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(This paper have not been finalized; the ideas presented herein are currently being reviewed by the founder of the system of Cognitive Types, Alavo Lopez-Watermann. 24 Nov 08)

The Theory of Cognitive Types As Applied to the Shakespeare Authorship Question (and an Analysis of *The Merchant of Venice*)

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Introduction

The Theory of Cognitive Types offers a new paradigm by which the Shakespeare Authorship Question can be approached. The theory holds that whatever a person writes (including the voice he imparts to the main characters of a play) is shaped by, and displays, his or her Cognitive Type, which is the underlying shape or pattern of a person's thoughts. Thus, by looking at the Cognitive Type (or the underlying thinking pattern) of the main characters of a play (which is evidenced in their thoughts patterns and, to some extent, in the general schema of their actions) we can determine the Cognitive Type or "mental pattern" of the play's author. With respect to the Shakespeare plays, once we examine any given play, and discover the Author's Type, we can then compare this Type with the known Type of the major authorship candidates to determine if there is a match. There are 12 Cognitive Types, so a determination of the Author's Type can only be used to "narrow down the field"—it cannot determine the author. If, however, only one major authorship candidate has the Type of the play's author, then the use of this method becomes more conclusive.

In Part One of this work the general principle of Cognitive Types is explained, with a special emphasis on Type 3 (Mary Sidney) and Type 9 (William Shakspere of Stratford). In Part Two the way that Type 3 is displayed in the main characters of *The Merchant of Venice* is explored. This analysis demonstrates that all of the main characters of the play—Portia, Antonio, and Shylock—though having dissimilar backgrounds, and impelled by different forces, all display the same Type 3 pattern of thinking (and a way of acting consistent with this underlying Type 3 cognition).

A New Approach to the Authorship Question

The Shakespeare Authorship Question is based upon the question, "Who wrote the plays attributed to Shakespeare?" This debate involves two major camps: the Stratfordians, who defend the status quo and the unproven assumption that William Shakspere of Stratford wrote the plays, and the anti-Stratfordians, who hold that the businessman-actor from Stratford was not the true author of the plays. Within the anti-Stratfordian camp there is general agreement that

Shakespeare of Stratford did not write the plays—hence the name “anti-Stratfordian”—but there is no unified agreement among the parties as to who did write the plays. The major authorship candidates are The Earl of Oxford (Edward de Vere), Francis Bacon, the Earl of Derby (William Stanley), the Earl of Rutland (Roger Manners), Mary Sidney Herbert, Henry Neville, and various others such as Robert Sackville, Christopher Marlowe, and even Queen Elizabeth.

Present Approaches to the Authorship Question

Many scholars have tried to discover the true identity of the author of the “Shakespeare Plays” by examining the content of the plays and then trying to link the specific content of each play to what was known about the life of each given candidate. Other approaches are more systematic and involve an analysis of the subject matter (such as a count of how many references were made courtly matters, legal matters, nature, nautical terms, sports, falconry, etc.)—and then trying to determine which of the candidates best fit these areas of expertise. Some approaches are more technical and rely on counting the number words used per thousand lines, and then trying to match that data with what is known about a candidate’s “other work” to see if there is some kind of correlation. (Computer tests have shown that the average word count, per 1000 lines, in Shakespeare and Marlowe are nearly identical—which tells us that “Shakespeare” might have been influenced by the style of Marlowe, but not that Shakespeare was Marlowe.) These various approaches all present useful insights but none are conclusive. All remain within the realm of hopeful speculation. Another approach—which I believe is the most productive and relevant to the Authorship Question—is to see how each candidate can be linked to the references found in Ben Jonson’s Eulogy (and the prefatory material of the First Folio). Ben Jonson (along with William and Philip Herbert) were the only ones who positively knew the identity of “Shakespeare” and a careful analysis of Jonson’s poem reveals more about the identity of Shakespeare than any other work. In addition to these approaches to the Authorship Question we propose one more: an analysis of the main characters of the plays in terms of their Cognitive Types.

Cognitive Typing

The Theory of Cognitive Types holds that each person thinks (and expresses his or her thoughts in writing) in a particular, recognizable pattern, called one’s Cognitive Type or Type. Thus, by an analysis of a piece of writing, without knowing the identity of the author, one can discover the overall pattern of thinking displayed in the writing (and the cognitive pattern behind the words) and, thus, discover the author’s Cognitive Type. There are twelve Cognitive Types; so through this method we may be able to determine the author’s Type but not the author’s identity. However, if one determines that all the major authorship candidates are of different Types, then one can use this method to “narrow down the field” to those candidates whose Types match the Type found in the cognition pattern of the play’s main characters—and if only one candidate’s Type matches the thinking pattern found in the play then the evidence becomes more convincing. For example, if through an analysis of a Shakespeare play we determine that the author is Type 3 (and the Author would be Type 3 if the main characters of the play exhibit a Type 3 pattern of thinking) then we can dismiss (with some confidence) all authorship candidates who are *not* Type 3. Along the same line, if only one authorship candidate is of Type 3 then we can hold with some assurance that that candidate is the true author.

In this work, we will analyze the major characters in *The Merchant of Venice* to try and discern a recognizable thinking pattern or Cognitive Type among the main characters. And, as stated, that one thinking pattern or Type should be similarly evidenced in all the main characters, including Portia, Antonio, Bassanio, and Shylock.

Cognitive Types

The human mind thinks and processes information in accordance with a specific underlying pattern or “geometry”—and that cognitive pattern is often displayed in what a person has written. This underlying cognitive pattern or matrix is called one’s *Character Type* (as this was the term coined by the founder of the system, Alvaro Lopez-Watermann). This underlying matrix can also be called *Cognitive Type*, *Cogniture* (one’s cognitive nature), *Identity Type*—or simply one’s Type. In this essay we will use the term “Cognitive Type” or “Type.” There are 12 Cognitive Types or ‘archetypal’ patterns which underlie and give shape to human thought; the shape of a person’s thoughts conform to one of these Types. The expression of one’s cognitive type is second-nature; it is an unconscious expression. Thus, a person is not aware that his thoughts and words are being generated by, and conform to, his particular Type. Thus, the author of any given play displays one dominant thinking pattern which is found in the “voice” (and is generally displayed in the actions) of all his or her main characters. Thus, by using a process of “reverse engineering,” by looking at the patterns inherent in a person’s written work—i.e., the cognitive patterns expressed by the main characters of the play—we can often determine the Cognitive Type of the Author.

The approach based on Cognitive Types does not involve an examination of the *content* of the plays, per se, but an examination of *the way that the content is expressed through the cognitive pattern of the main characters*. The Cognitive Type determines the pattern or shape of a person’s thinking but not the specific content of what he thinks about, nor his actions. The Type can be seen as an “imprint” and is analogous to a foreign accent which ‘marks’ or ‘tags’ every word that a person utters; the accent is always present, and clearly recognizable, but it does not determine the content of what a person will speak about. Now, if there is a room full of people, all speaking English with a different foreign accent—and if you know what to listen for—you will readily be able to distinguish one person’s accent from another’s—not by what he says by but the accent of his words. Just as every word a person speaks carries the imprint of his foreign accent, likewise, one’s overall thinking carries a mental “accent” or “cognitive signature.” Thus, by knowing the exact nature of each of the twelve Types (and knowing what patterns to look for) we can determine the Cognitive Type of the main characters of a play and, by extension, the Type of the play’s Author.

The Types of the major candidates are as follows:

William Shakspeare of Stratford	Type 9
Edward de Vere, Earl of Oxford	Type 9
Mary Sidney, Countess of Pembroke	Type 3
Francis Bacon	Type 6
Roger Manners, Earl of Rutland	Type 2
Christopher Marlowe	Type 7
Sir Henry Neville	Type 11 (??)

Robert Sackville, 2nd Earl of Dorset	??
William Stanley, Sixth Earl of Derby	??

*An Approach to the Authorship Question
Based on Cognitive Types*

In accordance with the theory of Cognitive Types, *all* the main characters of a play should display the same Type (or cognitive pattern) as that of the play's Author—which means that *all the main characters would display the same Type*. (This would also apply to every play written by the Author: all the main characters of every play would display the same Type). Both the hero and villain—though having entirely different motives—would display the same underlying thinking pattern and would shape their thoughts in the same way. Thus, in *The Merchant of Venice*, we would expect Portia, Antonio, and Shylock to engage in the same Type or mode of thinking, and this would be the same Type as that of the play's Author. Again, the characters would have very different backgrounds, motivations, sentiments, thoughts, etc., but they would all have the same style or mode of thinking; their thoughts would conform to the same underlying pattern or matrix.

Two Modes of Thinking

Delving a little deeper into the complexity of the human psyche, we must state another principle: every person has access to two different modes of thought—that of his natural mode or Type (which is effortlessly employed during normal operations) and a mode which is of an opposite nature to his natural Type (which is adopted during periods of crisis or discomfort, or when one's natural mode proves to be ineffectual).

According to one theory (by Rand Rothey) both cognitive patterns—that of one's 'natural' Type and that of its opposite—arise simultaneously, where the natural Type (or what feels natural to the individual) arises from a person's conditioned mind, and the opposite Type from a person's "higher" mind or heart. A person of great sensitivity, existing in a state of freedom—and not swayed by, nor identified with, the thoughts of his own mind—has access to (and is generally aware of) both types of thoughts as they always arise together. A person operating in the egoic-dominated state of human awareness is, fully identified with his conditioned mind, is only aware of those thoughts which are consistent with his natural Type. In other words, he is only aware of the possibilities they present, while he is wholly unaware of those thoughts generated by his opposite Type. However, during a state of crisis or impasse, when a person's normal thoughts (and the way of action that proceeds from his thoughts) are ineffectual, his natural Type is set aside (as he seeks another course of action) and the person suddenly becomes aware of an alternative course of action (heretofore unavailable to, or unconsidered by, him). In this state of crisis, in order to be more effective, a person puts aside his natural Type and adopts (or attempts to adopt) an alternative way of thinking.

Two Modes of Operation — Normal and Crisis

One integral aspect of the theory of Types is that in the *normal course* of a person's life his thinking conforms to his natural pattern or Type; yet when a person comes up against a crisis or impasse, or when experiencing discomfort, he attempts to adopt a mode of thinking which

promises to be more effective, and this way of thinking is opposite to his natural Type. This adoption of a thinking pattern which is opposite to a person's natural way of thinking does not feel natural; it is not within a person's comfort zone. Thus, the opposite mode is embodied as a temporary and necessary measure. When the crisis is over, and the person is back in his comfort zone, he will naturally revert back to the pattern of his normal or natural Type.

In terms of play writing, where the imaginative faculties are employed, the playwright has access to the qualities of his natural Type and that of its opposite Type—and both Types can be used as part of the dramatic expression of his characters. For example, if an author is Type 3, we should expect to see a Type 3 mode of thinking and acting in all his main characters—particularly when all things are normal; and we should expect to see the character adopting (or attempting to adopt) a Type 9 mode of thinking when responding to a crisis or impasse, and when the character realizes that his normal mode of operation is not working in the situation. The character realizes that his natural type is not working by his experience of discomfort; thus he tries to employ the opposite mode of thinking in an attempt to alleviate this discomfort. In every play involving conflict (and a Type 3 author) we would expect to see the main characters displaying two modes of behavior: Type 3 in normal or natural-feeling activity and Type 9 in response to crisis. If the Author were Type 9, we would expect to see a reversal of these two modes: a Type 9 mode of thinking in normal activity, and a Type 3 mode when responding to a crisis or a feeling of discomfort. (As mentioned, Type 3 is opposite Type 9: all Type opposites are similar to that found on the face of a clock: Type 1 is opposite Type 7, Type 2 is opposite Type 8, Type 3 is opposite Type 9, etc.)

High and Low Resonance

Fundamentally, every main character thinks, or groups his thoughts, in accordance with the same cognitive Type (and this is the same Type as that of the Author). This means that every main character expresses the Author's natural Type during normal course of action and the Type opposite to the Author's natural Type during times of crisis, impasse, and discomfort. The villain, often more conflicted and introspective than the hero, often flips back and forth between both modes of thinking.

In trying to understand how an Author fashions his/her villain we must consider the notion of 'resonance': though all the main characters's thoughts adhere to the same cognitive pattern, that pattern can express either high or low thoughts. One's Cognitive Type *does not* determine a person's thoughts or action, or what kind of moral compass he employs, only the "shape" or underlying pattern that his thoughts conform to. (And the shape or structure of one's thoughts is based, in part, on what value a person naturally assigns to various objects, thoughts, and emotions in his field of awareness). Thus, there can be a great diversity in terms of high and low thoughts within the same structure of a given Type. Accordingly, to create a noticeable difference between the hero and villain (by a Type 3 author) we would expect the hero to display "high resonance" Type 3 thoughts (and actions), and the villain to display "low resonance" Type 3 thoughts (and actions). Thus, the conflict is found in the level of thinking, and the intention which inspires the action, and not the underlying cognitive pattern—which is the same for all the main characters. Both the hero and villain will display Type 3 thinking, but the nature and

resonance of their thoughts will be very different.

To give you some idea of what this means: a high resonance expression of Type 3 might include the ability to cajole, a skillful use of stratagem, loyalty, and depth of feeling (love); while a low resonance might include manipulation of others, deception, deceit, and depth of feeling (hatred). A high Type 9 resonance might include physical skill, the ability to get things done, the ability to command and keep things in order; whereas a low resonance might include overpowering and domineering tendencies, ruthlessness, inflexibility, and rigidity. Thus, if the Author of a play were Type 3, we would expect the hero to display a “high resonance” of Type 3 in the normal course of action, and high level Type 9 in response to a crisis situation. Similarly, we would expect a villain (who generally expresses the same villainous tendencies throughout the play) to display “low resonance patterns” of Type 3 and either high or low resonances of Type 9.

Opposite Modes

The human mind has the ability to think in opposites; this structure allows every person to be involved in two different (and opposite) modes of thinking: a ‘natural mode’ for normal activity and its opposite mode when dealing with crisis, impasse, or discomfort. The important point to grasp is that the human mind does not employ two *different* modes, but two modes which are essentially *opposite* to each other. This opposition represents the fundamental pairing or dual nature of the human psyche. Thus, Type 3 only has access to Type 9 (and no other Type); Type 9 has access to Type 3 (and no other Type). Type 3 cannot adopt the behavior pattern Type 4 or Type 8, since Type 3 has no access to that mode of thinking and acting. Every Type has access to only two modes of thought: that of its own Type and its opposite.

This understanding can be of value when trying to determine a person's Type because it tells us that a person employs one style of thinking during normal operations and an essentially opposite mode in response to crisis.

By way of example: in response to a crisis or impasse, Type 3 might first attempt its normal way of thinking (and action) and appeal to the emotions—either in himself or another person. If this does not work, he may try an opposite approach (Type 9), something more forceful and direct—like a display of force or a threat of force. Similarly, when confronted by a problem or crisis, Type 9 may first try a frontal, over-powering approach (its natural approach)—and when this proves ineffectual—especially when he realizes that the force he is confronting is more powerful than he is—he may adopt a more circuitous approach, making an appeal to a person's emotions and values.

Essential to this understanding is that a person cannot actually switch to the Type that is opposite to his natural Type, he can only attempt to make the switch; he cannot truly embody the thinking pattern of the opposite Type but only imitate or mimic the opposite Type—as he imagines it to be, from the position of his natural Type. In other words, the thinking pattern of the opposite Type is available, and conceivable, but one can never truly embody it. That is because a normal person can never completely let go of his attachment to his natural Type, and his natural way of thinking, which forms the foundation of his identity. Thus, a Type 3 will

always try to adopt a Type 9 behavior, in a Type 3 way, without letting go of his fundamental Type 3 modality. His foundation will always be Type 3, even though he assumes (somewhat imperfectly) a Type 9 mode of thinking.

An example of this 'imitative' approach (where Type 3 attempts to be a Type 9—in a Type 3 kind of way) might be as follows: the cognitive mode of Type 3 is to look for the brightest object; Type 9 (being opposite) does not place great value on any one object, but attempts to keep every object at the same value, to preserve the overall continuity of the whole. Thus, a Type 3 might wear a very bright object that catches everyone's attention (and elicits some kind of emotional response); Type 9 would not wear one, bright object but might wear a whole outfit that looked good, with no one feature sticking out or drawing too much attention to itself. Now, a Type 3 trying to *imitate* Type 9 (or what he imagines to be a Type 9 style) might try to even out his field such that no one object stands out—but he will do this "evening out" in a Type 3 way. Thus, to even things out, while still preserving the brightness of his primary object, he might make *everything the brightest object*. Thus, instead of wearing no single, attention-getting gem, a Type 3 (trying to imitate a Type 9) might wear a coat covered with bright gems—looking like Liberaci. Or he might wax poetic, like Lorenzo, telling how *every* star in the heaven shines like *bright gold*.

Admiration and Bragging

Another way to discover a person's (or a character's) Type—and this might seem counter-intuitive—is to look for the places where he/she is bragging about one of his qualities, or where he is admiring the qualities of another (or idealizing about something). In general, *a person admires and brags about qualities he naturally lacks*, qualities he must put forth effort to attain—and these are usually qualities of the Type that is opposite to his own. Thus, we might find a Type 3 character admiring or praising Type 9 qualities; and we might see Type 9 praising Type 3 qualities—because those are the qualities which he naturally lacks. A person will rarely praise or idealize the qualities of his own Type—even though that is what feels most natural to him; and the reason he will not praise or idealize the qualities of his own Type is because these qualities are inborn, and natural, and easily attained (and usually taken for granted). If a quality comes easily, without work or effort—what is there to brag about? (And, if someone sees these same qualities in others—or someone bragging about these qualities—he would not be impressed.) However, if a person sees someone in possession of qualities which do not come naturally to him—and which seem to come to this other person without effort—he might be impressed. For example, Type 3 might be impressed with a Type 9 efficiency, and the ability to keep everything in order—for these are qualities which Type 3 naturally lacks. If you ask a person to list three qualities that he admires most in others he will usually list qualities that are inherent to a person of the Type that is opposite to his own.

Even though many people admire, and aspire to obtain, qualities that are *opposite* to the ones they naturally possess it does not mean that they want to become that opposite Type; a Type 3 may admire the qualities of Type 9 but it does not mean that a Type 3 wants to be a Type 9. Rather, he believes that these qualities—if he had access to them—would be helpful, and he admires those qualities, but he does not want to be someone other than himself.

When trying to determine the Type of a major character in a play, we want to look for

places where the character praises or admires the qualities of another—because what he admires in others he usually does not possess himself. Thus, we would expect a Type 3 character to admire the Type 9 quality of being able to get things done, or efficiency, or cool even-mindedness—because these are the very qualities that a Type 3 lacks. Conversely, a Type 9 might admire someone's passion, depth, and ability to feel rather than simply do. Any time we find a Type 3 boasting about himself, it would most likely be related to what he perceives to be his Type 9 qualities or attributes—qualities that he had to acquire (through effort) and not those which came to him naturally.

Just as a person will admire those qualities in others that don't come easily to himself so, too, a person might mock his own qualities in others—especially when another boasts about having those same qualities. (Why boast about something that is natural or so easily had?) For example: I can read. So what? Would I ever think to brag about having this very valuable skill? Of course not. Now, if I found someone bragging about his ability to read, I might mock the fact that he is bragging about something which is so commonplace and need not be bragged about. Being able to read, of course, is a very important skill, yet, a person's bragging about his ability to read—and thus his placing special importance on it—would suggest that this skill is something he attained with effort, that it did not come naturally to him, that he was probably a slow learner (and had to work hard to obtain this skill). Thus, I might mock him for boasting about his ability to read because such an easily attained skill is not worth boasting about. Likewise, when a character mocks the qualities that another character proudly displays—and especially the qualities that another character boasts about—it is likely that the qualities being mocked are those inherent to one's natural Type.

Overview of the 12 Cognitive Types

A person's thoughts are shaped and expressed in accordance with his inborn cognitive Type or cognitive nature. This 'Type' is an underlying matrix which determines the general shape or 'geometry' of the way a person groups his thoughts and processes information. It can also be seen as a built-in priority matrix which provides the general value schema by which a person assigns to various perceptions. (Thus, a person's thoughts will naturally shape around, or focus upon, those things which a person perceives to be important and valuable; and his thoughts will not shape around, nor will he focus on, things which are seen as lacking importance or value).

The 12 Types can best be understood in terms of four cognitive styles or modalities (Called "Discrimination," "Will," "Association," and "Sensation") where each modality is comprised of 3 *directions of focus*—inward, outward, or bi-directional. Thus, the twelve Types are formed by the 4 modes, each with 3 types of focus. (For example, three Types employ a method of thinking which is termed "Discrimination," and of those three Types, one is inward (Type 3), one is outward (Type 7), and one is bi-directional (Type 11).

With *outward focus*, one's primary nexus of focus is on outer objects—such as others, physical attributes, physical things, and impersonal, abstract thoughts. With *inward focus*, one's primary nexus of focus is on emotions, feelings, memories (past-oriented), and personal-based thoughts.). With *bi-directional focus*, one's primary nexus of focus continually alternates or fluxes between inner objects and outer objects. This Type focuses on an outer object, then an inner object—which might be an emotional reaction to that object or a memory elicited by that outer object—then back to an outer object, then an inner, etc.

Below is a summary of the Four Modalities, and the three types of focus within each modality.

1. **Discrimination (Singulative)**: In this modality a person values and primarily focuses on the single, most attention-getting, object (or person, or feeling) in his field of awareness (often to the exclusion of all other objects). This singular focus on one object further increases the importance of (and focus upon) that one object while decreasing the value of every other object. This way of thinking tends to create a polarization (in terms of value) between one's primary object of focus and every other object.

Type 3 = Discrim. + Inward	<i>opposite</i>	Type 9 (Will + Bi-Directional)
Type 7 = Discrim. + Outward	<i>opposite</i>	Type 1 (Will + Inward)
Type 11 = Discrim. + Bi-Directional	<i>opposite</i>	Type 5 (Will + Outward)

2. **Will (Directive)**: In this modality a person values and focuses on the overall field of awareness, and values the integrity of every object working together in the same field (as opposed to placing undo value upon any one object). A Type of this modality seeks to maintain the equal value of every object and an even-levelness in his overall field of awareness such that no single object sticks out or commands too much attention (which would disrupts the overall harmony of the field). Thus, objects which are too bright, or command too much attention, are lowered in value and "put in their place." In this mode of cognition, objects are carefully maintained because the moving of one object often requires and reordering of all the objects in one's field. This mode 'acts upon' objects (or persons, or feelings) so as to keep them in their

place and preserve the overall functioning of the field.

Type 1 = Will + Inward	<i>opposite</i>	Type 7 (Discrim. + Outward)
Type 5 = Will + Outward	<i>opposite</i>	Type 11 (Discrim.+ Bi-Directional)
Type 9 = Will + Bi-Directional	<i>opposite</i>	Type 3 (Discrim. + Inward)

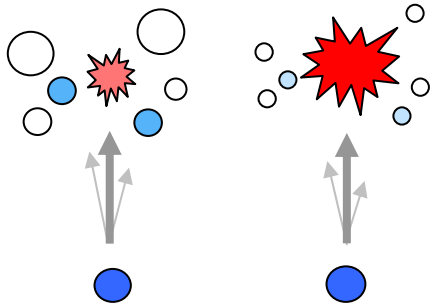
3. **Association (Combinative)**: In this mode of thinking a person places value and importance on those objects which can be combined and involved in the process of creating something new—something which is not simply a combination but something which takes on a new identity. Persons of this modality place little or no value on objects (persons, thoughts, physical objects) which cannot be involved in this creative process; thus person's of this mode generally focus on objects which are part of the creative process and ignores those objects which are not. This modality may also seek to discover the prior elements used in the creation of a present object by taking apart the object. Persons of this modality are both creative (in attempting to combine existing objects in a new way) and 'de-constructive' (in taking apart an object to try and discover what it is made of).

Type 4 = Assoc. + Inward	<i>opposite</i>	Type 10 (Sensation + Bi-Directional)
Type 8 = Assoc. + Outward	<i>opposite</i>	Type 2 (Sensation + Inward)
Type 12 = Assoc. + Bi-Directional	<i>opposite</i>	Type 6 (Sensation + Outward)

4. **Sensation (Associative)**: In this modality a person finds value in establishing connections and relatedness amongst objects, without changing or 'acting upon' the objects; value comes from the actual perception of objects and not in altering them. Objects command a secondary value to the overall relationship between objects and the actual sensing of the objects; objects (people, thoughts, feelings, physical objects) which can be related to other objects are valued above objects which cannot. Persons of this modality want to establish relationships between objects without changing or acting upon those objects. In order to establish a relatedness between objects, and to enjoy this process of sensing a diverse array of objects, a person of this modality will constantly shift his attention from one object to another, without ever focusing too deeply upon any one object. By virtue of this shifting of focus, from one object to the next, and placing importance on the perception of the object (over the inherent value of the object itself) no one object takes on too great an importance. (This is unlike Discrimination Types, whose exclusive focus is on one object; or Association Types, who must focus on one object long enough to include it in the creative process.)

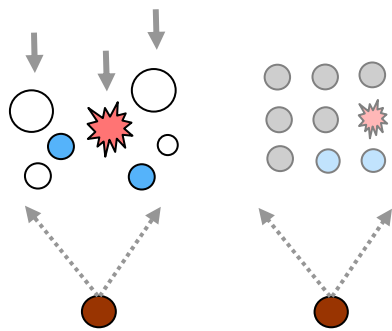
Type 2 = Sensation + Inward	<i>opposite</i>	Type 8 (Assoc. + Outer)
Type 6 = Sensation + Outward	<i>opposite</i>	Type 12 (Assoc. + Bi-Directional)
Type 10 = Sensation + Bi-Directional	<i>opposite</i>	Type 4 (Assoc. + Inner)

An Illustration of the Four Modalities



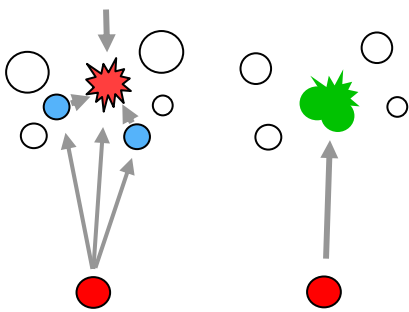
Discrimination (Type 3, 7, 11)

In this modality a person values and wholly focuses on the single, most attention-getting object (or person, or feeling). This singular focus on one object further increase the importance and “brightness” of that one object while decreasing the value of every other object in a person's field of awareness. The other objects only have value to the extent that they can support and enhance one's primary object of focus.



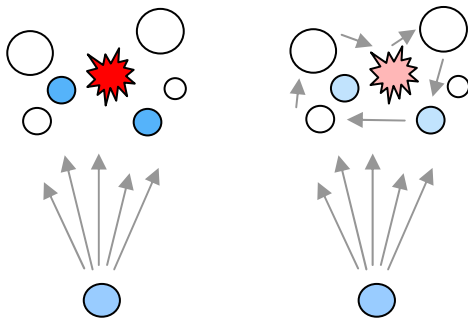
Will (Type 1, 5, 9)

In this modality a person values and focuses on the overall field of awareness; he seeks to maintain an equal value among every object and an even field. Thus, any object that is too bright (or which commands too much value) is lowered and “brought into line” with the other objects and the whole. To help maintain this order and even-levelness, every object is carefully positioned in line with the whole.



Association (Type 4, 8, 12)

In this modality a person places value and importance on those objects which can be involved in the process of creating something new—something which takes on a new identity. The focus is then on the object which has been created.



Sensation (Type 2, 6, 10)

In this modality a person finds value in establishing connections and relatedness amongst objects. Persons of this modality want to establish relationships between objects without changing or acting upon those objects. To establish this relatedness between objects and to enjoy this process of sensing a diverse array of objects, persons of this mode will constantly shift his attention from one object to another, without focusing too deeply upon any one object.

An Example of the Four Modalities

We can look at the four modalities (or cognitive approaches) by using the analogy of someone entering a room where various cups of colored paints are on a table. (This example, of course, is static in that paints are inanimate and cannot respond when acted upon.) A *Discrimination* Type (Type 3, 7, or 11) places value on the single-most important object in his field. Thus, when a person of this type enters the room, he looks for the one color which most attracts his attention, the most attention-getting color, and he focuses on that one color (and pretty much ignores every other color, or values others colors which can be used to enhance his primary color). When this single-most valuable color is determined, he will focus on this color exclusively and thereby further increase its value; he will then assign value to every other color in the room in accordance with how well it can support, or relate to, the singular color of his attention. This Type is “receptive” in that it takes in the colors (and identifies with one color) but does not act upon, or try to change, the colors.

In real life, when a person focuses on a person, that person takes on greater importance (and feels more important) —and he/she responds accordingly. Thus, although the *Discrimination* Type is “receptive,” and does not act upon others, its singular focus has a tendency to actuate a response from his/her one object of focus.

When a *Will* Type (Type 1, 5, and 9) enters the room he places value on, and focuses upon, the overall sense of the field (on all the colors as a whole) and not on any particular color. If any color is too bright, too important, too attention-getting, or out of place, that disrupts the overall integrity or sense of the field of colors, and this Type will then (consciously or unconsciously) act upon that color to try and bring it more in line with the value (and position) of all the other colors in the field. Thus, this Type may add black or white to (and act upon) those colors which are too bright in order to try and bring them all into even hue. (This is not the creation of a new color but merely the toning down of a color which is too bright).

This Type is unlike the other Types in that it only comes to know an object by its own interaction with the object or by its ‘bumping into’ that object. Thus, when this Type enters the room, it will reach out its hand and see which colors it can interact with and affect. It will come to know a color through its direct acting upon that color, such as when the color splashes onto his hand or, when bumped, spills over onto the table. (It comes to know a person or a thing by ‘bumping into it’ and then seeing how it reacts). Now, in order for this Type to avoid “bumping into the colors” with too much unpredictability, it will take pains to arrange all the colors in a well-defined and knowable order. This arrangement and ordering also serves the purpose of helping keep all the objects at the same value level.

When an *Association* Type (Type 4, 8, and 12) enters the paint room he would be interested in those colors he could use in the creative process, seeking various ways to combine the colors so as to see what new colors he can create—new in that the ‘new’ color would take on its own distinct identity (and all the ‘old’ colors, which ‘gave themselves’ in order to make this ‘new’ color, would lose their previous identities). In a de-constructive process, this Type may try to figure out what previous colors were used in the creation of some of the existing colors on the table. This Type is expressive in that it acts upon, and changes, the colors in order to create something new.

A *Sensation* Type (Type 2, 6, and 10) will enter the room and try to see how all the colors can be associated or related to each other, or combined without actually changing any of

the colors; and it will enjoy the sensation of focusing on one color than another than another. Thus, this Type will constantly move its focus from one object to another—and this constant movement of attention, from one color to another, creates the sense of a unified field, where all colors are included and where no color is significantly valued (or focused on) above another. This Type is receptive and does not act upon the colors in order to try and change them; nor does it seek to create some new color. Rather, it enjoys the perception of colors and seeks to establish and discover new ways that existing colors can be perceived and related to each other.

Affinity Between Modes

The three Types within each of the four modes share an affinity in that each Type has a similar orientation, value system, and way of cognizing information.

There is also an affinity between Modalities. For example, *Will* and *Association* are related in that all the Types of these two Modalities *act upon* objects (and are called Expressive Types); *Discrimination* and *Sensation* are related in that all the Types that comprise these two Modalities allow themselves to be *acted upon* (and are called Receptive Types). Another affinity links *Discrimination* with *Association* and *Will* with *Sensation*—and this affinity is in terms of the field of focus. *Discrimination* and *Association* have a focus which is singular and particularized, and their focus remains fixed on one (or several) objects. *Discrimination* focuses on the single, most-attention-getting object to the exclusion of all other objects (and to the exclusion of the general field of relationship amongst objects); *Association* focuses on one (but usually two or more) objects which can be used in the process of creating a whole new object, with a whole new identity. *Will* and *Sensation* are more generally focused, more field-oriented, not putting too much attention or focus on any one object, but more upon the overall field (which contains all objects) and also on the overall function and ordering of the field (and how objects relate to each other and the constellation of objects as a whole.) *Will* seeks to keep a steady relationship between objects by keeping them in equal relationship or alignment with the general field; *Sensation* is more focused on how objects relate, and with simply sensing the presence of objects, rather than on any object in particular.

In sum, the four Modalities, when grouped in pairs, form a fundamental polarity, which is termed Expressive and Receptive. The Expressive Types, found in *Will* (Type 1, 5, 9) and *Association* (Type 4, 8, 12) base their identity upon themselves and determine how others can be used in their support; they ‘act upon’ objects (and others). The Receptive Types, found in *Discrimination* (Type 3, 7, 11) and *Association* (Type 2, 6, 10) base their identity upon others, and conform to others; they are ‘acted upon.’

Expressive and Receptive Understanding Types in terms of Pairs and Polarities

The human mind thinks in terms of opposites, and a person can access a way of thinking which is consistent with his natural Type or that of its opposite. So, each person is really an amalgam of two Types—his natural Type and that of its opposite—and this always represents a combination of an Expressive and a Receptive Type. Other personality systems, such as astrology, equate one sign with one person and do accommodate the notion that each person’s

psyche is fashioned upon two opposite (or complementary) signs—his natural or inborn sign and (to a lesser extent) that of his opposite sign. (The numerical system of Types and astrology is similar in that both systems contain 12 Types (or signs) and that both Types and signs have the same oppositional schema, which is the same as the opposite numbers on a clock face: 1 is opposite 7, 2 is 8, etc.

The key understanding here is that a person has access to his own natural Type (which he identifies with) and that of the Type which is opposite to his natural Type (which he gains access to when he “let’s go” of his attachment to his natural Type). A person does not have access to ways of thinking that accord with the other 10 Types, only to his natural Type and its opposite.

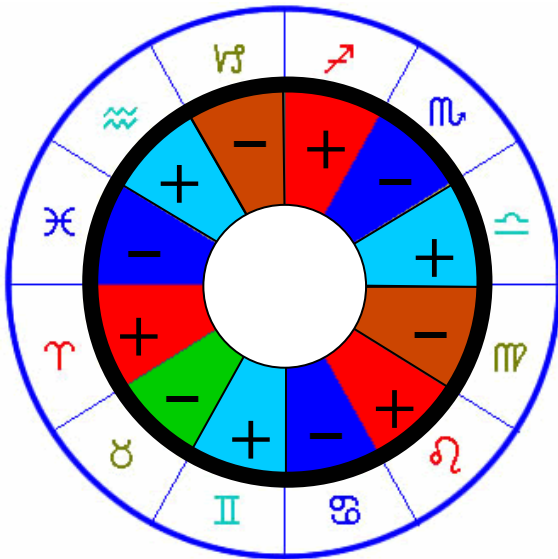
The fundamental polarity: Expressive - Receptive

The universe is comprised of fundamental polarities which can be seen as opposite or complementary qualities. This fundamental polarity is represented in Chinese philosophy by *yin* and *yang*, and it represents all pairs of opposites (or complements), such “male” and “female,” “positive” and “negative,” “expansive” and “contractive.” Jung’s personality typing system was based upon the fundamental difference between those who are “introverted” and “extroverted.” In the system of Cognitive Types this fundamental distinction is outlined in terms of “Expressive” Types (those who act upon the world and others, as well as their own emotional body) and “Receptive” Types (those who are acted upon by the world, and others, and their own emotional body).

Expressive Types are primarily, I-oriented, acting for oneself, and seeing others in terms of how they can support his needs; they act upon others. Receptive Types are primarily other-oriented, acting for others, giving themselves in support of others, and shaping themselves in accordance with others. This polarity should not be equated with active-passive modes, or Jung’s extrovert-introvert. The Expressive-Receptive polarity suggests a mental structure, an inner orientation, and does not perfectly translate to a particular form of outer activity (such as a person being passive or active). The Expressive-Receptive modality determines the way a person’s intellect relates to the outer world and others (when focused outwardly); and to his/her own emotional body (when focused inwardly). Thus, the intellect (or mind-pattern) of expressive types is predominantly inclined to act upon others, the outside world, and upon his/her own emotional body (which includes his intimate thoughts, emotions, and memories); the intellect of receptive types is predominantly inclined to receive, and be acted upon, by others, the outside world, and the emotional body.

In the system of Types, *Will* and *Association* Types are *Expressive* in that they function by *acting upon* inner and outer objects—and by objects we mean outer objects (things, other people, etc.) and inner objects (feelings, emotions, memories, I-based thoughts, etc.) *Will* acts upon objects by keeping them in check and in place; *Association* acts upon objects by seeking ways to combine and transform them. *Discrimination* and *Sensation* are *Receptive* in that these Types do not actively seek to change objects but rather they respond and adapt to them. The singular focus of *Discrimination* tends to be more active or effecting than *Sensation*, since this singular focus might prompt a response from the object (or person or emotion) being focused upon. *Sensation*, which moves around from object to object (and does not hold its focus on any one object for too long a time) does not powerfully elicit a response from any one object.

In the system of Types there are twelve types, with six Expressive Types and six Receptive Types. Types 1, 5, 9 (Will) and Types 4, 8, 12 (Association) are Expressive; Types 3, 7, 11 (Discrimination) and Types 2, 6, 10 (Sensation) are Receptive. In terms of astrological symbolism we can see that all Types associated with Water and Air are Receptive; all Types associated with Earth and Fire are Expressive. However, in astrology, the opposing signs of Fire and Air signs are both “positive” while the opposing signs of Earth and Water signs are both “negative.” This presents an obvious problem since, in nature, opposites must have an opposite polarity. In this regard the system of Types is more consistent with the ‘natural order of things’ where opposite types are always of opposite polarity. *Will* types (expressive) are always opposite to *Discrimination* types (receptive); *Association* types (expressive) are always opposite to *Sensation* (receptive).



[Put in Type Diagram]

Rand Rothy, a master dreamworker from New York, places special emphasis on the distinction between expressive and receptive types in his dreamwork. He describes these two classes of types as follows:

A person with a *Subjective Identity Type* is predominantly aware of and concerned with the satisfaction of the needs of others. A mechanism in the *Subjective Identity Type* determines what the other person (a person of this types own choosing) needs and also what to do, in a self-sacrificial way, to supply or fulfill the needs of that chosen other. This action (of self-sacrifice) must be *voluntarily*; it cannot come as a direct request from the other person. A person of the *Subjective Identity Type* is usually subtle about the way he offers service and shy about accepting gratitude for such service. Another mechanism of the *Subjective Identity Type* causes him to dislike being made aware of another’s needs and being told to make a sacrifice for the needs of someone not of his own choosing. The intention of a person of a *Subjective Identity Type* is that the other should be glad or happy to receive his voluntary service; he will watch very closely, and with great care, to determine exactly how the other receives his/her self-sacrifice. The acceptance of his

self-sacrifice by another establishes his ego identity and self-esteem—and this is established to the degree he is able to discover the needs of others without being told, and in his ability to satisfy those needs by his own choosing.

A person with an *Objective Identity Type* strives to determine a way to get something or someone else to be of service to himself—and this often requires him to use the power of charm and other persuasive means. This Type wants the other (or some object in its perception) to work, to do what is necessary, and to sacrifice his own needs, to supply or fulfill this Types's needs. To this end, a person with an *Objective Identity Type* will only approach someone (or something) he likes because of the relationship which must be established (to have his needs satisfied by another) and the sense of indebtedness he feels toward the person who made a sacrifice for him. The consciousness of this Type is relational: it conceives the other (or the second) to be there for the sake of itself (the first). Its approach might be stated as: "*This is how I wish to shape your relationship with me.*" This Type establishes its ego identity and supports its sense of self-esteem to the degree that it is successful in getting the other to respond.

A Simple Analysis using Expressive and Receptive Orientations

Without knowing the specific differences between the twelve types, one can do a simple analysis of another person (or the characters of a play) by trying to determine if his/her mode or general approach to life is Expressive (I-oriented, acting for oneself, acting upon others) or Receptive (other-oriented, acting for others, acted upon by others). (Again, this polarity should not be equated with active-passive modes or Jung's notion of extrovert-introvert. The Expressive-Receptive polarity suggests an inner orientation or mind-set rather than a manifested action.) Such an analysis, though simple, can prove to be rather complex because we are not looking at outward behavior, per se, but seeking to know the predominant mode, or thinking pattern, which gives rise to that behavior. One insight can be gained by looking at a character's predominant orientation in terms of his/her relationship with others. For example, a person may be trying to satisfy the needs of others, and appear to be very helpful, but this might only be part of a deeper strategy to fulfill his own need to be liked, or to feel as though he has some value and worth (and something to give). So, although the outer action is beneficial to others, the inner motivation is about improving oneself. Likewise, someone may be focused on himself, trying to improve himself (e.g., trying to gain wealth), and he may appear very self-serving. However, he may be sacrificing himself so that he can use his money to provide for others. So, we are looking for the primary *modus operandi*, the primary mindset or orientation of each character, which may or may not correspond to a likewise outer behavior.

The primary mindset of an Expressive Type is "how can I meet my own needs?" His orientation toward others is "how can this person be used to meet my needs?" The primary mindset of a Receptive Type is "how can I perceive and meet the needs of the other?"; "What can I do, what can I give, to satisfy the needs of the other?" The Receptive Type takes special delight in perceiving the needs of the other (not all others but the special other of his own choosing) and doing what he can to selflessly satisfy those need before the other has to ask for it. The motto might be, "If someone has to ask, it's already too late."

Type 3 is Receptive, and therefore we would expect to find the primary *modus operandi*

or orientation (of every Type 3 character) to be toward others, to providing for others. In a quick analysis of the characters of *The Merchant of Venice* we can see that characters like Salarino and Salanio were created for the sole purpose of providing support for Antonio. We can see that Antonio is so concerned over Bassanio's welfare that he completely ignores his own—and puts his own life in danger to provide for Bassanio. Bassanio seems to be only concerned about his own needs, trying to pay off his debt—but the debt was accrued by his lavish spending on others. Even when he receives the loan from Antonio, the first thing he does is throw a feast for everyone. Portia is more complex; she has both a need to satisfy her father's wishes, but also her own. Shylock, though focused on money (and perhaps the power that gaining wealth can afford him), may have such a focus in order to provide for his daughter and to support the dignity of his culture and all the Jews in Venice. Though his primary focus is on money, it is not on himself—and we find he spends very little on his own needs.

Giving and Getting

One distinction between expressive and receptive types may be seen in terms of a person's fundamental orientation toward giving and getting. Most people enjoy giving to others—but what is the fundamental mindset which prompts one to give to others? Is it self-satisfaction or other-satisfaction? Expressive or Receptive? An Expressive Type may give to others because such a behavior satisfies his own needs and brings satisfaction to himself. His giving might take the form of overt generosity, as in the giving of wealth or knowledge (in such a way that the other person is greatly benefited). Rarely, however, will an Expressive Type's way of giving be seen as a total giving of himself, or a surrender of himself to another (in such a way that brings about a dissolving of his identity into that of another). Expressive Types are more inclined to give things, opportunities, and even time, but not to the giving over of their own identity to another. The Receptive Type is more inclined to selflessly give him or herself to accommodate the needs of another. This is a type of surrender-giving. It is this losing of oneself in another (another of one's own choosing) that brings satisfaction to a Receptive Type. Expressive Types are more inclined to “give in order to get” (i.e., they give because it brings them satisfaction to give), whereas receptive types are more inclined to “give to give,” the giving itself brings satisfaction—and what brings them the most satisfaction is when they are able to give themselves.

We see this distinction between a giving orientation and a getting orientation as being the key factor in determining the lottery in *The Merchant of Venice*. The inscriptions on the three caskets—wherein the one who chooses the right casket wins Portia and her vast fortune—read as follows:

The first of gold, who this inscription bears:
'Who chooseth me shall gain what many men desire.'
The second, silver, which this promise carries:
'Who chooseth me shall get as much as he deserves.'
The third, dull lead, with warning all as blunt:
'Who chooseth me must give and hazard all he hath.'

Thus, the inscriptions found on each of the three caskets are meant to distinguish between Receptive and Expressive Types, and particularly Type 3 and Type 9, thus insuring that only a suitor who is Type 3 (Inward and Receptive) —more inclined to give than to get—will chose the

winning casket. The drawing of the lottery was designed by Portia's father to find her someone *whom she would rightly love*—i.e., someone who was of a Type 3 (Receptive), like Portia. If each suitor chooses the casket which represents his own mindset, then the gold casket would be chosen by someone whose is concerned with “what I can gain.” The silver casket would be chosen by someone bent on “what I can get.” The lead casket would be chosen by someone whose fundamental nature was inclined to “what I must give.”

Fundamental Differences Between Type 3 and Type 9

In order to get a general appreciation of how the Theory of Cognitive Types can be applied to the Authorship Question the reader need not fully comprehend the entire theory, and the specific qualities of all twelve Types—though such a study would prove invaluable to any personality theorist or psychologist. For purposes of simplicity, the reader need only grasp the basic difference between Type 3 (Mary Sidney) and Type 9 (which is the type of both William Shakspeare and Edward de Vere). Thus, our discussion will focus on these two Types, and the fundamental differences between them. This task is made more convenient in one respect, and more complex in another: The fact that Type 3 and Type 9 are opposites makes things simple (because their mode of operation is clearly distinct, especially when everything is “normal”) but more complex, since, a person, in times of crisis, can assume the behavior pattern of the Type which is opposite to his own. All said, with a basic understanding of these two Types (and the differences between them) the reader will have the tools necessary to make a preliminary examination of the main characters of *The Merchant of Venice*.

Our working hypothesis is that the Author of *The Merchant of Venice* is Type 3, and, accordingly, all the main characters will exhibit a fundamental Type 3 mode of thinking (and not a Type 9 nor any other Type). Of all the authorship candidates (whose Types are known) Mary Sidney is the only one who is Type 3. The other candidates are: Type 9 (William Shakspeare / Edward de Vere), Type 6 (Francis Bacon), Type 2 (Roger Manners), Type 11 (Henry Neville), and Type 7 (Christopher Marlowe). The Types of Robert Sackville and William Stanley are unknown and we can neither confirm nor negate them through this method. In addition, we cannot rule out the possibility that the Author may have received help from others (of the same or of a different Type); even so, the imprint of the primary Author of the work, the one who put final shape upon the main characters, would be discernable.

Difference in terms of Value and Mode of Focus

Type 3 and Type 9 structure their thinking, and approach the world, in different, and somewhat opposite ways. The first major difference is in their mode of focus (i.e., what they value and therefore what they focus upon). A Type 3 person assigns great value to a single object, the brightest and most attention-getting object in his inward field of awareness and then he directs all of his attention toward that one object (often to the exclusion of all other objects in his field of awareness). Type 3 is ‘inward-directed’ which means that his central nexus of focus is internal—on the emotions, memories, and I-related thoughts, and not on outer objects or abstract thoughts. (Type 3’s focus on outer objects is only to the extent that that outer object informs and supports his primary inner object.) Being focused on one emotion or feeling (to the exclusion of all others) enables a Type 3 person to access a certain depth of feelings and to powerfully channel deep emotionality (both positive or negative); the exclusive focus of Type 3 often leads to his ‘losing himself’ in the object of his affection.

The Type 3 focus and way of thinking is somewhat opposite in nature to that of Type 9. Type 9 naturally assigns value to the overall field or context in which many objects appear (with *equal value* assigned to every object) rather than assigning great value to any one object, and

allowing that one object to stand out or dominate his field of awareness (and be more attention-getting than the overall constellation of objects). Type 9 values the overall sense of the object-field, and the related order between objects—and to preserve this overall sense, to keep this balance amongst the field of objects, he never places too much value on any one object (which would give that one object attention-getting power over the whole field); and, if any one object commands too much value, and draws too much attention—and thereby disrupts the evenness of the overall field—he will attempt to “push it down,” “put it in its place,” to bring it into line, and at an equal par, with all the other objects. (And this is done as part of Type 9’s natural mode of operation. As with every Type, he does not think about it nor is he even aware of doing it; he acts in accord with his Type as part of his inborn, subconscious patterning.) Thus, by Type 9’s equal assignment of value to *every* object (or person, or thought, or emotion) in his field, nothing in particular stands out, and nothing is able to elicit too great an emotional response. Everything remains even-keeled and in its predictable place. This makes for a certain lack of emotional involvement (with any one object) but allows for a greater efficiency and consideration of all parts, and how they relate.

While Type 3 is involved with, and emotionally invested in, one particular object (to the exclusion of all others), Type 9 avoids any amplified focus on one object; its concern, or focus, is on all objects being of equal value such that they can work together in forming an integrated whole, whereby the functional process or *relationship of every object to the whole* is preserved. And if one object stands out too strongly (which disrupts the overall evenness and functionality of the whole) Type 9 will ‘act upon’ that object, trying to keep in place, so as to preserve the order and overall evenness of the field. Part of the way Type 9 tries to keep everything at an equal value is to ‘place’ or position every object in a particular place or order within the overall field.

Type 3 is *Receptive* in that it responds to the most important object by focusing upon it, and aligning itself with it, but does nothing to actively change the object; Type 9 is *Expressive* in that it ‘acts upon’ objects, and directs them in accordance with its will, thereby changing the position and value of every object in its field—especially ‘acting upon’ any object which is too bright and attention-getting. Thus, Type 3’s singular focus on one object further increases the importance of that one object; Type 9’s focus on the field requires the taking of an action to decrease the importance of any object which is too bright and attention-getting.

Discrimination

Type 3, Type 7, Type 11

Type 3: Discrimination + Inner Focus

Type 7: Discrimination + Outer Focus

Type 11: Discrimination + Bi-Directional Focus

Type 3, Type 7, and Type 11, share a common modality in that all three types function are Discrimination; all have the cognitive style of focusing on the single brightest, most attention-getting object in their field of awareness. Type 3 focuses on the brightest inner object (an emotion, personal thought, or memory); Type 7 focuses on the brightest outer object (a person, a particular attribute, or a physical object); and Type 11, alternatives its focus between an inner and outer objects. Type 3’s focus is *inward-directed* which means that its nexus of focus is naturally more inwardly-inclined than outwardly-inclined (though all types are able to focus both inwardly and outwardly). Type 3 will focus outwardly to the extent that that outer object informs and supports his central inner focus.

In Chinese medicine they say that “blood follows *chi* (life-force)”; likewise, the attention or focus follows what one values. The geometry of an inward-directed Type is such that it comes to place more value and importance on the emotions—how one feels about a person or an object—than on the person or outer object which elicits that emotion. It is not that an inward Type is not aware of the outer, only that he places *more value* on the inner and so his attention naturally gravitates inward. Whenever there is need to direct one’s focus outwardly (such as in the case of a physical threat) then, even for an inward Type, greater value is placed on the outer focus, and all one’s attention will shift outwardly. However, when the threat passes, when the person is no longer prompted by conditions to focus outwardly, and in his normal mode, his focus will naturally gravitate inwardly. An outward-directed person will naturally place more value on outer objects (and abstract thoughts) and less value on his emotions, feelings, and memories; thus, his attention will naturally incline toward outer objects, things, and abstract thoughts, because this is what he most values.

All Types focus outwardly and inwardly; an outward type is more attuned to the outer focus (and places more value on it) while the inner type is more attuned to an inner focus. For instance, Type 3 may focus outwardly upon an outer object (or person) —but the true value placed on that outer object (or person) is determined by the extent to which he/she/it informs and supports his inner, emotional world. We see evidence of this in Portia: she never indulges in (or focuses on) Bassanio’s physical appearance, attributes, or abilities—or anything about *him* for that matter—she places total value upon the *feelings* that are associated with Bassanio—feelings which are often incongruous with the outer person of Bassanio. Bassanio, it seems, is somewhat incidental to Portia’s love for him; we are never given reason as to why she has fallen in love with him—and we are never given a reason because the character of Portia does not seek to know a reason. All she knows is that she loves Bassanio, and satisfying that love is far more valuable to her than finding a reason for that love.

Type 7 (which also focuses on the brightest object in its field) has a focus which is *outward-directed*. It places great value on the physical qualities and attributes of its most important outer object (and less on his emotional response to that object). Such a person may be focused on the physical sensation of pleasure or the actual beauty of its object of affection, rather than on the emotionality that that outer object elicits. Such a type may fall in love with someone—or rather the idea of someone—because they display all the right and ‘lovable’ outer characteristics. This outer-valuing may belie (or override) the person’s actual lack of feelings for the person. Their keyword would be, “I should.” (Type 3 is opposite to this: so involved with her own feelings of love, that they often overlook the less than desirable qualities of her object of affection). Christopher Marlowe was Type 7 and an analysis of main characters of his plays would reveal the cognitive style of placing great value upon one object, though the focus would be more outward, or physically-oriented, than inward, or emotionally-oriented. An analysis of the main characters in the plays of Thomas Kyd or Frederic Schiller—both of whom are Type 3—would reveal the same cognitive style and Type as the main characters found in the plays attributed to Shakespeare.

Will

Type 1, Type 5, Type 9

Just as Type 3 shares an affinity with other Types of the Discrimination modality (where each Type focuses on the brightest, most attention-getting object), Type 9 shares an affinity with

other Types of the Will modality.

Type 1: Will + Inner Focus

Type 5: Will + Outer Focus

Type 9: Will + Bi-Directional Focus

Type 1, Type 5, and Type 9 are all based on *Will*, where each Type has the cognitive style of keeping all objects in its field of awareness at an even-keel, at equal value, with all objects placed in accord with the whole field of objects. Type 1 keeps in place, and at even keel, all the inner objects (his emotions, personal thoughts, and memories) such that no one object disrupts the even functioning of the whole. Type 5 is focused on keeping an even-keel and maintaining a predictable (and reliable) ordering of outer objects in his field, which includes things, people, plans, etc. This Type looks for that which is reliable and predictable, and in accord with the way it has ordered things. Oftentimes the ordering of things (and people) is more important than the things (and people) themselves. Type 9, alternatives its focus between the ordering of inner and outer objects.

Difference Between Type 3 and Type 9 In terms of Focal Direction

Inward vs Bi-Directional

The primary direction of focus for Type 3 is inward—toward his own emotions, feelings, memories, and personal thoughts. This singular focus on the most important emotion, feeling, memory, or personal thought, over time, *further increases the value and intensity of that one inner object* and thus inclines Type 3 toward greater depths of emotionality than most other Types. At the same time, this over-emotionality (which comes from placing a disproportionate value on one feeling or emotion) often renders this Type impractical, ineffectual, and unable to ‘get things done.’ This singular, inner focus of Type 3 is often blind-sighting and does not enable this Type to consider (and place importance upon) all the factors or facets of a plan. (This is like a chess player whose primary focus is on the Queen and, therefore, is unable to fully consider the function and “positioning” of the minor pieces. Such a stance would make for this player being a quick checkmated).

Type 9, on the other hand, whose focus is both inward and outward, and who does not let any one object (or emotion) in his field override his attention (or throw him off-balance emotionally) is likely to ‘keep at bay’ any overpowering emotionality, and thus be in a position to consider all factors of a plan with a cool even-mindedness. Thus, by virtue of this even assignment of value to every object, Type 9 is highly efficient, organized, and able to get things done. In any plan of action, Type 9 considers all factors and determines how they relate to each other, whereas Type 3 is often too focused on one object (and thereby fails to consider how all the pieces of a plan might go together).

This inward modality of Type 3 gives him a good sense of knowing what he wants, and how he feels, but it does not really afford him the ability (or the wherewithal) to obtain his wishes or to fully enact a course of action which will produce the results he wants. Moreover, it is not so much that Type 3 cannot do what it takes to get what he wants—he simply does not know what to do. Type 9 is the opposite: he is not inclined to deep emotional introspection, he has no

certainty about what he wants (nor is he often clear about what he wants before beginning a task) but he knows how to do, how to get things done, how to act effectively. Thus Type 9 usually discovers what he wants in the process of doing—and one of the things that Type 9 wants (and enjoys) is doing, is acting upon the physical world.

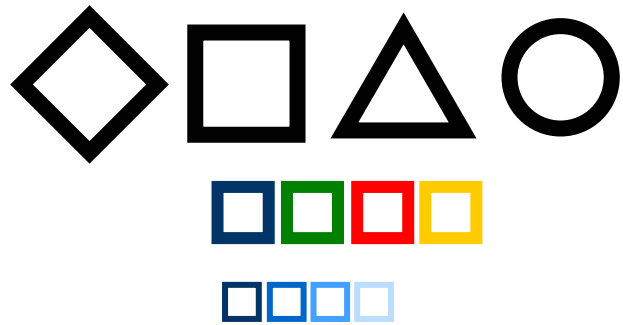
[See Note 2: *Direction of Focus in other Types; Difference between males and females*]

One point to bear in mind when discussing inward-focus, and particularly Type 3, is that everyone of this Type is naturally inclined to focus within (on feelings, emotions, memories, and personal thoughts) but the particular inner objects a person of this Type actually focusing on can be quite different. The inner terrain or patterning of one's emotions can differ markedly amongst people. Just as there is a Type or matrix which patterns the way a person thinks (in terms of his intellect or conscious mind) there is also a Type or matrix which patterns one's emotional mind. For the sake of simplicity, we are only discussing the human psyche in terms of the 12 Cognitive Types (which apply to the intellect); we are not considering the various sub-types within each Type—which are the sub-types pertaining to the structure of one's emotional mind—nor the way that one's Type and sub-type interact. Simply put, one's Cognitive Type determines the structure of a person's intellect, and determines the style or pattern of his thoughts (but it does not determine a person's thoughts or actions); the sub-type, gives structure to a person's inner world (his emotions and memories—and the way that his emotions are 'stacked' in the memory, and then retrieved).

To give a rough example of the interaction, and mutual dependence between one's Type (governing one's intellect) and one's sub-type (governing one's emotional body) we can use the example of the way books are stacked in a library: a Type may go into the library wanting to find a book. (A Type 3 might want to find one book, and focus on that book exclusively, which another Type might want to find several books, all related to a particular field). Now, the way that the books are stacked in the library determines, to some extent, the books that the person is able to get access to. For instance, the books may be stacked according to their size, or the color of their cover, (and this would not be a very effective system). The books might be stacked according to the name of the author or the name of the book—which might be good for someone looking for a particular book (but not for someone interested in a general field). The books might be stacked according to subject matter—which would be good for someone interested in finding books in a general field.

For every cognitive Type, there are 12 possible sub-types, which structure the emotional body, and which represent the way that thoughts and emotions are stacked in (and retrieved from) one's memory. This combination of one of twelve Cognitive Types (which gives shape to the intellect) with one sub-type (which gives shape to the emotional body and memory) makes for a possibility of 144 different combinations. For every sub-type, there are twelve possible sub-sub-types which gives structure to an even is a deeper level of the psyche (known as the 'causal body'). (When a person reverts to instinctual and automatic action, which is not cognitive or emotional—but more akin to a reptilian response—the 'shape' of that response is in accord with his sub-sub-type). In sum, the Cognitive Type provides a structure for the mind and the functioning of the physical body: the sub-type provides a structure for the emotions and the 'emotional body' (or 'subtle body'); the sub-sub-type provides a structure for the 'casual body' (which relates to instinctual action).

The difference Types, sub-types, and sub-sub-types can be illustrated geometrically. We can look at one's Cognitive Type as one of 12 geometric shapes, such as a square, diamond, circle, etc. This shape can be one of twelve different colors (representing sub-types), such as red, blue, green, etc; and within every colored square, there can be 12 different shades (representing sub-sub-types).



Difference Between Type 3 and Type 9 In terms of Expressive and Receptive

One fundamental difference between Type 3 and Type 9 is that Type 3 fundamental mode is somewhat passive or “receptive” (where it responds and works around things) while Type 9 functions in a more willful or “expressive” mode (where it *acts upon* things and imposes its will upon things). Thus, Type 9, in its attempt to maintain evenness and order, will act upon any object that tends to (or threatens to) stick out—be it an internal object (such as an emotion that is too strong) or an external object. Type 3, being more receptive, will identify with one object, and allow itself to be taken over by that object (particularly a deep feeling) but it will not try to change that feeling. Rather than acting upon the objects in his field (like Type 9), if Type 3 wants to change the situation his primary recourse is to retreat, to withdraw, to find something new to focus on, rather than to try and act upon and change that object. Keep in mind these modalities represent tendencies: Type 3 should not be seen as being passive, but more adaptable and “able to working around” things than Type 9.

Type 3, being receptive (but not overtly passive) may employ a strategy of coercion or manipulation (which might include scheming) as opposed to a more direct, frontal, or confrontational approach which is more typical of Type 9. When Type 3 is confronted by something, rather than engaging in a direct confrontation or frontal assault, it would tend to act through circuitous means and rely upon covertness, withdrawal, misdirection, etc. Thus, in Type 3 we might see a cognitive pattern involving cleverness, stratagem, cajoling, disguise, spying, manipulation—and in some cases overt deception. Saying that Type 3 does not *act upon* things does not mean that it does not act but that its primary mode of action is inward-oriented.

Type 9, being more blunt, more direct, more ingenuous, and less introspective than Type 3—yet highly efficient and practical—often thinks in terms of a simple, sustained, plodding, straight-forward approach. Type 9 is inclined to a direct frontal approach, to the use of power (over others)—and in severe cases, to brutality and oppression. An example of this comes from my wrestling days: there was one wrestler on my team who relied upon mis-direction and tactics to gain an advantage over his opponent—and his opponents were never sure of which move he was going to make. There was another wrestler (myself) who relied largely upon his strength and his overall ability; every opponent knew what move he was going to make—because he used the same basic moves every time—but (being that he was so good) no one could stop him.

The conversion of Duke Frederick by a hermit [in *As You Like It*] instead of his being overthrown and killed, is a characteristically Shakespearean softening touch. Shakespeare's added characters are virtually all foils to the conventional pastoral vision he found in his source." (David Bevington, Swan, 116)

In sum, the major differences between Type 3 and Type 9 are as follows:

- a) Type 3 values (and is focused upon) one primary object: Type 9 values the field of objects and tries to keep every object at even importance and order;
- b) Type 3 is focused inwardly (on emotions, feelings, memories, and personal thoughts); Type 9 is focused both inwardly and outwardly;
- c) Type 3 is receptive and generally works around; Type 9 is expressive and generally acts upon.

Determining one's Type
Types are Inborn

The theory of Cognitive Types (or “Character Types”)—as put forth by Alvaro Lopez-Watermann—is similar to other personality typing systems in that all attempt to classify human personality and cognition into ontologically distinct categories. However, Lopez-Watermann’s theory departs from the standard psychological paradigm in its tenet that one’s Type is *inborn*—it is determined in accordance with the date of one’s birth (and not through some psychological test). And although the theory of Types has no direct relation to the astrological signs or its symbolism there seems to be a direct correspondence between the way a person’s Sun Sign is determined and the way his Type is determined. (This one similarity might incline a person to think that the theory of Types is some form of astrology or determinism—which it is not!)

A person’s Type can be determined by knowing the date of his birth. Thus, a person born under the sign of Virgo (in accordance with the Tropical Zodiac), would be Type 1; a person born under Libra would be Type 2; Scorpio would be Type 3, etc. Taurus would be Type 9. That is extent of the similarity between the theory of Types and astrology. However, this one similarity is fortuitous because it enables us to determine the Types of all the major authorship candidates by knowing their date of birth.

England did not adopt the present-day Gregorian Calendar until 1752 and was using the Julian Calendar up until that time. Thus, William Shakspere of Stratford, who we born around April 23, 1564 (according the Julian Calendar) would have been born on May 3, 1564 (according to the Gregorian Calendar); Mary Sidney, who was born on October 27, 1561 (Julian) would have been born on November 6, 1561 (Gregorian).

Types of the Major Authorship Candidates

	Date of Birth, Gregorian	
Mary Sidney, Countess of Pembroke (1561-1621)	Type 3	(6 November 1561)
William Herbert	Type 8	
Mary Sidney Wroth	Type 3	
William Shakspere of Stratford (1564-1616)	Type 9	(3 May 1564)
Edward de Vere, 17th Earl of Oxford (1550-1604)	Type 9	(22 April 1550)
Francis Bacon (1561-1626)	Type 6	(1 February 1561)
Roger Manners, Fifth Earl of Rutland (1576-1612)	Type 2	(16 Oct 1576)
Elizabeth Sidney, Countess of Rutland	Type 4	
Christopher Marlowe (1564 -1593)	Type 7	(2 March 1564)
Henry Neville (c.1562 - 1615)	Type 11?	(6 June 1564)
Robert Sackville, 2nd Earl of Dorset (1561 - 1609)	Unknown	
William Stanley, Sixth Earl of Derby (1561-1642)	Unknown	

*A New Approach to the Authorship Question
Based upon the Theory of Cognitive Types*

The Theory of Types holds that a person's inborn Type is displayed in the way he/she thinks and expresses his/her thoughts in writing. Thus, in the case where an author is unknown his Type (but not his identity) can often be determined by a cognitive analysis of his written works.

In this inquiry we will analyze the main characters of *The Merchant of Venice*, in terms of Types, in order to discover their thinking pattern or Type. Accordingly, by knowing the Type of the main characters—all of which will be the same—we will be able to determine the Type of the play's Author, because the Author can only produce characters of a Type that are the same as his/her own. (Recall that every Type can display its own characteristics and that of the Type which is its opposite; thus, all characters produced by a Type 3 author would display a Type 3 mode during normal activity and be able to display a Type 9 mode during times of crisis.) Our working hypothesis is that *all* the main characters of *The Merchant of Venice* (and all the Shakespearean plays) are Type 3 and will exhibit a Type 3 pattern of thinking—which is a Type 3 pattern in a normal mode and something resembling Type 9 in response to crisis or discomfort (or when it becomes clear that the Type 3 mode of thinking is just not working in a given situation).

This analysis is based upon the assumption that Mary Sidney, Type 3, is the primary Author of the play. One who assumes that William Shakspeare of Stratford was the Author, would hypothesize that the play was written by a Type 9, and he would base his arguments on trying to prove that hypothesis; the same would apply for Edward de Vere, who is Type 9. (Given that Shakspeare and de Vere have the same Type, this mode of analysis would have no interest for Oxfordians and could not make any appreciable distinction between Shakspeare and Oxford.)

A Note on the Text (The Merchant of Venice)

The quarto edition of *The Merchant of Venice* is very "clean" which means that the text was not significantly altered (by a third party); it appears to be very close to what the Author actually intended. Most of the slight "additions" which appear to have been inserted into the text (perhaps to make it more suitable for public showing) relate to Jewish slurs. These additions are easy to recognize since they always seem to be appended at the end of an otherwise completed scene and often come as *non sequiturs*, unrelated to the text upon which they hang. In addition, they are clearly the work of an inferior hand.

To appreciate this analysis one should engage in a rudimentary study of *The Merchant of Venice*. The editions put out by Oxford (ed. Halio) and Cambridge (ed. Mahood) offer a good treatment of the original text.

(One oddity of the *The Merchant of Venice* is that three similar characters all have similar names. Though this anomaly is irrelevant to our discussion on Cognitive Types I have taken the liberty of offering my theory on how this came about. See Note 4.)

The Main Characters

Type 3: Focus on the single-most valuable object

The cognitive approach of Type 3 is to determine the one, primary inner object (a memory, emotion, or personal thought) which is of the greatest value and then to focus on that one object to the virtual exclusion of all other thoughts. With such an intense, singular, inward focus, that one, inner object (over time) begins to increase in value while all other objects (both inner and outer) slowly recede in value.

In distinction to this cognitive style, Type 9 focuses on the general field of objects and does not allow the value of any one object to become too great; this Type (consciously or unconsciously) tries to keep every object in check, and in its place, and tends to suppress the any object which becomes too important or commands too much attention. Type 9 wants all things in its field of awareness to be on equal par or value. As Type 9 is bi-directional (alternating its focus between an inward and outward focus) it tends to “keep in check” inward objects (its feelings and emotions) as well as outward objects (including things and other people).

Using the analogy of a choir (an image also used by Lorenzo in Act 5) Type 9 would delight in the one, harmonic voice—and delight in how well the many voices of the choir functioned together in an integral whole. Its natural tendency would be to suppress or ‘modulate’ any one voice that was louder than the rest, that stood out and drew too much attention to itself (and thereby disrupt the overall ‘sound’ or harmony of the choir). Type 3, on the other hand, would try to bring out one lead voice, and focus on that, and to have all the other voices act as ‘background singers’ to support and enhance that one lead voice—but not, in any way, to diminish or interfere with it.

ANTONIO

The focal mode of Type 3—which is its tendency to focus on the single-most important inner object, to the exclusion of all others—can easily morph into an obsession. The intense focus on a single prominent emotion disposes this type to a greater idealization and a less reality-based assessment of its primary object of interest. This extreme focus on one object is what we see in Antonio (and all the other main characters). With Type 3 the primary focus is inward—which does not mean that there is no outward focus, only that the primary nexus of one’s focus is toward one’s feelings or emotions (or memories). Value is placed on both the inner and outer objects (to the extent that they support and enable one’s primary inward object) but the primary value is inward. Thus, Antonio’s singular focus on Bassanio is not on Bassanio, per se, but more on Antonio’s *feelings* for Bassanio, and Antonio’s emotional idealization of Antonio. (It could also be based on some long-cherished memory he has of Bassanio). This intense inner focus and attunement of Type 3 often creates a situation where his inner feelings become out-of-sorts, or disproportional to, the outer reality to which they seemingly correspond. Thus, in the case of Antonio, we are not entirely clear why he has such intense feelings for Bassanio nor does Bassanio show us anything that would warrant such singular and unflinching affection from Antonio. (To the contrary, Bassanio seems to abuse Antonio’s generosity by constantly borrowing funds from him, wasting away the money, and never paying him back. For reasons

not entirely clear (or rational) Antonio's entire world revolves around the lesser character of Bassanio; he is the singular object of Antonio's focus and love. Antonio's total and disproportional focus upon Bassanio is made clear at the onset of play when Antonio is all too ready and willing to help Bassanio at the slightest prompting. (As is typical of most Receptive Types, Antonio wants to give Bassanio everything he needs without Bassanio having to even ask for it). When Bassanio comes to borrow money, once again, Antonio says:

I pray you good Bassanio . . .
My purse, my person, my extremest means,
Lie unlocked to your occasions [whatever you may need]. [1.1.135-139]

Thus, without hesitation, Antonio is willing to give everything to Bassanio even without knowing for what purpose Bassanio needs the money—and, as it turns out, he helps Bassanio in a way that puts Antonio at great risk. (He is so focused on helping Bassanio that he fails to consider the actual risks of his ventures). In the past, Bassanio has often borrowed money from Antonio—in order to show a more 'swelling port' and live high on the hog—and Bassanio never paid back any portion of the sums borrowed from Antonio (nor any of his other debts). However, Antonio—totally focused on his affection for Bassanio—skips over all of those bothersome details and, blinded by his own emotions, is again willing to loan Bassanio money, to the utmost. Antonio offers the caveat that he will loan Bassanio the money for any purpose he likes, so long as it “stand, as you yourself do | Within the eye of honor.” However, Antonio is so eager to help Bassanio that he never bothers to hear the details of Bassanio's plan, nor make any assessment about its honor. As it turns out, Bassanio's plan did not stand in the eye of honor—it was a risky and brash undertaking. (In accordance with one theory, the venture was not based on pure chance, and an equal drawing of the lottery; Bassanio had some indication that he would receive help in the lottery, if he were able to win Portia's love).

Antonio's singular (and somewhat out-of-sorts) affection is again made clear when he tells Bassanio that the mere hint of any question on Bassanio's part (about Antonio's willingness to help him to the utmost) would be more hurtful (to Antonio) than the loss of all his wealth:

You know me well, and herein spend [waste] but time
To wind about my love with circumstance [to approach me in such a circuitous way— which you need not do, since I am willing to help you at your slightest request].
And, out of doubt [And there is no doubt that] you do me now more wrong [do me more harm, in the sense of being hurtful to my feelings]
In making question of my uttermost [in questioning, or having any doubt, about my willingness to help you to my utmost]
Than if you had made waste of all I have. [1.1. 153-56]

Antonio's extreme focus on Bassanio is further evidenced when Antonio's own life and welfare become secondary to his emotional concerns for Bassanio—even when facing the likely prospect of death, Antonio's only concern is that Bassanio come and see him before he dies.

Well, jailor, on. [I] Pray Bassanio come
To see me pay his debt, and then I care not [if I die]. [3.3.35-36]

An important point to bear in mind about this singular, inward focus of Type3 is that it often

blind-sights a person because—so enthralled with but one object—he fails to consider all the factors. His plans are often impractical and plagued by unaccounted-for obstacles.

By all accounts, Antonio is a competent merchant, but when it comes to his total focus on Bassanio—and the emotional imbalance this creates—his methods become faulty and impractical; he is not able to properly gauge the risks involved. The height of this impracticality comes when he puts his life in jeopardy to help Bassanio secure some money—enabling him (Bassanio) to carry out a scheme which is risky and ill-conceived at best. This emotional imbalance causes Antonio to act without proper consideration and to miscalculate the true risks of his ventures. When Bassanio suggests that Antonio's risk is too great, Antonio—whose chief concern is Bassanio—assures Bassanio that there is no risk in signing the bond (when, in truth, there is a great risk). Even the cool-headed Shylock—when asked to loan Antonio the money—is quite familiar with all the risks that Antonio's ventures present, and he is keen to list every one of them.

Later in the play, when Bassanio is about to set sail for Belmont, he is again concerned about Antonio, and the fact that Antonio's life is in jeopardy. Antonio, whose total focus is on his feelings for Bassanio—even to his own detriment—tells Bassanio not to worry about the bond (and the fact that Antonio's life is in danger) but rather to put his entire focus on courtship. (Antonio's telling Bassanio to wholly focus on courtship, and ignore Antonio's perilous situation, is Antonio telling Bassanio to be a Type 3). Here Antonio is projecting his cognitive values upon Bassanio—and telling Bassanio to think and act in a way which Antonio believes will best serve Bassanio. Antonio tells Bassanio to keep his focus on one thing only—"courtship and the fair ostents of love."

Salarino describes Bassanio's departure to Salanio:

I saw Antonio and Bassanio part:

Bassanio told him he would make some speed

Of his return [so that he would return from Belmont and pay off Shylock's bond before it expired—and so save Antonio's life]. **He** [Antonio] **answered, 'Do not [do] so;**

Slubber [Hurry] **not business** [i.e., courtship, the task at hand] **for my sake, Bassanio,**

But stay the very riping [ripening] **of the time** [but stay as long as is necessary for your love to bloom naturally—let it ripen like a fruit, which requires time; do not rush anything on my account].

As for the Jew's bond which he hath of me,

Let it not enter in your mind of love:

Be merry, and employ your chiefest thoughts [i.e., your entire focus]

To courtship and such fair ostents [displays] **of love**

As shall conveniently [beneficially / with ease] **become you** [come to you] **there.'** [2.8.36-45]

SHYLOCK

If the author of a play is Type 3 we would expect to see this same Type in *all* of the main characters—even in the case where the main characters have completely different motivations,

backgrounds, education levels, and behavioral styles. It is the cognitive pattern or geometry of one's thoughts (and actions), that remains the same in all characters—not the content of their thoughts. Thus, with a Type 3 author, all the main characters would have the same style of focus, where they are intently focused on one inner object (emotion), though there is no way to determine what that object of focus will be.

The villain—or the character who is at odds with the main characters—will have the same Type as that of the author (and the main characters) but will more often embody behavioral characteristics of the that are of a low resonance or of the opposite Type. (Recall, that every person has access to two Types: that of his natural Type and that of the Type which is opposite to his own. So, both heroes and villains, depending on the circumstances, would display behavioral patterns consisting of both Types—that of the Author's natural Type and that of his/her opposite. When creating a villain, the author might (in order to create some type of tension) invoke behavioral patterns more aligned with his opposite Type than his natural Type.

Thus, in a play written by a Type 3 author, we would expect to see behavior resembling Type 9 in several situations: First, when a main character reaches an impasse (or a high level of discomfort) or when he realizes that his normal mode of thinking and acting (Type3) is not bringing him the results he desires and, therefore—wanting to be bring about a more positive result—he might attempt to shift his thinking and acting in alignment with the opposite modality. Second, when a character is bragging about some quality or admiring some quality in another. In this situation we are likely to see him brag about qualities which are of those of his opposite Type, as these represent qualities which do not come naturally to him, qualities that he has to cultivate through effort. Third, we are likely to see actions which are of the opposite Type in the behavior of the play's villain and in minor characters who oppose, or attempt to show an alternative view to, the main character.

In all cases, when adopting the opposite Type, a person thoughts and actions will always *resemble* or *mimic* what he imagines to be this opposite Type behavior—but he will never truly embody, or “enter the spirit” of his opposite Type.

Thus we see that Shylock (though a Type 3) often displays the outward behavior of a Type 9—such as efficiency, thrift, ability to get things done, business sense, know-how, attention to every part of a plan, ability to acquire great wealth—as well as stubbornness and rigidity. However, he seems to be very proud of the Type 9 abilities he has worked for, which suggests an underlying Type 3 modality. For example, Shylock seems to possess a straight-forward and matter-of-fact manner, being very adept at dealing with money (Type 9) but we find his approach is often circuitous and deceitful—which is evidenced by the way he secures the bond from Antonio, and perhaps many others (which is a Type 3 way of acting). His intense focus on Antonio—so much so that it undermines his efficient business—also indicates a Type 3 approach.

Even though many of Shylock's behavior patterns resemble Type 9 he is, at heart, a Type 3. Keeping this in mind, let us look more carefully at how Type 3 reveals itself in this conflicted character. Foremost, a Type 3 pattern of thinking is seen in Shylock by his total focus on money and profit (and Antonio) —and yet his focus on money is made at the expense of his daughter, Jessica, whom he values as a secondary object in his field of awareness. Bear in mind that Shylock's focus on money is underlaid by his primary *inner focus*, on his deep sense of powerlessness; thus it is this feeling which prompts Shylock to obtain more and more outer

wealth, which he equates with power. Shylock has been made to feel powerless both by the Christian culture in which he lives and especially by Antonio who, with a sense of entitlement and impunity, spits upon Shylock and calls him a 'dog.' When Shylock learns about Jessica's flight, his first stated concern is over the loss of his money, and the way his hard-earned money has been so frivolously wasted (but deeper is his feeling of loss and betrayal). He even goes so far as to wish his daughter dead at his feet, not realizing that his total-focus on money had already 'deadened' her, or made her dead—in that she is less valued (or at least she feels that way) than Shylock's pursuit of money (which is based on his need to overcome his own sense of powerlessness).

Shylock is essentially a Type 3 though his way of being has become somewhat "jaded" and has fallen into a resistant Type 9 style—and any time a person is crystallized in the qualities of the Type that is opposite to his own, it usually represents a flawed character, someone who is essentially displaced from his own nature, someone who is acting in a way that he feels will be effective, but never feels quite natural.

In Shylock we see 'switches' or reversals in his mode of thinking and acting—and all these switches, as expected, take place in response to a crisis or impasse. For instance, when Shylock's fatherhood is defeated—which first takes place when his own daughter abandons him—he reverts powerfully to his emotions. He may feel that his intense outer focus, on duty, on his Jewish identity (and the powerlessness that goes with it), and his desire to make money, has driven away his daughter. Thus, his Type 9 actions did not work and now he powerfully reverts to his Type 3 feelings. He tells Tubal that he never felt the curse of his nation until now—the curse of his nation is now *personally* felt by Shylock. Before it was just part of his identity but not something he so deeply felt. Very quickly, however, we see that inner focus shifts from a vulnerable sadness to a powerful, righteous anger. To avoid this intense pain, Shylock immediately shifts the nexus of his focus from *feelings* related to the loss of his daughter to *feelings* about Antonio, and his bond, even though Antonio had nothing to do with his daughter's flight. We can see this abrupt change in the object of Shylock's focus—at every mere suggestion by Tubal—from sadness over the loss of his daughter, to hatred (and revenge) with respect to Antonio, and then to joy when hearing about Antonio's losses.

We see in Shylock Type 3's *first* response to crisis—which is to retain one's Type 3 identity, and singular focus, but change the object of focus. Hence, in an attempt to relieve his discomfort Shylock keeps changing his object of focus. Shylock's change of focus from sadness to anger to joy does not represent a change in Type, but a change in one's primary object of focus. At some point, to avoid the discomfort of these intense feelings, Shylock reverts to a Type 9, matter-of-factness—void of all emotional involvement. He attends to the task of collecting his bond. Even in the court scene he retains this Type 9 matter-of-factness and aloofness even when discussing his hatred for Antonio. During this period of crisis, and as a way to defend against overwhelming (and disempowering) emotions, Shylock staunchly holds to a Type 9 pattern of thinking and acting, characterized by a frontal show of force and a total inflexibility—both of which lead to his eventual undoing.

Shylock, so displaced from his own emotional center, never comes to admit or acknowledge that his daughter's flight was due to himself, and his impoverished relationship with her, and not related to Antonio or any outside power.

As mentioned, Shylock is attempting to appease his emotional pain; the strategies he

employs is to first try and shift the object of his focus and then to try and adopt the thinking and acting pattern of his opposite Type. Thus, the shift of Shylock's emotional focus from Jessica to Antonio is the method Shylock employs to try and appease his deeply uncomfortable feeling of sadness and his sense of loss (which he never felt before). Shylock appeases his deep sense of sadness by displacing it with a more powerful feeling of hatred. It is often thought that Shylock wants revenge—but he clearly wants something *more than* revenge. For revenge entails a retribution that is equal to the offense: Shylock, however, wants to exact something wholly out of proportion with, and much greater than, any offense committed by Antonio. (He claims that Antonio thwarted him a thousand times, yet he, Shylock, is still a very wealthy man). Thus, Shylock does not want revenge, per se, he wants to express his hatred and power; he wants to kill Antonio outright. Thus, Shylock's course of action has little to do with Antonio and everything to do with Shylock's own imbalanced emotional state—and this over-emotionality, which alienates Shylock from his outer reality and sense of perspective, brings about his own downfall.

When Shylock shifts his focus to the singular emotion of hatred no amount of reason, status, money, or spiritual appeal can alter him from this course. It is this total (and blinding) focus upon one's emotional state—so common with Type 3—that causes them to misjudge circumstances and not take everything into consideration. We see that both Shylock and Antonio are brought to harm by their focus on one overpowering emotion which forestalls them from placing enough importance on relevant circumstances. One may find it odd that Shylock, a man of immanent 'practicality,' is suddenly rendered incompetent and irrational by his single-minded, and disproportionate, hatred for Antonio. (Just as Antonio, a shrewd businessman, makes every mis-step when it comes to his feelings for Bassanio). Despite all reason, and all the promptings of the Duke—and even in the face of an offer of 9000 ducats (which would constitute a vast profit) —Shylock refuses to budge from his position. Thus, his unyielding course of action (and unswerving attachment to his emotional position—one which makes him immune to reason) delivers him to a brutal end: Shylock not only loses his opportunity to make a handsome profit (of 6000 ducats) and to leave the court in triumph (with his sense of power intact), he loses his principal (of 3000 ducats), half his wealth, and his own Jewishness (when he is forced to convert to Christianity).

PORTIA

Increasing her brightness

Type 3 focuses on the brightest, most-valued object in her inner field—and then bases the value of everything else (both inner and outer objects) in accordance with how it relates to (and supports) that one, most-valued object. When Portia wants to express an increase in her love for Bassanio, she does it in a Type 3 way—based upon increasing the value of one object, herself—and not in a Type 9 way (which would tend to keep every object in order and at an even emotional keel.) Portia, as a Type 3—who is focused on the brightest, most important object in her field—would express an increase in her affection, not by adding more, similarly-bright objects (as might a Type 9) but by increasing the intensity of the one, already-brightest, object, making it even brighter. Thus, her primary intent (and the way she expresses her affection) is to

increase her own brightness for Bassanio. (Likewise, anything that Bassanio does that increases Portia's brightness and central importance would be interpreted by Portia as Bassanio's show of affection).

Keep in mind that Type 3 is *inward-directed*; this means that although there is an outer focus (such as a focus upon another person) that other person's value is determined by the extent that they support the emotions of the subject. Thus, the primary value and focus for an inward-directed Type is on one's *feelings* for another person, and not on the other person, per se. We see this mode displayed in Portia: In none of her discourses—neither in 3.2 (when she so fully gives herself to Bassanio) nor in any other part of the play—does she focus on Bassanio, per se, or on his qualities or attributes. Her focus is on her own emotions. Thus, the way she thinks to express her love for Bassanio is not by talking about his virtues, or even about her feelings of love for him, but by telling him that she is ready to give herself to him, and that she only desires to increase her own brightness for him. We hear this in Portia's first words to Bassanio, after he wins her:

You see me, Lord Bassanio, where I stand,
Such as I am. Though for myself alone
I would not be ambitious in my wish
To wish myself much better [for myself], yet for you
I would be trebled twenty times myself, [to appear even more brightly in your eyes]
A thousand times more fair, ten thousand times more rich,
That only to stand high in your account
I might in virtues, beauties, livings [possessions], friends
Exceed account. [3.2.149-157]

A Type 9 would never make such an offer because such an offer would not be perceived as having any value or appeal. For Type 9 such an offer would not be seen as a meaningful expression of love (but perhaps a flailing sign of weakness or overweening emotionality). If one person (or feeling) is already too bright (and standing out too much) then taking pains to make that object even brighter would be impractical and disrupting to a Type 9; rather, Type 9 would take pains to bring that which is too bright in line with, and in balance with, everything else. A Type 9 would not express her love by an offer to become brighter, or greater (because they might sense that they are already too bright) but to become more universal, more accommodating, more providing, more evenly in line with everything else—and less noticeable or out-standing. The offer which a Type 9 believes most expresses love (and which they believe would be interpreted as an expression of love by another person) would be one where she offers to become (or to provide for, or to *do*) everything for her lover. Thus, a Type 9 might say: 'I will be your friend, your partner, your handmaid, your cook, your lover, your wife'; or 'I will take care of everything for you, I will provide you with everything—such that you will have no cares.' Such a Type 9 offer would usually involve *doing* something, providing some kind of action, rather than simply *being* something.

You may notice how the previous example of Type 9 offer—to do or become everything for another person—also incorporates an emotional 'governor' which serves to modulate or 'flatten out' anything that might be of too high an emotional value, thus keeping everything even-keeled. In this Type 9 offer to provide for everything we see that the role of 'lover' is grouped along

with 'friend' and 'cook.' Thus, by virtue of this similar grouping, the emotional value of 'lover' and 'wife' is toned down and rendered as being equal to the role of 'friend.' It does not take on more importance than any other role, as it should. The Type 3 approach is opposite to Type 9: in the Type 3 approach one role or emotion—that which already carries the highest emotional charge (such as wife or lover) —is given center stage and made much brighter than all the other roles. In this schema, with one role (such as wife) being dominant, it becomes the only role, and all the other possible roles are rendered subservient, meaningless, or irrelevant.

Surrender

Type 3 expresses love by her sense of surrender, by the total giving of herself to the single most important object (or emotion) in her field. Such surrender, however, is inward, primarily toward her feelings for another person, and not wholly related to the person who elicits those feelings. Type 3, foremost, surrenders to her own feeling of love; thus, the other person, the object of her affection, may come to feel 'out of the loop' or displaced with respect to those intense Type 3 feelings. The other person might not be able to see a clear connection between the other person's intense feeling of love and himself—because there is no direct connection. He may not know why, or find no reason as to why, this person (of Type 3) has such intense feelings for him, as those intense feelings do not seem to relate to anything he has done or elicited. Thus, the primary object of Type 3's love may wonder, "Why does she love me so? What have I done to prompt this love? She doesn't even know me." The Type 3 person would dismiss such a question, and dismiss anything related to finding a cause or reason. She might answer: "I love you—that is all you need to know."

For Type 9, the surrender that is typical of Type 3—and, in the case of Portia, surrender to someone who has not proven himself worthy of being surrendered to—would never be considered. Surrender to another person, foremost, gives that other person a great deal of control over the person who is doing the surrendering; for a Type 9, who strives to live in a well-placed and well-ordered (and controlled) world, such a surrender, and such a giving up of control, would disrupt the evenness and predictability that he endeavors to preserve.

The impracticality of Type 3—especially when it involves the emotions—is displayed in the immanently able and accomplished Portia who, in an instant, assumes the position of an "unlessoned girl." Why is Portia so willing to give herself to Bassanio? —and so much so that she is willing to become totally subservient, ready to be completely shaped and molded by her lord (who is lesser than her in every way)? What transports Portia, a woman of stature and nobility, into a giddy child?

By all reckoning, Portia exceeds Bassanio in all accounts—in schooling, virtue, wealth, culture, integrity, honesty, skill, etc. Thus, such a willing act of surrender is seemingly odd and misplaced—and makes no sense to an informed audience. (And we are never given a reason as to why Portia is so in love with Bassanio nor it is germane to the plot). However, for a Type 3, who is impelled by emotion more than anything else—and not so much by practicality—such a mismatching is quite possible, and is often the case. Here, in Portia, we see the 'hopeless and impractical idealization' so typical of Type 3—which often gives us the impression of someone who is in love with love (or the idea of being in love) and less so with the object of her love. (The object of her love is not as important as her feeling of love). Type 3, being *inward-*

directed, means that Portia is actually focused on the brightest, most intense emotion—an emotion *associated with or informed by* Bassanio—but not on Bassanio, per se. (The outer Bassanio, and the inner emotion, though related, remain distinct). Portia is, foremost, surrendering to her own feeling of love. Thus, for Type 3, this kind of blinded and impractical surrender to someone less-than-par is par for the course. The feeling of love is more important than the object of love (which, in some ways, is seen as a mere detail).

The inward-direction of Type 3 (combined with the tendency to be overtaken by a single, overwhelming emotion) inclines Type 3 to poor choices, to a mismatch between the inner and the outer, and to ‘falling in love’ with someone who is just not right for them—and, in the case of Portia, it is someone who is of a much lower class, education, integrity, culture, etc. (We may see a similar situation in Mary Sidney herself, whose lover was 10 years her younger and of lower social standing.) Type 3 is most concerned with the feeling of love; the object which elicits her love is somewhat ancillary to her main focus.

For Type 9, such an inner-outer mismatch—brought about by placing too much value on one emotion—would rarely, if ever, be seen. A Type 9 would not allow herself to feel such strong and dis-settling emotions toward one object, and be put in such a vulnerable position—especially if that object did not prove itself worthy of such affection.

Right after Bassanio wins Portia in the lottery, she expresses her total submission to Bassanio—which she is under no obligation to do.* Portia’s surrender is made even more apparent when she refers to herself in the third person:

But the full sum of me . . .
Is an unlessoned girl, unschooled, unpracticèd;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to your and yours
Is now converted. [3.2. 157-167]

*Note: Portia only surrenders herself once; after Bassanio proves himself to be an unworthy and an unreliable object of love she does not surrender herself again. After Bassanio fails her test—and gives away her ring, which he promised to keep until his death—she is much more suspect and reserved in her giving of herself. At the end of the play she does not assume the stance of a pliable schoolgirl—as she did when she first willingly ‘gave herself’ to Bassanio—but maintains a position of control, superiority, and “one-upmanship.” To protect herself, she adopts a Type 9 stance and makes Bassanio surrender to her!)

Trust and Vulnerability

Type 3’s total focus on, and submission to, one object puts this Type in a risky and vulnerable position—and she is keenly aware of this feeling of vulnerability. This is the

vulnerability which comes about when a person “puts all her eggs in one basket.” With such an approach there is no back-up plan (or if Type 3 does have a back-up plan it is imperfectly considered and conceived). One reason why Type 3 would not make a back-up plan is that such a plan (like the signing of a pre-nuptial agreement) is often seen as an expression of a lack of loyalty, as a vote of “no confidence,” and even an insult to her idealized version of love. (Type 3 never considers the eventuality of something going wrong—only the immediacy of her feelings—and so such a plan would not be a high priority, even if the Type 3 person was the one with all the wealth.) In the area of love, the inner feeling of love is always held to be more important than the outer conditions or non-existent future possibilities—thus, making for a back-up plan, in case one’s love does not work out, would be to place more value on the outer, practical concerns, than the true, inner concerns.

The vulnerability brought about by Type 3’s total surrender to one object comes about because if that one object is lost or removed, then one’s whole sense of being, which is built upon that one object, is also lost. The sudden loss of Bassanio’s singular attention, which occurs when Bassanio hears about Antonio’s predicament—and which comes moments after Portia obtains her one object of affection (Bassanio) —is an example of the most devastating kind of shock, and loss, a Type 3 can experience.

Type 3’s cognitive style (i.e., its total focus on one person or emotion) often puts it in a vulnerable position. This sense of vulnerability, combined with a certain impracticality, often makes Type 3 weary about trusting others—especially the primary object of its affection, the one upon whom everything depends. Type 3, impelled by immediate and intense emotionality, often lacks the objective ‘distance’ which is needed to determine if another person is trustworthy or not. Thus Type 3 is blinded by her emotions and she often knows it. A Type 3 might say: “I love the person, that is enough—what more do I need to know?” However, when Type 3 becomes aware of her own lack of perspective—being too close to the object of her affection—and the subsequent vulnerability it brings about, she might devise little “tests” to help her gain a better handle on the situation. Portia’s “ring test” of Bassanio is such a test; the test of the lottery, devised by Portia’s father, is such a test. From knowing this Type 3 quality, which is an “inability to judge others due to a lack of distance,” it may become clear as to why Portia’s father did not trust her to find a suitable husband for herself and thought it best to devise an objective test: being Type 3, and blinded by emotionality, he did not trust her judgment when it came to love; he felt that she did not have the objectivity needed to find a truly suitable husband.

Testing

The quandary for Type 3 is this: “What if I put all my trust in one person, and that person turns out to be unreliable or untrustworthy? Will they love me as much as I love them?” Thus, Type 3 is constantly on the look out for anything that might threaten her love—and the primary threat comes from her object of affection itself and the possibility that that person might leave her (and that the feeling which that person elicits will no longer be available). Because of this sense of vulnerability, Type 3 must be overly careful; we might say Type 3 are slow to trust—but they are eager to trust, they want to trust. As mentioned, one method Type 3 is wont to employ so as to help them determine if another person is trustworthy—since they cannot always rely upon their own emotional objectivity to help them—is to set up little tests, especially tests of

loyalty. This somewhat circuitous method would not be employed by Type 9 because they are rarely exposed to the same kind of emotional vulnerability as Type 3. Type 3, therefore, is always seeking to confirm the steadfastness of her object of its affection, and her level of vulnerability, through the strategy of testing; Type 9 is always seeking to avoid any vulnerability, to keep everything even and in its proper place.

Portia's Test: the Ring

When Bassanio wins Portia (and she must give herself to him) she is not—and has no reason to be—totally trusting of him. She may give her possessions, and even her body, but the thing she values most—her heart, her love—she is under no obligation to offer. She *wants* to surrender everything to him, but she does not know if it is safe, if she can trust him with her heart—and, thus, she attempts to determine his trustworthiness and loyalty by setting up a test involving the safekeeping of her ring. Thus, in the same breath where she offers everything to Bassanio (and she is eager to offer him more than is required, i.e., her heart) she also provides a disclaimer, which comes in the form of a test. She gives Bassanio a ring, which he must always wear; and if he ever parts with the ring, she warns: ‘Let it presage the ruin of your love | And be my vantage to exclaim on you’ [3.2.173-4]. Bassanio responds (in an all-or-nothing kind of way) by swearing unto death that he will keep the ring (and safekeep Portia’s love). [. . . But when this ring | Parts from this finger, then parts life from hence | O, then, be bold to say ‘Bassanio’s dead.’ [3.2.182-85]

Bassanio, of course, fails the test, and gives away the ring at the first bidding, without much protest—and at the request of Antonio. Type 3, who holds one object (or person) dearest above all, wants and needs to have that person also hold her as the dearest thing in all the world. That is the prime requisite of Type 3. So, by Bassanio’s failure to keep his promise, and by his giving away of her ring, she discovers, much to her dismay, that she does not hold the dearest place in his heart (and he does in hers)—that his highest affection is still for Antonio.

Type 3 is not concerned about the source or reason for one’s love (nor the true deservedness of it) but only about the feeling of love (which it holds about all things): Portia has known Bassanio for less than a day but, as his wife, she expects to instantly assume the position of being the one, brightest and most adored thing in his life.) Though not intended to echo the three denials that Peter made concerning Jesus, Bassanio rejects Portia three times. First, when Bassanio hears news about Antonio he shifts his focus away from Portia (who instantly becomes a *persona non grata*); Bassanio wants to depart for Venice immediately, before even consummating his wedding vows. Second, while in court, Bassanio makes a direct and rather bold claim that he values Antonio above Portia, and that he would give up everything, including his wife, to save Antonio. (And for comical effect, Gratiano makes the same claim about his wife). [‘Antonio, I am married to a wife | Which is as dear to me as life itself; But life itself, my wife, and all the world | Are not with me esteemed [I do not value] above thy life. | I would lose all, ay, sacrifice them all | Here to this devil, to deliver you.’ [4.1.279-284]. And third, Bassanio breaks his vow and gives away Portia’s ring to the lawyer who saved Antonio.

The Lottery

And Portia's Powerlessness

Portia: O me, the word 'choose'! I may neither choose who I would nor refuse who I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it no hard, Nerissa, that I cannot choose one nor refuse none?

Nerissa: Your father was an ever-virtuous man, and holy men at [the time of] their death have good inspirations. Therefore, the lottery that he hath devised in these three caskets of gold, silver, and lead—whereof [the one] who chooses his meaning [is able to choose the right casket based upon the inscription that it bears]—will no doubt never be chosen by any rightly but who you shall rightly love. [1.2.26-32]

Due to its singular focus, and its all-or-nothing devotion to a singular object, the Type 3 cognitive mode often leads to a feeling of being out of control or powerlessness. In many cases, this inner sense of powerlessness, creates corresponding outer conditions.

In our first glimpse of Portia we find her complaining about being powerless, about having no power to choose whom she will marry. She is completely dependent upon an unlikely, and suspect, lottery, devised by her father—a method *he* believed would provide her with a husband whom *she shall rightly love*. Portia, having her wits about her, and in touch with her own emotions, is (by all measure) quite capable of making her own choice, and determining whom she shall rightly love. But her father thinks otherwise: in fact, the whole notion of relying upon a lottery (to find Portia a husband)—which is called a 'lottery' but which takes the form of a test, the solving of a riddle—assumes that Portia is incapable and unable to find herself a husband, whom she rightly loves. As mentioned, the whole notion of devising some kind of test to determine the true character of a person—as opposed to relying upon one's own critical assessment—is typical of a Type 3, who may not trust his or her ability to assess the qualities of a person with disinterest.

The lottery devised by Portia's father is not a contest won by some act of skill or by accomplishing some difficult task (Type 9) but through keen introspection and a sensitive appeal to one's own emotions (Type 3). This somewhat absurd and impractical lottery—where the winner is determined by his ability to solve a riddle, which could be solved by someone in touch with their heart and/or feelings—symbolizes the archetype of Type 3. Here, the inner is rendered more important and more valuable—and made to be more powerful—than the outer.

The lottery was so devised by Portia's father to find her (Portia) a man whom *she would rightly love*. Simply put, the lottery is devised to find someone who thinks and acts like a Type 3, because Portia is also Type 3—and the premise is that this is the Type of person she would rightly love. Accordingly, the quality which would enable someone to win the lottery, and win Portia, is not strength, valor, skill, status, or accomplishments, etc., but one who has mastered introspection and is able to plumb the depths of his own mind and heart. Had this play been written by a Type 9 author, we might have a typical Type 9 contest which would produce a Type 9 winner—and this would be a contest won by some feat of prowess, accomplishment, skill (in battle), strength, etc. (Perhaps such a contest might involve the slaying of a dragon, and the actual rescue of the princess, or open combat against one's opponents).

The first two suitors who fail in their attempts represent a Type 9 mode of thinking and acting while the winner, Bassanio, embodies Type 3. The first suitor is Morocco. He does not

understand the virtue of the interior value needed to win the lottery; he sees the whole thing as being impractical and likens it to a pure chance roll of dice where, in such a contest, the mighty Hercules might be bested by his weakling page. Judging purely from the exterior—and valuing physical virtue and prowess—Morocco chooses the gold casket—and he chooses wrongly. Aragon is the next suitor. He values the mind and the intellect—as well as social standing—which are outer virtues. Thus, choosing with these virtues foremost in his mind, he too fails. Neither suitor represents the true ‘inward’ (or emotion-based) approach which is the hallmark of Type 3. Bassanio, speaking in front of the gold casket, warns against the ‘outward show,’ and the deception of ‘ornament,’ and he bases his judgement on what he feels, on what moves him, and not upon what catches his outer eye. Thus, by basing his thinking and acting upon this Type 3 approach, he wins Portia. (This, however, is only how things appear on the surface: the more likely scenario is that Bassanio won the lottery through some kind of stratagem—and ultimately by receiving ‘help’ from Nerissa).

The Lottery All or Nothing

All or nothing situations—embracing the polarities of life or death, black or white, with me or against me—are often created by a Type 3 mindset. This stark division comes about by virtue of Type 3’s exclusive focus on one object (and the withdrawal of focus from every lesser object). This creates a pattern in the psyche where one object (or emotion) commands all one’s attention where other objects, deemed of lesser value, command little of one’s attention. This focal imbalance often creates a deep sense of division, where things are black or white, all or nothing, relevant to the primary object of focus or not relevant. The Type 3 mindset is black and white, whereas the Type 9 mindset is *all grey*, where nothing is allowed to stand out.

This Type 3 scenario—which makes for good drama—is seen where Portia finds herself in an all-or-nothing scenario, with no back-up, where a single choice will determine whom she will spend the rest of her life with. This, by the way, is also the situation that the suitors are in (though they have put themselves in that situation by their own choice). If a suitor chooses the wrong casket he can never get married or have children. (Type 9, who is never dependent upon one particular thing, or scenario, or feeling, rarely, if ever, finds himself in such a vulnerable and all-or-nothing situation).

The all-or-nothing, life or death scenario that Antonio finds himself in, as well as the all-or-nothing scenario which Shylock is brought to (when he is about to lose *all* his wealth, and *all* his heritage) —is typical of the polarized psyche of Type 3.

Circumvention and Subterfuge

When Portia finds herself in a powerless position, at the mercy of a highly suspect lottery she seeks a way to alter the outcome of the lottery without directly disobeying her father’s commands—and this she must do by a circuitous route. She does not actually tell Nerissa to rig the lottery in her favor, though this is what her astute attendant would infer from her endless complaining. Portia not only complains about her powerless position (where she is unable to make a choice for herself) but also, jokingly, suggests that Nerissa do something to alter the outcome of the lottery (in favor of Portia’s feelings). As a result of getting this unspoken

message Nerissa carries out an action which brings about the results that Portia desires, without Portia having to disobey her father's wishes. (The most likely scenario is that Nerissa "tipped off" Bassanio as to which casket to choose once she determined that Portia truly loved him).

EXAMPLES OF TYPE 3 IN THE CHARACTERS

Emotions over Practicality

Type 3 naturally places more value on feelings and emotions than on practical, outer concerns; thus the general philosophy espoused by Type 3 would be that emotions (the inner) are more valuable, and compelling (and fulfilling) than that of the outer or what ‘the brain may devise.’

Portia

From the first time we meet Portia, she makes known her view that one’s emotions will always win out over what is deemed practical and reasonable. Type 9 places more value on practicality, getting things done, duty, accomplishment, and proving oneself in the world. Thus, for Type 9 these more practical modalities, or methods, would usually win out over the emotions—emotions which a Type 9 might see as fleeting, insignificant, and disruptive. In her opening dialogue, Portia reveals two positions typical of Type 3: a) that of placing more value on emotions than cold decrees, and b) that of knowing what they *want* but not how to *do*, or how to get what they want:

If to do were as easy as to know what were good to do, chapels had been [would be] churches [filled with the many worshipers] and poor men’s cottages [would be as grand as] prince’s palaces [on account of everyone giving money in charity]. It is a good divine [preacher] that follows his own instructions. I can easier teach twenty what were good to be done than to be one of the twenty to follow mine own teachings. The brain may devise laws for the blood [to control or keep the passions in check], but a hot temper [strong emotionality] leaps o’er a cold decree; such a hare [i.e., a movement of the heart] is madness [prompted by strong emotions], the youth, to skip o’er the meshes of good counsel [which is unemotional and practical], the cripple. [1.2.11-18]

Jessica

In Jessica we see the classic Shakespearean mindset where the lover puts more value on love than on family and tradition (and the practical matter of everyday life). She joins her many ‘sister’ characters—such as Juliet, Hermia, Sylvia, and Perdita—all of whom place a higher value on love than on family loyalty and tradition. In deference to her love, Jessica also forswears her religious faith and heritage—seeing them as meaningless when compared to the bounty of love offered by Lorenzo. In Jessica, as with most other Type 3 characters, we are given *no reason* or cause as to why she loves Lorenzo (or why Lorenzo loves her)—all we know is that she loves him, and we are meant to respond emotionally to that. Type 3 is not concerned with the reasons of love, or what brought about that love, but only with the immediate emotional appeal of that love.

At the beginning of Act V, Jessica and Lorenzo are alone, under the stars, and music is heard in the distance. In response, Jessica says: “I am never merry when I hear sweet music” (which

implies that the music never touches her, it does not reach her emotional depths). To this Lorenzo replies: “The reason is your spirits are attentive”—i.e., you are too focused outwardly, on your turbulent thoughts, and not inwardly on your heart. Lorenzo, waxing as a Type 3 philosopher, goes on to tell her how music (which symbolizes our inner sense of self) is more powerful (and more valuable) than physical qualities and attributes:

. . . Therefore the poet [Ovid]
Did feign that Orpheus drew trees, stones, and floods.
Since naught so stockish [dull, unfeeling], hard, and full of rage,
But music for the time doth change his nature.
The man that hath not music in himself [unable to appreciate it]
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils [pillage or over-indulgence];
The motions of his spirit are dull as night,
And his affections dark as Erebus [hell, the underworld—which has no sunlight].
Let no such man be trusted. Mark [Listen to] the music. [5.1.79-88]

‘The man that hath not music in himself,’ speaks of a person who is insensitive to the feelings within himself, to his own heart. From this implication we might conclude that such a person would be insensitive, impersonal, unfeeling, with ‘his spirit dull as night, and his affections (his heart) dark as Erebus.’ But Lorenzo states that a person “that hath not music in himself” is “fit for treason and stratagems,” and not to be trusted. This might seem like a ‘far out’ conclusion, but not for a Type 3 way of thinking. Stratagem, deceit, treason, disloyalty, untrustworthiness, etc. suggest depraved Type 3 qualities, and qualities which a Type 3 may fear will rise in himself if he gets cut off from his own inner world. Thus, for a Type 3, being cut off from his higher qualities (the inner love or music) results in someone of low Type 3 qualities, such as someone who is disloyal, treasonous, deceitful, untrustworthy, etc. For Type 9, low qualities would be displayed by rigidity, stubbornness, too much practicality, placing more emphasis on getting things done than on people, misuse of power, brutality, ruthlessness, etc.

Polarity: Black and White

As mentioned, Type 3’s exclusive focus on one inner object, tends to increase and multiply the emotional intensity, or valence, of that one object or emotion, and accordingly decrease the emotional value and intensity of every other inner object. That one, inner object may stand out a little, upon first notice, but by virtue of Type 3’s almost-exclusive focus on that one object, it gradually takes on greater and greater value until a distinct division in the Type 3 psyche is created. This division is between the haves (the one inner object which commands the total focus of one’s psyche) and the have-nots (which includes all that is not, or is not connected with, one’s primary object). This increased intensity of one object, creates an either-or division in the psyche. Thus, Type 3 can become deeply polarized in terms of loving or hating—or both. (And when polarization of the psyche becomes too distinct, and too uncomfortable, a person may try to impose a more balanced Type 9 modality—where he attempts to ease the discomfort by making things more even, by lowering the value of what is too high, and raising what is too low.

This polarization of the Type 3 psyche often inclines such a Type to approach the world in terms of black or white, life or death, this or that, stay or go. We see this polarization displayed in the fool, Launcelet, who is so intently focused within—and who attributes great realness to his inner world such that he treats his different thoughts and feelings as distinct, living entities. In Launcelet we see a polarized inner war between his ‘conscience’—which gives good counsel (or bad depending on your view) —and ‘the demon by his side’—which give counsel opposite to that of Launcelet’s conscience. (This inner dialogue also demonstrates the dual nature of the human psyche, and the ability of the human mind to assume but two modes—that mode which is natural (one’s conscience), and its foil, that mode which is opposite.

Within Launcelet’s polarized, inner dialog, the playwright gives us a keen insight into the fool’s inner world (and perhaps a glimpse into the nature of our own psyche). Many so-called ‘fools’ are more in touch with the riches provided by their inner world than the wealthy and materially powerful characters around them—and with many of the “Shakesperean” fools there is a profound sense of truth or “foolish wisdom.” In most fools, there is more than meets the eye—however, in the case of Launcelet, there is less. True to his Type 3 heritage, Launcelet displays a keen inner vision, polarization between two positions, a clear sense of (or at least a pondering over) what he wants—yet a complete blank as what action he needs to enact (so as to get what he wants). In the end, the sum and substance of Launcelet’s plan amounts to him running away somewhere—and he only he only a few yards before colliding into his father. Launcelet ponders as follows:

Certainly my conscience will serve me to run [i.e., offer advice against my running] from this Jew, my master. The fiend at mine elbow tempts me, saying to me: “Gobbo, Launcelet Gobbo, good Launcelet,” or “Good Gobbo,” or “Good Launcelet Gobbo,” “use your legs, take the start, run away.” My conscience says, “No, take heed, honest Launcelet, take heed honest Gobbo, or, as aforesaid, “Honest Launcelet Gobbo, do not run; scorn running with thy heels [do not run].” Well, the most courageous fiend bids me pack. “Fia!” [Away] says the fiend. “Away!” says the fiend. “For heavens, rouse up a brave mind,” says the fiend, “and run.” [2.2.1-11]

Power and Powerlessness

The issue of powerlessness comes up for a Type 3 for the very reason that its focal inclination (and its emphasis on one emotion) causes this Type to feel vulnerable and quite often powerless—and everything is made to depend on but one object. (This is the vulnerable feeling which comes from putting all of one’s eggs in one basket—or in modern terms, investing all one’s money in one stock and not diversifying one’s portfolio.) Type 9, being very practical, and often in control of his surrounding—and able to get things done (with the enviable efficiency of a general or CEO) —often carries a sense of power. He would never put himself in same vulnerable situations that Type 3 inclines itself to; and if Type 9 saw such a vulnerability approaching, he would take steps to prevent it while it was still small and manageable. Since the pattern of the Type 9 thinking does not incline it to powerless, but to a sense of power and control, Type 9 is not inclined to mull over the issue of powerless.

In general, Type 9 is rarely *consciously* focused on power because he always seems to have

some measure of it and is able to use it quite effectively. Type 3, on the other hand, often *feels* powerless (because his cognitive Type is such that it often allows something to have power over him) and therefore he is more focused on the issue of power (in an attempt to overcome his uncomfortable sense of being powerless or out of control.)

In terms of the main characters, we can see how striving for power (which is a compensation for the feeling of powerlessness) is expressed: Shylock, being a Jew, feels powerless in the context of a Christian society. His sense of being powerless and dehumanized—as he is regularly called a ‘dog’ and spit upon—is made all too apparent by the way that Antonio treats him, especially in public. When the tides turn, however, and Antonio is made to feel powerless, Shylock expresses this new sense of power by forbidding Antonio to speak. Shylock also expresses this sense of power by refusing to listen to, nor heed, the words of the all-powerful Duke the magnificoes. The dehumanizing scenario of Shylock cutting a pound of flesh from Antonio—and even before this, by having Antonio sign a bond with this term in it—can be seen as Shylock’s attempt gain his sense of self, and power, by dis-empowering Antonio. In the court scene Shylock refers to Antonio as a slave, as a piece of property that has been bought, thus stripping him of all power and worth, and even his humanity.

Antonio’s eventual position of total powerlessness (which takes place when Shylock’s bond is not paid off in time and Antonio must give up a pound of flesh) comes about as a result of his already somewhat powerless (and precarious) position. Antonio is powerless to say, “no,” to Bassanio, and loans him money even when he is not in a position to do so. Antonio is also in a position of powerlessness in terms of all his ships being at sea and all are exposed to the hazards of the ocean which are far more powerful than his ships.

Portia, as a woman, is often rendered powerless by the decrees and values of a man’s world; yet she overcomes this obstacle by entering the world of men, dressed up as a man—and in that role she proves herself to be more powerful than every man in the room. She is also made to feel powerless by having to adhere to the terms of her father’s will, and submit herself to the flawed and unknown outcome of a lottery. Thus she is stripped of all power of choice: her fate is given to the informed choice of her suitors (not herself). This process completely discounts Portia as a woman and as someone capable of making a determination for herself. The lottery, therefore, is founded upon the disempowering assumption of Portia’s father that she does not know her own heart and, therefore, cannot choose for herself. Thus, the lottery, so devised, renders all of Portia’s virtue, charm, beauty, accomplishments—and even the intimacy of her own heart—irrelevant.

Knowing what one wants

“There is a difference between saying, “I don’t know how to do things,” which is the [voice of the] opposite alternative [the Type which is opposite to one’s natural Type], and saying, “I don’t know what to do.” You would think that Type 3 always knows what to do. Well, he knows what he *wants*. What follows from that is that in order to get what he wants, he has to *do something*. However, the weakness is that he does not know how to do that “something” because he spends all his time figuring out, and focusing on, what he wants.”

(Alvaro, p., 617)

A ready difference between Type 3 and Type 9 is this: Type 3 knows what he wants but does not know what to do so as to get what he wants; he is not clear as to what actions he needs to take. Type 9 knows what to do, how to get things done, but is not so clear about what he wants. Thus, Type 3 always knows what he wants before he sets about trying to get it—and his attempt to get what he wants is usually based upon some ill-conceived plan of action. Contrary to this, Type 9 confidently sets off on an action, being very effective at getting things done, but is not clear about what he wants. Type 9 must learn what he want along the way, in the doing. Type 9, moreover *wants to do*, he enjoys the act of doing, while Type 3 is solely concerned with the final emotional payoff of obtaining the object of his desire (and cares little about the means).

In sum, a cursory look at the most common types of Shakespearean plots and characters reveals a Type 3 *modus operandi*: this situation where everyone knows what he wants but where no one knows how to get it, often makes for a ‘Comedy of Errors.’ Infused with a Type 3 pattern (of thinking and acting) almost every plan a character enacts is hastily constructed, emotionally driven, and often aloof to the practical components (and the considerations of what might go wrong). Thus, with this Type 3 mindset, most of the best-intentioned plans go horribly wrong. And even the plans that do work are poorly constructed and suspect at best. Portia’s unlikely plan to have her servant secure all the needed items from Bellario (with a mere letter and not a personal visit by Portia), and then her plan to convincingly pose as a learned ‘doctor of law,’ fool everyone in the court, and come up with a favorable ruling (that saves Antonio) is such an ill-conceived, and ill-executed plan. Lorenzo and Jessica’s plan to take Shylock’s money and leave Venice—and go where?—is ill-constructed. Salanio, echoes his feelings about Lorenzo’s plan when he states: “‘Tis vile [apt to go wrong] unless it may be quaintly [properly] ordered, | And better, in my mind, not undertook.”

This fundamental ineffectiveness and impracticality of Type 3—combined with their emotional intensity and a clear sense of what they want—makes for good drama, both comedy and tragedy. Most plans made by Type 3—being emotionally-motivated and blind-sighted to relevant details—are often askew and prone to failure. We need only look at the plan so devised in *Romeo and Juliet* to see an example of this. The plan enacted by Lorenzo and Jessica is equally flawed. The general equation is that ill-conceived plans go dreadfully wrong in tragedies and unexpectedly well in comedies.

Contrary to the emotionally-driven, and impractical planning of Type 3, the Type 9 approach is immanently practical, efficient, plodding, business-like, even-tempered, and does not make for too many surprises. Their plans are not very risky, take all factors into consideration, and much more likely to succeed than a plan devised by a Type 3.

Seeking Causes—Asking the Question ‘Why?’

It is not natural for Type 3 to ponder over causes, but to say, “That’s what I feel. Period. And let me do what it takes to satisfy that.” (Lopez-Watermann, p. 620)

A Type 3 person is more interested in the indulgence in his immediate feelings than in seeking to know the cause of those feelings. If the present feeling is positive and satisfying there would be no reason for a Type 3 to divert his attention from the emotional satisfaction of that feeling in order to seek its cause. If a feeling is negative, Type 3's first approach would not try to mitigate the feeling by seeking its cause but to retreat from the feeling itself. We see this modality (of not knowing nor attending to the cause of one's feelings) displayed in the very first lines of the play when Antonio says:

In sooth, I know not why I am so sad.
It wearies me, you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, and whereof it is born,
I am to learn. [i.e., I do not know]

Antonio does not ponder over the cause of his sadness, wondering from where it came; he only talks about the fact that he does not know the source of his sadness. (In this instance, the term *sadness* refers more to a feeling of gloom, depression, or uneasiness.) Antonio's helper-friends, Salarino and Salanio, try to assuage Antonio's sadness with a Type 9 approach—they try to discover the *cause* of his sadness, believing that if the cause is discovered it would help appease Antonio. Thus Salarino and Salanio cite all the things Antonio might be prone to worry about—and, of course, all of their efforts to find a cause of Antonio's sadness are in vain. Antonio, it seems, has little interest in finding the cause of his gloom for, even if a cause was found, it would do little to mitigate his sadness.

As mentioned, all the main characters (especially those with whom the Author identifies) will display a typical Type 3 mode of thinking and acting, whereas supportive and minor foil characters, who present a sounding board for the main characters, will often display a Type 9 mode—which is 'opposite' that of Type 3 and which sets up a dramatic counter view (or alternative course of action) to the one held by the main character.

Being that all the main characters of *The Merchant of Venice* are Type 3, we would expect to see a primary interest in feelings (and a series of actions based upon feelings) but a general lack of interest in trying to discover the source or cause of those feelings. Thus, the question 'why?' would not come up with great regularity—but, rather, "what do I feel, and how do I satisfy that?" The primary interest for Type 3 would be the feeling itself and in finding ways to express, and satisfy it; diverting one's attention from the feeling, in trying to discover a cause, would lessen the intensity of the feeling. In *The Merchant of Venice* we never know why—nor are ever given any reason (or justification) as to why—any of the characters love each other. All we are let to know is that, for some reason, they do. Moreover, when Jessica leaves her father, we never hear Shylock wondering why; he is only concerned with his feelings and how to act upon them. Even when Shylock wants to kill Antonio, Antonio does not concern himself with trying to discover the reason why—and even when Antonio makes a short statement about Shylock's motivations, his assumptions are amiss:

I'll follow him no more with bootless prayers

[prayers that have 'no boots,' which cannot go anywhere, which have no effect]
He seeks my life. His reason well I know:
O oft delivered from his forfeitures
Many that have, at times, made moan to me;
Therefore [that is why] he hates me. [3.3.20-25] [Note A1:]

When we examine the cause for Shylock's hatred (and why he seeks to take Antonio's life), we find that it has little or nothing to do with the practical matter of money (as Antonio surmises) but more to do with way that Antonio treats Shylock. Antonio berates and disempowers Shylock; he spits upon him in the Rialto (the place where the merchants of Venice did their trading); he makes him feel less than human and calls him a dog:

'Signor Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances [my business of loaning out money].
You call me misbeliever, cut-throat, dog,
And pit upon my Jewish gaberdine [clothing],
And all for use of that which is mine own. [1.3.103-110]

Antonio, however, makes no mention of this when explaining to Salanio why Shylock wants to take his life. He never says, "I know well why he hates me and wants my life—and that is because oft at the Rialto, I spit upon him, and called him 'dog,' and made him feel to be less than human—that is why he hates me."

Antonio is not the only Type 3 character who is aloof to causes: Portia never seeks to know anything about the cause of her passion for Bassanio. Shylock, too, is not especially attuned to causes (nor bothers with their discovery). As mentioned, when his daughter leaves him, he is not concerned with the reason 'why,' or what he might have done to have caused it (or prevented it), but only with trying to satisfy his feelings of anger and being betrayed. When Shylock is asked by the Duke to tell the court the reason why he wants to kill Antonio, Shylock can give no reason (other than his feeling of hatred):

You'll ask me why I rather choose to have
A weight [a pound] of carrion flesh than to receive
Three thousand ducats. I'll not answer that,
But [I will only] say it is my humor. [my nature, what I feel like doing]
Is it answered? . . . [do you have your answer?]
So I can give no reason, nor I will not, [i.e., and I will not]
More than a lodged [deep-seated] hatred and a certain loathing
I bear [for] Antonio, that I follow, thus,
A losing [unprofitable] suit against him. Are you answered?

This focus on the feeling or emotion (and how to satisfy them), and less concern about the

cause of the feelings, can be seen in virtually all of the relationships in the play: we see that Portia loves Bassanio, but we see no reason as to why, or what might have prompted this deep affection. Likewise, Bassanio seems to love Portia (who is very different from himself) without clear reason—though we might suspect that his initial reasons are more prompted by financial needs than true feelings. Antonio loves Bassanio for reasons unknown. Bassanio may love Antonio because he has been so kind and supportive of him—and loans him money without question—but Antonio is a somber businessman and not very much fun to be around, and not one to participate with Bassanio in his favorite pastime of feasting and partying. The cause of the love between Jessica and Lorenzo (being so great that Jessica would betray her father and forswear her tradition) is never explained. Likewise with most of the Shakespearean loves, including Romeo and Juliet, we are never given any reason as to the two lovers feel so strongly for each other—all we are expected to do is to accept their love at face value.

Opposite Modalities

To be or not to be, that is the question:
Whether 'tis nobler in the mind to suffer [endure]
The slings and arrows of outrageous fortune, [Type 3]
Or to take arms against a sea of troubles,
And by opposing, end them? [Type 9]

(*Hamlet*, 3.1)

Every Type accesses, and tries to adopt the modality of his opposite type, when it becomes apparent that his current way of thinking and acting is ineffectual (and is bringing about a feeling of discomfort). Every Type will evidence a certain admiration of opposite qualities in others, since these are the very qualities that do not come naturally to him, and these are qualities he must work for to obtain. While every Type admires certain qualities of his opposite (because they are not easy to obtain) he tends to mock the qualities of his own Type which others are proud about (since these qualities are natural and obtained without effort). Thus, in Type 3 characters we see the admiration of Type 9 qualities, the mockery of those who are proud about their Type 3 qualities, and the attempt to switch to a Type mode of thinking and acting in response to a crisis, and when it becomes apparent that the Type 3 mode is ineffectual.

Portia's Mockery

In *The Merchant of Venice* we are offered a good display of one character mocking the traits of another, when Portia takes special pains to mock every one of her suitors. What we find is that she most consistently mocks Type 3 qualities but also strays mocking low Type 9 qualities, when prompted to do so.

Nerissa: First, there is the Neapolitan prince.

Portia: Ay, that's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts [i.e., counts it as one of his great virtues], that he can shoe him [the horse] himself. . . .

Nerissa: Then there is the County Palatine.

Portia: He doth nothing but frown . . . I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. . . .

Nerissa: How say you by the French lord, Monsieur Le Bon?

Portia: God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker, but, he!—why, he hath a horse better than the Neapolitan's, [and] a better bad habit of frowning than the Count Palatine. He is every man in no man.

Nerissa: What say you, then, to Falconbridge, the young baron of England?

Portia: . . . How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behavior everywhere.

Nerissa: How like you the young German, the Duke of Saxony's nephew?

Portia: Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk. When he is best, he is a little worse than a man, and when he is worst, he is little better than a beast. An the worst fall that ever fell [i.e., should the worst thing ever happen—such that I never see him again], I hope I shall make shift [i.e., be able to go on] without him.

[1.2.39-86]

Portia mocks the Neapolitan for being *too* focused on one thing (his horse), and his bragging about being able to shoe the horse himself. (Note: she is *not* mocking his ability to shoe a horse—as this, Type 9 behavior, is something she might secretly admire.) The simple task of shoeing a horse is something a Type 9 could do quite well—as such, it would never occur to a Type 9 to brag about this. However, this functional task is something a Type 3 might brag about because doing such a task might not come natural or be easy for such a Type. Thus, Portia is mocking a Type 3 behavior—not his ability to shoe a horse but *his bragging about* his ability to shoe a horse. If Portia were a Type 9, she might mock the Neapolitan because none of his horses stand out: “he brags about how good a horse breeder he is, yet none of his horses has ever won a race.” She mocks the Count for focusing *too* much on his sadness (his inner state); the opposite mock might be on someone too focused on business and his ability to get things done, but who is unable to fully enjoy anything. The French lord is mocked for being ‘every man in no man’ (as he tries to *stick out* and match the most valuable quality in everyone else) whereas the opposite mock might be that he is ‘no man in every man’ (that he blends in with everyone and does not stick out). The Englishman is mocked for being so oddly suited, where each article of clothing sticks out in an odd way. A Type 9 complaint might be about his always donning an attire which is too functional, too matter-of-fact (where nothing ever sticks out)—where his clothes are as dreary as the weather of his country. Portia complains about the German who gets lost in a

dreamy (inward) state of drunkenness—which is too close to the way that Portia gets lost in her dreamy, inner state of emotions (which is a hallmark of Type 3). Type 9 might complain about someone being too literal, an anal-retentive type who eats one morsel of food at a time: “he approaches the meal like some kind of task to be accomplished; it takes him all night to finish one course—and his measured, snail-slow pace ensures that he will never have a chance to enjoy even one bite of it.”

Another time when we see Portia's mockery—and the *style* of her mockery—is when she mocks herself in the role of playing a brash young man. Here Portia opens the topic by boasting how she is going to be a *prettier* youth than Nerissa—and how she is going to play the part *better* than anyone else. She is bragging about her ability to *do something well*—which is to imitate a brash young man. Yet all this is in the context of her mockery of brash young youths, who do everything to stick out and draw attention to themselves—which is a Type 3 quality.

Her self-description is obviously a mockery since she is bragging about how well she is going to play the part of a brash young man, yet, in the overall scope of the plan (and the task at hand), we see how her playing this part is totally impractical and completely unrelated to the overall effectiveness of the plan. The male character she must assume is not a brash youth but a cool-headed, even-minded, matter-of-fact, emotionless, somewhat neuter, judge, (Type 9) who must show none of the emotionality, or brazen, “sticking-out,” and drawing-attention-to-herself (Type 3) qualities she has described.

Lorenzo's Admiration

As stated, the qualities inherent to the opposite Type is what a person is most inclined to brag about in himself or admire in others. This is because those opposite qualities do not come naturally and have to be developed. An example of this waxing poetic (or idealization of) the qualities of the opposite Type can be seen in Lorenzo's description of the harmony of the spheres. What he marvels at is how every star is equal and has a place in the grand harmony of the heavens. With Type 9, everything is held at an equal value: with Type 3, one thing is valued above all others—and it is that one object (or more precisely one's *feeling* for a particular object or person) which outshines all the other objects. In terms of the solar system, the sun is brighter than all the planets and always commands the highest value and attention. In terms of the overall heavens, however, if one star is far brighter than all the others, then its brightness draws undue attention to itself, and disrupts the overall patterning of the heavens. Thus, Lorenzo describes the floor of heaven (or the dome of the sky) as being inlaid with small plates of *bright gold*, where even the smallest star has a part to play in the heavenly choir of angels:

. . . Look how the floor of heaven
Is thick inlaid with patens of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still choir-ing to the young-eyed cherubins.

Switch from Type 3 to Type 9

When a person realizes that his natural style of thinking and doing things has led to a failure—which brings with it a sense of pain and discomfort—the alternative course that is available to him is to try and suspend his current mode of thinking and acting and to try and adopt or enact the mode which is opposite. He makes this switch because he believes that the employment or adoption of an opposite mode will be more effective (at overcoming the crisis of impasse) than his natural mode. Thus, a Type 3, who appeals to, and is motivated by, emotions will, when he realizes that this mode is not working (or producing too much discomfort), resort to a style which is more matter-of-fact, businesslike, efficient, outward-directed, etc.—more like that of Type 9.

Portia's Response to (the crisis of) Overwhelming Love

When Portia is overwhelmed by the uncomfortable feeling of *too much love* (which comes about right after Bassanio wins the lottery) she attempts to tone down that emotional intensity by making a plea to her own heart. Thus, she is attempting to suppress or 'rein in' her overwhelming feelings of love by making a direct appeal to her heart (which is the very source of that love). Even though she is trying to be more aloof, more like Type 9 (who wants to keep all the emotions reined in) she is still going about it in a Type 3 kind of way. In other words, she (as a Type 3) is imitating or 'going through the motions' of what she believes or senses to be a Type 9 mode of behavior. A true Type 9 would not even attend to the emotions enough to then try and suppress them—nor would this Type appeal to his/her heart for help in this matter. Portia, however, remains focused on her feelings of love (under the pretense of wanting to tone them down) rather than abandoning them altogether. Thus Portia, in her attempt to ease her emotional discomfort, is only able to adopt *what she perceives to be* an opposite-type approach (to try and ease her discomfort of feeling too much) but she cannot fully assume the part of a Type 9; she cannot actually feel what it is like to think and act like a Type 9:

How all the other passions fleet to air,
[Such] As doubtful thoughts, and rash-embraced despair,
And shudd'ring fear, and green-eyed jealousy!
O love, be moderate! Allay thy ecstasy,
In measure rein [or moderate] thy joy, scant this excess!
I feel too much thy blessing. Make it less. [3.2.108-113]

This love she is feeling is the brightest emotion or 'passion' in her field—so bright (and commanding of her attention) that all the other passions seem inconsequential by comparison; even the intense passions of fear and jealousy 'fleet,' and fail to grab her attention in the overwhelming light of this love.

In most cases, Type 3 wants to increase the intensity of her emotions but here—in response

to this overwhelming (and unexpected) feeling of too much love—Portia attempts to “make it less,” and bring things under control, so as to feel less vulnerable.

A Type 9 would never make such an appeal (to moderate her emotions) because she would never allow herself to be in a position to feel such an excess of emotions in the first place. Type 9 would never assign such value to any one thing—such that she feels vulnerable, and such that the object has too much sway over her. In this way, a Type 9 would always control, ‘in measure,’ her surroundings. As such, she would rarely be forced to try and moderate the emotional excess.

Portia’s Response to Bassanio’s Departure

In several instances we see Portia switch from a Type 3 mode to a Type 9 mode in response to a crisis, an impasse, or when her present *modus operandi* is bringing her undue discomfort—and we see her make this switch with both Bassanio and Shylock.

When Bassanio hears news about Antonio’s fate, he completely withdraws his focus from Portia and leaves her with nothing. The basis of her whole identity has been suddenly uprooted; her loving and total attention is not being requited. So, what does she do? How does she respond to this deep sense of discomfort? —by trying to abandon her old way of thinking and acting (Type 3) and adopt a way that is opposite (Type 9). This she does in the hope of mitigating her present level of discomfort. (In the first instance, her distress came from too much feeling, now it comes from not having her feelings returned.) In response to this deep sense of loss (brought about by Bassanio’s shift of focus to Antonio) she tries to abandon her natural, and emotionally-dependent style (Type 3) and adopt an opposite style, where she is matter-of-fact, practical, attentive on getting things done—and all business (like a typical Type 9). She no longer tries to shine for Bassanio—and be the brightest star in his sky—but attends to practical matters and business. Realizing that Bassanio is not holding her in his highest esteem, she no longer hold him as the truest object of her affection but on equal par with everyone else. In her final remark to Bassanio (or what was meant to be her final remark in an earlier draft of the play) she refers to him as something she has bought, and paid for—thus suggesting that he commands the same emotionality as a physical object which was obtained as part of a business deal. She says: ‘Since you are dear bought, I will love you dear.’ [3.2.311] She is rendering her love to the level of a business deal: she will love him because she paid dearly for him (Type 9); she no longer loves him for love’s sake (Type 3). This line is one of the most controversial in the play and some editors hold that this line is unfitting of Portia (and a woman of her noble status) and have righteously deleted it from the text. However, this line is eminently fitting of a woman who has been scorned and emotionally shattered, and who is now trying to “keep things together” by assuming an aloof, business-like, Type 9 approach. This line clearly indicates the abrupt reversal of Portia—from Type 3 to Type 9—in response to the emotional crisis delivered to her by Bassanio. (The crisis is not over Antonio, but over Bassanio’s sudden withdrawal of attention and love).

In the same scene, there comes another chance for Portia to offer a parting line and she (still

in a Type 9 mode) says to Bassanio: 'O love, dispatch all business and be gone.' [3.2.320]. Here she is indicating that the couple should quickly take their wedding vows—as part of the business that needs to be 'dispatched'—before Bassanio's departure. What is usually considered to be the most cherished moment of one's life—the taking of one's wedding vows—Portia places on an emotional par with that of a business transaction that needs to be hastily completed. Thus, Portia enters the scene as a Type 3 (when all is loving and true) but exits the scene as an aloof Type 9 (when trying to best deal with her state of crisis and distress).

Portia and Shylock - The Court Scene

In response to some a crisis or impasse, a person's first response would be to try and overcome the difficulty by trying a different course of action (within the confines of his own Type) or by somehow ramping up the intensity of his argument. Thus, when first confronted by a crisis, a Type 3 will not immediately abandon his natural way of thinking and acting, he will try new approaches within the confines of his Type. Only after several Type 3 attempts, and only after he realizes that, in the given situation, his Type 3 modality is not going to work, does he then try and adopt the modality of his opposite Type.

In the Court scene, when responding to a crisis, or "hitting a brick wall," (wherein she realizes that her present mode of thinking and acting is ineffectual) we see Portia abandon or suspend her natural *modus operandi* (Type 3) and adopt the behavior pattern of the opposite Type (Type 9). She does this in an attempt to overcome the obstacle which is in her way. Thus, when we first see Portia enter as a judge, she acts in accordance with her natural, Type 3 style. She is open and receptive to Shylock; after hearing about the clear facts of the case (which Antonio does not dispute) she tries to sway Shylock from his course by appealing to his emotions, his sense of morality. She does not look for causes or explanations—nor does she even bother to try and use a legal argument—but immediately appeals to Shylock to be merciful. (We must assume that Portia was well aware of the law, and well aware that she could "throw the book" at Shylock, but she chose to take a Type 3 approach and make an appeal to Shylock's emotions). Part of Portia's appeal to Shylock is put forth in her famous speech, which begins with the words, 'The quality of mercy is not strained [cannot be forced] | It droppeth as the gentle rain from heaven | Upon the place beneath. It is twice blest.' [4.1.181-83] Although the exact nature of her appeal does not match Shylock's station—it being more suited for the ears of the magnificoes at court—it does appeal to the highest virtues in man. Shylock, however, dismisses her appeals outright. ['My deeds upon my head! I crave the law, | The penalty and forfeit of my bond. [4.1.1203-204] Shylock is craving a Type 9 course of action. Seeing that her appeal to his higher emotion and reason fails, she appeals to his practicality, and urges him to take three times the amount he is owed—and bear in mind, that the extra 6000 ducats (which would be worth over \$1,000,000 today) would have come directly out of Portia's estate. Thus, she is being very generous. This appeal also fails. All the emotional appeals made by Bassanio and Gratiano also fail—as expected.

By all accounts, Portia has hit a brick wall, and she knows it. It is at this time that she abandons her previous appeal (to Shylock's moral or emotional sense) and seeks to find a more

matter-of-fact solution—thus she switches from Type 3 to Type 9. Not so coincidentally, it is at this moment—right after she assumes a level-headed, efficient, attentive Type 9 position—that she suddenly notices the crucial statute (or, more likely, not so suddenly, as she must have been aware of the statute before entering the court) which shifts the whole case in Antonio’s favor. Portia now concurs with, and grants, Shylock’s demand for justice and his demand to take his pound of Antonio’s flesh—but now she insists that he take *exactly one pound*, as stated in the bond, and not a hair’s weight more nor less; and also that he take only flesh, and no blood. This, of course, is an impossible task: Shylock’s insistence on justice, in accordance with the letter of the law, now gets him more justice than he bargained for. Shylock, knowing that he has been defeated at his own game (with a more forceful, frontal attack) admits defeat and forfeits all claim to his bond. He will simply take his principal, of 3000 ducats, and walk away. However, Shylock now stands accused, and condemned, for having conspired to kill a citizen of Venice and is duly stripped of all his wealth (half of which the Duke allows him to keep).

In the original story, found in *Il Perecone*, the usurer is thwarted, the merchant is saved, and the Jew storms out of court having lost his principal (i.e., his original loan amount). The Jew remains a Jew, a usurer, and a wealthy man. In the Shakespeare play, Shylock is ‘destroyed’ and put into his place—which is more typical of a Type 9 resolution. Some critics find this somewhat brutal resolution ‘unmerciful’—especially in light of Portia’s first appeal that Shylock be merciful—and one is hard-pressed to know why Portia continues to pursue the case, and further destroy Shylock, when she has no real reason to do so. (Her primary involvement was meant only to save Antonio, not destroy Shylock). However, the Portia who first appeals to Shylock to show mercy, does not respond with the same kind of mercy when the tables have turned; this is because the Portia who entered the courtroom (as Type 3), and was acting on emotion (and appealing to Shylock to show mercy) is not the same Portia who later pursued the case to its brutal end (Type 9).

Just as Portia shifted her approach from Type 3 to Type 9—when it became apparent that her Type 3 approach was not working—Shylock, too, reverts from Type 9 to Type 3 in defeat. Shylock entered the court with a total sense of power, matter-of-factness, letter of the law, and was completely immune to any appeal of emotion—either those coming from without or those prompting him from his own conscience. When this Type 9 approach failed, Shylock once again reverts to his natural, Type 3 mode. When Shylock’s daughter left him, he said to Tubal: “The curse never fell upon our nation till now; I never felt it to now.” Here, in his second defeat, his final words reference his feeble and pitiable inner state: “I pray you, give me leave to go from hence. I am not well.”

END

NOTES

Note 1: Focus and Continuity of Types

It is important to understand that a thought cannot be sustained, only repeated. Thus, the mind is always shifting its focus from one outer object to another, from one outer object to one inner object, or from one thought to another, and yet still a person retains an overall sense of continuity and identity. The mind may also go from focusing on an outer object, then to a memory elicited by that object, then back to the same outer object (or another outer object), and then on the response elicited by that object, and then outward again, etc.,—and despite this constant shifting, still retain a sense of continuity and identity. And that is because the perceiving *subject*, the one who is aware of the object, thought, memory, or emotion etc., remains the same. One need not understand this entire process of how one's sense of self is maintained; I bring this point up so that a person who is trying to understand Types does not box himself into a limited and dichotomized—and, thus, inaccurate—sense of what a Type represents. Though one person's Type may be inclined toward an inner focus, and another person's Type toward an outer focus, there is always an overlap between the inner and the outer; they do not represent two distinct categories but rather inclinations or natural tendencies. Thus, one's direction of focus (inward, outward, or dual) represents one's natural tendency but does not represent an iron-clad structure upon which a person's thoughts must adhere. Thus, and outwardly-directed person can focus inwardly *when prompted to do so*, and an inwardly-directed person can focus outwardly when such a need presents itself. In the normal course of action, one's Type determines the tendency, or general direction of one's focus, but when a person is prompted otherwise, he can change the direction of his focus, to inward or outward.

Note 2: Playwrights

In general, Type 9 likes to keep everything at an equal value and even-keeled such that no one thing is too prominent or commanding of the attention. This, however, does not mean that they want things to be bland, automatic, or predictable, because that would mean that they are not doing anything nor need to do anything—and Type 9 defines itself through its ability to do. Thus, Type 9 wants to do, to act upon the world, and, in order to do this effectively, it needs everything to be modulated, packaged in bite-sized portions, and in such a condition that no one thing becomes too prominent. Type 3 on the other hand, is more inward, emotional and passionate. Type 3 generally knows what it wants (but does not know how to do the things needed to attain his desired goal); he is more extreme, more deeply penetrating (as he is focused on one object as opposed to the general field of objects), and less inclined to act directly confront or upon things (but often devising a more circuitous route). Such an approach disposes them to be involved in more intriguing types of conflict. Thus, the *modus operandi* of Type 3, we might say, disposes them to make for better dramatists than Type 9. Also, a Type 3, who relies primarily upon feelings—and need not confirm everything he feels or intuits with a corresponding physical proof, in order to believe it—has greater access to the imagination and to a broader range of feelings than Type 9. There is more empathy and a greater ability to 'get into

the minds' of others.

Type 9 tends to know the least about feelings as he lacks the deep emotionality necessary to fully commit, and connect to, the depths of his emotions. As a result, Type 9 usually sees himself as being insulated from the world, interacting with people and things in a bit-by-bit, controlled manner. This is the way he safeguards himself from being overwhelmed but it tends to displace him from his own depths and prevent him from making deep connections with others. This *modus operandi* makes for dispassionate or uninteresting dramatists—and the extent that they prove to be good dramatists is the extent that they are able to access their opposite, Type 3. Type 9, being more even-keeled, practical, impersonal, and able to take all factors into consideration, generally make for better commanders, planners, and businessmen, than Type 3. (And we know that Shakspere of Stratford was a pretty shrewd businessman).

The following is a short list of Elizabethan playwrights (whose birth date is known—or which is assumed to be 3 days prior to the known date of their baptism):

Christopher Marlowe	Type 7	
Francis Bacon	Type 6	
John Fletcher	Type 4	
Thomas Middleton	Type 8	
Thomas Kyd	Type 3	(Same as Mary Sidney)
Ben Jonson	Type 10	
Philip Sidney	Type 4	
John Marston	Type 2	
George Peele	Type 12	
Edmund Spenser	?	
William Kemp	?	
Thomas Dekker	?	
John Webster	?	

In consideration of the thesis put forth earlier (that all the main characters of a play display the same Type at that of the author) a study of the main characters in the plays of Thomas Kyd—whose Type is the same as Mary Sidney—should reveal the same thinking and acting patterns as those of the main characters in *The Merchant of Venice* (and all the other plays written by “Shakespeare”). The characters of both playwrights would exhibit the same, singular focus on one object, with special emphasis on the emotions. Christopher Marlowe (Type 7) has a Type which shares a similar mode to that of Type 3 as both Types are primarily focused on the one, most-valued object. For Type 3, the focus is inward (on the most-valued emotion associated with that object or person) whereas Type 7 is focused outward, on the attributes and qualities of the object (or person).

Note 3: “Shakespeare’s” Reliance on Other Sources

Another thing particular to the Shakespearean Plays is its total reliance upon other sources, and the ready borrowing of already-existing stories. Few if any of the plays contain original plots and virtually every play can be seen as an adaptation of an extant story and/or a combination of components from several stories. For example, *The Merchant of Venice*, closely follows the plot of the Italian work by Ser Giovanni, *Il Perecone* (first story, fourth day)—which, by the way, was not translated from the Italian, into English, before the play was written (and so the author would have to have known Italian, or would have to have been told the story, in great detail, by someone who had access to the book and could read Italian).

Thus, the method used by “Shakespeare” was to find stories which were of interest to him or her—in terms of overall plot structure—and then to develop that story by infusing it with heightened emotional appeal and dramatic elements. The author was not at all concerned with coming up with original stories, nor the sources, nor having to base his story-line upon personal experience—his only concern was the emotional appeal of the end product.

As stated, Type 3 is generally not concerned with something’s cause or source but only with its emotional impact. For Type 9, knowing the cause or source is important as the story has value and meaning only in connection to its source. (With respect to the Shakespeare Authorship Question, Type 9 would be more interested in knowing the source of the plays, i.e., the true Author, than would a Type 3. A Type 3 would marvel at the emotional content of the plays and not be too concerned over who wrote it.) Thus, for a Type 9, knowing where something comes from, its source or cause, informs it with value.

Type 9 desires to do things for himself and to function independently; he places his greatest trust in things which he has experienced himself and which he can verify through his own interaction with the world. Thus, Type 9 would be more inclined to write about his own experiences and adventures and things he could confirm (as these would be the things of meaning and value to him) whereas Type 3 would have no concern with the source of the story, or the truthfulness of it, but only with the emotional power it could exert, and the depth of human nature it could reveal.

Note 4: The Three “Sals”—Salerio, Salarino, and Salanio

The text of *The Merchant of Venice* shows signs of having gone through two major revisions. The revisions can be traced through the appearances of Salarino and Salanio. In the first draft, there was only one “Sal” character, Salerio, who was a messenger and court official. To provide a way for Antonio and Shylock to express their inner thoughts, the role of Salerio was expanded (and he became a fellow merchant). However, this dual role had its problems and a whole new character was needed—thus, Salarino (a fellow merchant, who knew both Antonio and Shylock) was created. Salerio retained his minor role as a messenger and court official, while Salarino became a friend and sounding board for Antonio. (Being that all the entries for Salerio were abbreviated as “Sal,” the use of similar name for this new character, Salarino, which was abbreviated in the same way, would make for a quick and less messy revisions to the text. Thus, the old entries for Salerio, abbreviated as Sal, could now be used to designate Salarino, where needed. Thus, it appears that the major scenes which include Salarino and Antonio (such as the opening scene) and Salarino and Shylock (which contains Shylock’s famous speech, “hath a Jew

not eyes?”) were not included in the first draft, but part of the second, expanded draft. Both of these added sections allows for the main characters to more fully express themselves: Antonio is now able to tell about his sadness and Shylock about his need for revenge. As the role of Salarino was in need of expansion, a need for another character emerged, and Salarino’s clone, Salanio, was created. As Salarino was derived from Salerio (which allowed both characters to use the same *Sal.* abbreviation found in the text) Salanio was derived from Salarino. Thus, the use of these similar names, allowed for an easy addition of a whole new character without a major revision of the speech headings. Because of this double splitting of Salerio, all three characters ended up with similar names, all beginning with Sal. (This similarity of name made for some confusion later on, but nothing that could not be resolved.) This third revision of the text, which divided Salarino into two characters, allowed for a more dynamic interaction between the Salarino, Salanio, and the main characters. But the primary reason for splitting Salarino into two mirror characters, so that Salarino and Salanio could speak to each other *about* the main characters, and inform the audience of the events involving either Shylock or Antonio. We see this dialogue 2.8. and 3.1.

Minor characters often take on the personality of a character which is of the opposite type of the main characters to create a sense of balance and tension, and present an alternative view (which the main character might now usually consider). In Salarino and Salanio, we see evidence of Type 9, (when interacting with the main characters), and sometimes a combination of Type 3 and Type 9 when interacting with each other (especially when it comes to carrying out a plan).

Evolution of the Sals

A possible evolution as to how three different characters came to have three similar names, all beginning with *Sal.*, is as follows:

1. One messenger character, *Salerio*, appears in the original draft. When he first appears in 3.2 he is identified in the stage directions as *Salerio, a messenger from Venice* and he is greeted by Gratiano, by name, as, “my old Venetian friend, Salerio.” In 4.1 he seems to act as a court facilitator.

3.2.217 – 3.2.281	(In Belmont, delivering a message to Bassanio)
4.1.14, 4.1.106-08	(helping with the court)

It is clear that Salerio knows both Gratiano and Lorenzo, and his character was expanded to help Gratiano and Lorenzo with Jessica’s flight. In 2.6 the imperfect stage direction reads, “Enter the maskers, *Gratiano* and *Salerino*”—the name appearing as Salerio in the first draft and imperfectly changed to indicated *Salarino* in a later draft.

2.4.1 – 2.4.26	(with Gratiano and Lorenzo, planning the masque)
2.6.1 – 2.6.60	(with Gratiano, waiting under Jessica's balcony)

2. And additional character, acting as sounding board for Antonio is required and the character

of *Salerio* expands still further. He is now written into an opening scene where Antonio is telling him about his (Antonio's) sadness. However, at this point, *Salerio* is too multi-hatted and the Author decides to form a whole new character—a friend of Antonio and a fellow merchant. Based upon the abbreviation of *Salerio* (*Sal.*), the Author formulates a name which can be abbreviated in the same way—*Salarino*. The Author then replaces the character of *Salerio* with *Salarino*, in 1.1 and also in 2.4 and 2.6. *Salerio* retains his initial role as a messenger and court facilitator.

1.1.8-1.1.45; 1.1.58-68 (Salarino talks with Antonio about his sadness)

3. The role of *Salarino*, who is a friend and sounding board for Antonio, needs expansion: the audience now needs to hear *about* Antonio and hear *about* Shylock—and for that two characters are needed. Thus, instead of introducing a whole new character, *Salarino* is simply split into two mirror characters, *Salarino* and *Salanio*, with both abbreviated as “Sal.” This similarity of name allowed for an easy split of the characters where no revision of the speech heading was needed; thus, any line abbreviated as “Sal.” for *Salarino*, could easily be changed to “Sal.” or “Salan.” for *Salanio*. Both characters are friends of Antonio (and serve as his sounding board), adversaries of Shylock (and serve as his sounding board), and now are able to appear together, to talk to each other about Antonio and Shylock, and thus inform the audience as to the actions of the main characters.

The following passages, originally with *Salarino* alone, are now split between *Salarino* and *Salanio*:

1.1.8-1.1.45; 1.1.58-68 (Salarino and *Salanio* talk with Antonio)
2.4.1 – 2.4.26 (Salarino and *Salanio*, with Lorenzo, planning the masque)
2.6.1 – 2.6.60 (Salarino and *Salanio*, with Gratiano, under Jessica's balcony)

The following passages, containing *Salarino* and *Salario* are then added:

2.8.1 – 2.8.54 (appearing together, talking about Antonio and Shylock)
3.1.1 – 3.1.74 (talking with Shylock, ‘hath not a Jew eyes?’)