, meditation and Eastern philosophy, and the exploration of things like mythology, shamanism, and Goddess symbolism might be identified by various Earlies as their favored ways to connect with the sacred. People who identify with witchcraft generally have Early/Lower personalities.

Middles are the most apt to identify with religion in a traditional institutional sense. The more conservative sectors of religious tradition often have particular appeal—fundamentalist Christian, Catholic, more orthodox Jewish—but you will find the greater portion of attendance in all but the most liberal of congregations to be preponderantly Middle. Christian religious cults usually emanate from the early parts of Middle-Axis.

Late-Axis people tend to be more secular in their sensibilities, but are also often church or Synagogue attenders. In most cases they opt for a congregation of liberal persuasion—Unitarian, for example—one more philosophical than ritualistic or moralistic.

POLITICS—

Earlies tend to be liberal or liberal/radical if they identify with political process. Politics easily feels like just too much of a Middle/Upper-Late/Upper world. The issues they are most apt to get involved around are peace and the environment. Civil rights and gender issues can also get them engaged.

Middle/Upper/Outers tend to be best at traditional politics—the constant jockeying for turf and influence is right up their alley. Middle/Uppers tend toward the conservative—that identification with impulse control. Middle/Lowers may be either quite conservative out of their identification with traditional values or liberal out of identification with the underprivileged.

Late/Uppers, particularly if they have a fair dose of Middle/Upper, can also be quite effective in the political sphere. Late/Upper/Outers tend to be conservative out of identification with social and economic advantage, and Late/Inners and Late/Lowers liberal out of their identifications with individual freedom and the feeling side of experience.

MUSICAL PREFERENCES—

Earlies: jazz, world music, traditional, New Age, some classical if the personality is ascendant, some rock and roll (Grateful Dead, yes; Hammer time, no).

Middles: Country western, rock and roll, folk (all for lowers). Souza marches. Opera and classical (for uppers particularly if quite ascendant).

Late: jazz, classical, pop, easy listening.

FAVORITE MAGAZINES—

Earlies: *Utne Reader, New Age, Buzz-worm, Whole Earth Review, Yoga Journal,* underground and avant garde arts magazines. For Early/Upper/Outers computer magazines, *Technology Review.*

Middles: *The Nation, Family Circle, Field and Stream, Popular Mechanics,*

Reader's Digest, The National Enquirer, National Geographic, Car and Driver, Penthouse, Consumer Reports.

Lates: New Yorker, Vogue, Scientific American, Vanity Fair, Barrons, The Atlantic, Harpers, Money Magazine, Fortune, Gentlemen's Quarterly, Playboy.

Diagramming Personality Dynamics

For most situations, having a general sense of capacitance and primary energetic will serve you quite adequately. However, much can be learned by looking more specifically and quantitatively at personality dynamics.
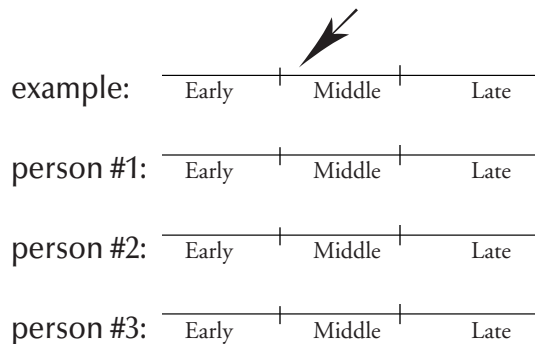
Below is an outline of how I diagram personality dynamics when this degree of discernment seems appropriate and the kinds of questions I ask myself in doing so. You might try it with some people you know.

The "example" describes a Middle/Upper/Outer personality style from the early part of Middle-Axis with a fairly high capacitance.

1. What is each person's capacitance relative to the general population? (Play with it on a scale from one to a hundred. Ultimately there is no litmus paper test here; in the end the testing instrument must be yourself. Good indicators?—The person's capacity to tolerate uncertainty, his or her ability to establish and maintain meaningful relationships, the capacity to live life from a sense of purpose.)

<div align="center">

example: *72%*   person #2:

person #1:   person #3:

</div>

2. Where along the continuum from Early to Late does each person's personality seem most to lie.

<div align="center">

example: Early   Middle   Late

person #1:   Early   Middle   Late

person #2:   Early   Middle   Late

person #3:   Early   Middle   Late

</div>

3. Within each axis what is the relative balance of upper and lower, inner and outer dynamics?

example:

person #1:

person #2:

person #3:
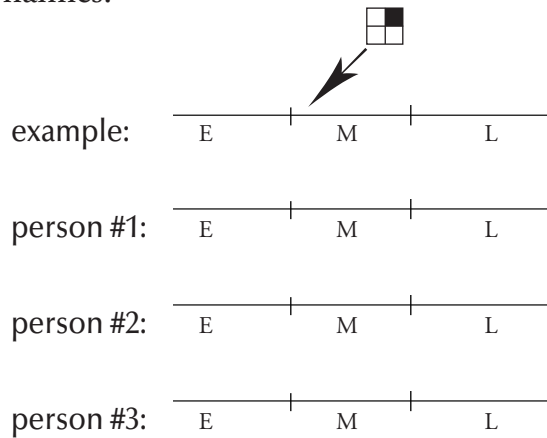
4. Now include the amount of integration you sense present for each. I diagram integration in this way:

example: 10 %

person #1:   %
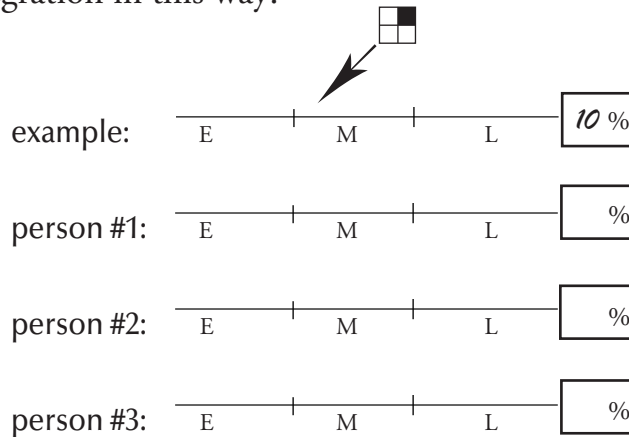
person #2:   %

person #3:   %

5. Some people prefer to diagram in terms of the percentages present in each Axis and aspect. Although a bit more complicated, it helps distinguish between, for example, a personality that is almost entirely Middle-Axis and one that spreads more broadly across the spectrum but balances out in Middle-Axis.

	Percentage in Each Axis	Percentage in Each Aspect

example:

20	60	20

5	10	10	40	5	10
0	5	0	10	0	5

person #1:

person #2:

person #3:

The Creative Systems Personality Typology as a Paradigmatic Learning Experience

If you engage at all deeply with this material, you will undoubtedly be stretched by it. We grow from any new learning experience. But in our times, learning experiences that challenge us paradigmatically, that demand we move our thinking into more dynamic, systemic territory, have particular importance.

A common sequence of experiences in beginning to use Creative Systems personality concepts goes something like this: 1) "Hmmm. I don't know. Just looks like more boxes to put people in and they aren't easy boxes to understand." 2) "This is interesting. As I get into this, the ideas seem less like boxes and more like landscapes or holograms. The more I discover, the more I see yet to discover." 3) "I'm not sure I like this after all. I'm feeling anxious, pushed off my moorings. I guess I knew before that different people were pretty different, but somehow I still placed my own reality at the center. 4) "Hey, I know, I'll just expand and be it all. Then I won't have to deal with this uncertainty." 5) Whoops, it is possible to get a sense of the larger whole—that's the task—but in the end there are still going to be parts I know well and others where I'm bumbling at best. And even if I could be it all, that wouldn't get rid of the uncertainty." 6) "When I began, I experienced other personality styles as threats or, at best, as interesting in their differentness. Now I see how fundamentally important those differences are. The new questions are systemic questions. They require us to work in and with the whole ball of wax." 7) "While rewarding, this is not easy stuff. At one level we are just dealing with the fact that we make different choices. But more deeply we are dealing with understanding who we are and how we change. This kind of learning takes time. You have to live with it, rub it for a while to make it shine."

Appendix I: Pre-Axial Dynamics

As mentioned earlier, Pre-Axial patterns are different from the other primary energetics in that, with rare exceptions, we do not see them in modern times as the central dynamic in the personality structures of healthy individuals. Because they are primarily of interest to people in the helping professions, they are discussed here separately.

In Pre-Axial patterns, we see a special affinity with the most unformed part of the creative cycle. It is extremely difficult to carry the major part of one's primary energetic in the earliest parts of cycle and function effectively in the context of the highly form-defined reality of contemporary culture. Because of this, we see Pre-Axial dynamics primary most often in situations where there has been some kind of major disturbance, either an extremely unhealthy childhood environment or a significant biochemical defect. These disturbances act at the most germinal substages to inhibit the person's capacity to move toward form.

Some variation on this kind of dynamic underlies all the different things we call psychoses. The effect appears to happen earliest in the creative cycle in "organic" psychoses, where the symptoms are a result of direct tissue damage, internal toxicity, or an external pharmacologic agent. In "schizophrenic" patterns, the effect seems to be somewhat later, and in the "affective" psychoses—severe manias and depressions—somewhat later still.[7] There is some beginning establishment of structure, but not yet of sufficient substance to handle major engagements with reality. The response to meeting significant aliveness is severe polarization. The fact that schizophrenic and affective patterns often blend and overlap is easily understandable within this framework.

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[7]   There is the additional difference that certain kinds of affective patterns happen periodically in people with otherwise quite diverse personality styles. Something happens to override what is otherwise one's primary energetic. One sees this sometimes in schizophrenic patterns, though here chronic symptoms are more common.

An ongoing controversy dividing psychiatry concerns whether various psychotic patterns result from biochemical defects or are a product of aberrant childhood experiences.[8] A Creative Systems framework lets us approach the question as more than an either/or. Many things can serve to disrupt the germinal substages of the creative cycle. Environmentally, the cause could be a family matrix in which primary bonding is disrupted or, alternatively, where little if any individual identity is tolerated within the system. Biochemically there could be a genetic defect, effecting either the general capacity for rhythmic progression or the child's specific ability to establish that early bond. I think of the various psychotic patterns as "final common pathways" for a multiplicity of often interwoven etiological processes.

This framing of psychosis can help us better understand the symptomology we see in these patterns. For example, schizophrenic symptoms can be thought of in terms of two counterbalancing dynamics. First, they express the Pre-Axial unformedness of the system. We commonly see such things as hallucinations (the taking of inner reality for external fact), loose associations (a lack of organization in thought), delusions (commonly reflecting a loss of boundary distinction, for example the belief that the person on T.V. is talking directly to you), and withdrawal (from the world of things). At the same time, they express a particular kind of structure, a making of form from what is available within that particular reality. In an important sense, psychosis is not so much a disintegration of the psyche, as an attempt to salvage it. Those loose associations make very effective boundaries. Delusions function to create unique identity and, along with hallucinations, provide a safe sense of connection and communication with other than oneself. The common bodily disorganization in chronic patterns—in which the different body parts seem fragmented—reflects each of these complementary mechanisms, being a kind of disruption and, yet, a very effective way to keep the whole from merging into unity.

As with any personality style, the symptoms serve creative/protective functions expressive of the unique reality and the unique needs of that part of creative experience.

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8   At present, the biological or "nature" side of the argument tends to be winning most of the battles. With the advent of brain imaging techniques, we are seeing clear anatomical changes in many cases. But these kinds of things tend to go in cycles. The more "nurture" side of the argument may again flex its muscles.

Appendix II: The Diversity Game

The Diversity Game is a hands-on, experiential tool for learning about Creative Systems Personality Typology concepts. The Game is composed of cards with images, quotes, sayings, and observations on one side, and with diagrams of the personality styles most apt to respond to them on the other. Card decks are available through the Institute.

Because Creative Systems ideas conceive in terms of the whole of intelligence—not just behavior and cognition—traditional written psychological tests are poor tools for making many of the needed discriminations. The Diversity Game is an attempt to provide a tool that better honors the full spectrum of intelligences.

Use of the cards is limited only by the imagination of the user. At the simplest level, you can pick eight or ten cards that "ring true," look on the reverse of the cards to see the types the cards refer to, and then read about that temperament. In a group, you can select in the same way, then have people read their cards aloud, tell why they chose them, and let others ask questions.

There are many powerful ways to apply the cards more deeply when working with a group. Participants can break into smaller groups by Axis. There they share their cards and relate common life experiences. When the groups come back together, each group does a presentation about their Axis reality and responds to questions from the other two groups.

Other possibilities: After doing the above, have an open conversation about people's experiences dating people from the different Axes. Talk together about how work, religion, politics, love, learning, etc. look different from different places in the creative spectrum. Have the Axis groups meet together again and share memories of times when they felt misunderstood or discounted by people from other Axes. Then reconvene as a group and have each group share their experience of this with instructions for those listening to try to get as fully as possible into the other's shoes. (This must be done very carefully. It can get pretty charged. We don't realize how much of the violation we experience in life comes from personality differences.)

It is important to appreciate limits inherent to the use of the cards. The cards are intended as a fun way to introduce the typology not a formal diagnostic test. Because the CSPT engages all of intelligence, its distinctions cannot be fully captured by words on cards. The needed subtlety requires a "measuring device" that similarly draws on the whole of intelligence (a person).

APPENDIX III: Comparisons with Other Typologies

PSYCHOLOGICAL TYPOLOGIES

The spectrum of psychological thought includes many perspectives on personality and a number of formal typologies. Three of the more formal typologies are briefly discussed here for comparison.

DSM III—

The DSM scheme is the most common typology used in mental health settings. It is a pure pathology model, with difference defined in terms of deviation from a norm. It is useful for making distinctions between patterns of severe mental disturbance (and for filling out insurance forms). It has little value for the task of understanding diversity.

MYERS-BRIGGS TYPOLOGY INDICATOR—

Developed from the theoretical work of psychiatrist Carl Jung, the Myers-Briggs system has probably the most in common with the Creative Systems Personality Typology. It divides personality into 16 types based on questions designed to separate people along four polarities: introversion vs. extroversion, intuiting vs. sensing, thinking vs. feeling, and perceiving vs. judging. It shares with the CSPT an ability to address diversity separate from health and disease and an appreciation of a wide range of personality tendencies.

The CSPT steps beyond the Myers-Briggs in a number of ways. While Myers-Briggs focuses only on diversity, the CSPT addresses both diversity and issues of capacity/health/symptomology. The CSPT is dynamically based in a deeper sense than the Myers-Briggs and is thus a more effective tool for understanding the why of personality characteristics and subtleties both in personality differences and potential complementarities. The CSPT brings the body into our conception of the psyche, creating a fuller and more living picture of personality and better

depicting types where body intelligence is primary. (Early/Lowers, for example, are pretty much left out in Myers-Briggs.) And while Myers-Briggs focuses solely on individuals, Creative Systems thinking views individuals systemically, both in terms of their place within other systems (family/community/culture) and their place in time (point in creative tasks, relationships, lifetime, or the lifetime of culture).

In general, people who appreciate the Myers-Briggs tend as well to appreciate the CSPT. A common comment: "It honors diversity like Myers-Briggs, but does it from a deeper place. It is more subtle and dynamic, and because of this more broadly and creatively applicable."

THE BIOENERGETIC TYPOLOGIES—

Originated by Alexander Lowen and John Pierrakos and developed in a modified version by Stanley Keleman, these typologies are mentioned here because their central focus is the body—an ingredient missing in both DSM and Myers-Briggs. Their primary shortcoming is that they are largely pathology models and thus limited in their capacity to help us understand the creative complementarities of diversity.

EDUCATIONAL TYPOLOGIES

The importance of learning style diversity is becoming more and more recognized in educational circles. In response we are seeing a growing array of typologies framed in educational language.

Some focus primarily on the modalities or "intelligences" used in learning. At the simplest level we find popular notions such as "left hemisphere" and "right hemisphere" thinking. Howard Gardner at Boston University School of Medicine delineates seven different intelligences: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal. Yale University psychologist Robert Sternberg uses what he calls a "triarchic" model of intelligence, dividing the pie into componential (analytic), experiential (creative), and contextual (street smarts) intelligence. Barbe and Swassing focus on three modalities: auditory, visual, and kinesthetic/tactile.

Other systems focus on various other variables. Herman Witkin asks whether a person's functioning is more or less "field dependent" or "field independent"—the degree to which cognition is tied to context. Anthony Gregoric analyzes thinking style along two continua: abstract vs. concrete, and sequential (linear) vs. random (divergent). Bernice McCarthy's popular 4MAT system is based on David Kolb's dual continua: for perception, concrete experience vs. abstract conceptualization, and for processing, active experimentation vs. reflective observation. (It is notable in this context for the fact that it relates learning styles to stages in the learning process.)

Such educational models (and there are many more) are useful for distinguishing the different ways people process information. Some address aspects of complementarity. Few are of great help for looking beneath cognitive style to issues of value or to underlying dynamics. They tend to be of practical use for the classroom, but leave one wanting significantly more depth.

BUSINESS & ORGANIZATIONAL DEVELOPMENT TYPOLOGIES

Business is another area where we are seeing a rapidly growing recognition of the importance of understanding personality diversity. The Myers-Briggs is used increasingly in business settings as are a number of more simplistic typologies such as Harvard Professor David McClelland's division of people into "achievers," "affiliators," and "influencers."

The use of personality typologies in business puts its emphasis on using a knowledge of diversity to facilitate communication and to increase effectiveness in work teams. Models used in this way generally ignore such things as underlying process, body dynamics, symptom patterns, and interplays with cultural dynamics.

The Creative Systems Personality Typology can be used in any of these settings by framing its ideas appropriately and adjusting the depth and complexity of the ideas to the audience. It includes the strengths of each of the above approaches and steps beyond them into new, more dynamic territory.