

CHARACTEROLY AND ASTROLOGY (Characterology of Le Senne-Berger)

History of characterology:

The word character comes from the Latin character; from the Greek kharaktêr; from Kharattein which means to engrave.

This is how we speak of engravings or writings of a hieroglyphic or cuneiform nature.

With regard to the term character as an attitude of behaviour or traits specific to an individual, this articulation has its origin in a work by a Greek philosopher and scholar named Theophrastus (Lesbos, c. 372 - Athens, c. 287 B.C.). The title of this book is "Caractères", it is a rather superficial observation, but spiritual and picturesque.

In the 17th century, Jean de La Bruyère, a French moralist (Paris, August 7, 1645 - Versailles, night of May 10/11, 1696), translated Theophraste's work: Les Caractères. In addition to this translation, he made a series of remarks. The success of the book encouraged the author to expand his comments. The book is divided into sixteen chapters without linking them together. It deals with moral reflections, portraits and maxims.

La Bruyère wanted, in his fragmentary observations, to study the various aspects of man, through the society of his time. From these pages emerges a rather pessimistic philosophy, illustrated by the art with which the author paints certain portraits: there is that of Cydias (the beautiful mind), Menalca (the distracted one), Onuphre (the hypocrite), Giton (the rich), and Phédon (the poor).

La Bruyère increased the content of his book during the editions published from 1688 to 1694.

Therefore, we can see here that the term character has always been considered in its general meaning, which means: what differentiates two individuals of the same species (individual character).

However, the term remained rather vague, full of ethics and morality, until the day medicine took over:

At the end of the 19th century, a psychologist named Heymans (Gérard), a Dutch professor at the University of Groningen, assisted by a psychiatrist named Wiersma (Enno), also a professor at the University of Groningen, developed a method based on statistics to develop the basis for characterology.

Heymans lists eighty-six questions related to "character", intelligence, emotions, motivations and human activities. Then he sent his questionnaire to several hundred Dutch doctors. The clientele of these practitioners, "family physicians", served as the survey population.

Physicians were asked to answer questions about the character of the different family members they had been caring for over the years and with whom they were particularly familiar.

Heymans thought that there should be a certain heredity of characterological tendencies in the different families.

In parallel to this statistical survey, Heymans and Wiersma conducted a biographical survey on historical celebrities.

The results revealed the presence of three fundamental properties of the character.

In France, René Le Senne, philosopher and characterologist, became aware of the work of Heymans and Wiersma, known in the characterological field as the "Groningen Classification".

From then on, Le Senne began research on character, based on the fundamental elements identified by the Dutch authors. In 1945, he published his book, the "Traité de Caractérologie" at the Presses Universitaires de France. This book will serve as the basis for our astro-characterological investigations.

What is characterology?

"In the vast field of concrete psychology, characterology includes studies relating to what is specific in the different varieties of individuals and what is original in the individuals themselves.

1°) In the narrow sense, characterology is the knowledge of characters, if we understand by this word the permanent skeleton of provisions that constitute the mental structure of a man.

2°) In the broad sense, characterology refers not only to what is permanent, initially and perpetually given in a man's mind, but to the way in which that man exploits the congenital background of himself, specifies it, compensates it, and reacts on it." (René Le Senne, *Traité de Caractérologie*, p. 1- 2, Presses Universitaires de France, 1984. 1st edition: 1945)

However, it should be noted that in this book, because of the very definition of character it gives, Le Senne always takes the word characterology in the narrow sense.

The importance of characterology:

Characterological considerations are extremely important. Indeed, there are people who imagine that because men have one head, one heart, two arms, two legs... they look alike and that we can ultimately treat them all in the same way and demand the same from each of them. However, this is not the case, and the experience fortunately denies such a prejudice every day.

- "Man, for example, is neither reasonable nor affective, by essence: one man is less emotional than the average and acts by concepts and reasons: another, on the contrary, moves according to the shaking of his sensitivity and the principles have no influence on his behaviour.

Likewise, man is neither good nor bad; what is true is that one man is spontaneous and generous by first movement, another is helpful by the power of a doctrine, another is hard by indifference to feelings, another is cruel by need of inner stimulation. May characterology lead us back to this diversity, only it can put us in a position to unravel the web of human actions and passions, leading us to the knowledge of the characters that are at their roots." (Ibid. p. 7- 8)

Definition of the word "character":

It is therefore advisable from the beginning of this course to define the notion of character. To do this, it is essential to remove from the word "character" the imprecision with which it is generally used.

Sometimes what is called "character" is the nature of an individual, often without specifying whether we refer to his congenital nature, not acquired and permanent, or on the contrary we refer to the second nature he has acquired and developed over the course of his life. Sometimes the moral meaning of the word is accentuated by calling "character", not what the individual really is, but what he must become: this is how, for example, magisters make it their duty to "form a character". Also, in this same vein, we accuse of being "characterless" a man who, in the psychological sense, does indeed have a character, but who, in the moral sense, lacks the originality we would like him to have, and not being "a character"...

To avoid any confusion in the future, we will rigorously define the meaning of the word "character", which will mean all the congenital dispositions that form the mental skeleton of an individual.

Character therefore has an objective reality. Character is the result of the heredities that have come together in a human being. There is therefore nothing in character that is not congenital, and everything acquired, that is, everything that comes from the individual's history, is excluded.

This character is therefore permanent: it ensures over time the structural identity of the individual. In short, character does not evolve, but it conditions psychological evolution.

The Personality:

To this character is therefore opposed the personality, which includes the character first, to which are added all the elements acquired during life. Character and personality are therefore the two ends of a relationship comparable to that of form and matter.

The Self:

At the heart of this relationship uniting character and personality, it is an active centre, which is said to be free and to which we reserve the name of Me.

Character, Self and Personality:

In the system constituted by these three terms, character is the first term, personality the second, and between the two, at the centre is the third term, the Self.

In this trilogy, character can be compared to a musical instrument, personality to the musical score, and the Self to the musician. It is in so far as he uses his freedom that he is the Self: but this freedom is limited by his character and personality, that is, it is limited by the piece to be played and by the given instrument. But with this precise instrument and piece, he is free to interpret this piece in one way or another.

Every individual has his character which is hereditary and unchanging, he does not evolve and does not move, it is static. And every individual has a more or less strong personality that evolves; it is plastic.

The induction that leads to the affirmation of the reality of character is so commonplace that it is no longer even visible. It is everywhere immanent to our activity and to our thinking about others. When you leave a film or play, you will depict the character of the protagonists. Similarly, if we want to talk about Napoleon I, we will talk about his character by depicting him as a military genius, ambitious, etc.. And we will see that the actions of the protagonists or Napoleon are based on their character.

Now, as important as the reality of the character, it's invariability must be taken into consideration: indeed, the thesis of the reality of the character implies in itself the affirmation of a persistence of the identity of this character. Indeed, it could not be freed, even if this identity were

perpetually changing and vanishing from moment to moment, it would mean nothing.

Indeed, if Napoleon during his destiny had been able to change his character, it is obvious that the rest of his life and the destiny of the world would have been changed. It is because there is permanence of character that there is permanence of action in life. Character is therefore invariable, and it can be concluded that an individual has, from the beginning to the end of his life, the same character.

However, by professing the invariability of character, we do not suppress psychological development, because it is not the same thing.

Nor is freedom suppressed, quite the contrary, because if there were a variability in character, there would be neither becoming, nor evolution, nor even freedom, and the individual would pass from one state to another without foundation and without reasons.

If the character were changing like sand, one could not identify the house of the personality. Because personality can be modified thanks to the Self which has its full freedom of action, but in a score which is given and represented by the astrological chart. In fact, it is on the invariability of character that any possibility of evolution is based; certainly, this seems strange, but we must recognize that if there was no solid foundation, we could not build anything.

From a given character, life works and the individual's personality is affirmed and refined. Consequently, character appears to us as a web of general provisions intended to be specified in personality: in what way, it will be up to the freedom to specify it. It is through freedom that the individual will be able to evolve, to be enriched by successive determinations.

Let's take an example: let's imagine someone whose dominant trait of character is to be scrupulous. Well, it is neither a quality nor a defect, it is a characterological observation: "scrupulous". Now, it is up to him to make his scruple to be absurd or estimable according to the purposes for which it will be applied. This is true of all characterological paintings such

as the language of Aesop, which can express the best or the worst, the lie or the truth.

Another, for example, is predestined for action and we will say that he is an active, or even an over-active; this predestination that comes from his character is unchangeable. Whether he likes it or not, he is active as another will be inactive, whether he likes it or not. Only, the way they will use this activity or non-activity is indeterminate. Because whoever is overactive can use this activity in a very good direction as well as in a harmful or useless way, it depends only on him.

Some psychologists, faced with the immutability of character, have concluded that human actions are deterministic. No ! It is not because the character is unchangeable that the actions are determined; indeed, it would be to exclude first of all the free will of this "Self", but also to exclude the contribution of the external world on the individual who can, not modify his character (since he is not modifiable), but change the direction of the inner impulses, or use wisely his characterological background, or on the contrary, leave him fallow, or give him a wrong direction if the surroundings is bad, if the external world is negative...

The Parameters of Le Senne

There are three main Le Senniens parameters:

1. The emotivity
2. The activity
3. The speed of reaction

Moreover, he writes in his treatise: - "The three constituent properties are emotivity, activity and the resonance of representations." (Ibid. p. 61)

The emotivity

Definition of emotivity :

Through this characteristic notion of emotivity, is thought this general feature of our mental life that no event suffered by us as the content of a perception or of a thought can occur without moving us to some degree, i.e. without causing in our organic and psychological life a more or less strong shaking. The event acts as a deflagration agent; a greater or lesser quantity of energy, previously stored in our body, is released, set in motion, so that it will follow in an intense or weak, momentary or lasting way, either visceral effects, conditioning an increase in awareness of the emotion, or a reaction on the world outside the body.

Emotivity is thus of a psycho-energetic nature, and generally the emotional will be distinguished from the non-emotional by the intensity of their manifestations or actions.

The activity

Definition of the activity :

Despite the ambivalence of emotivity, which we have just seen is likely to be divided into trends and emotions, the notion that it holds in its energetic essence does not lead to confusion. The same would not be true of the activity if we did not specify in what sense characterology should take this notion.

To obtain this necessary precision, it is essential to distinguish between the activity that we will call manifested, apparent, and the activity to which, to avoid any influence of foreign ideas, we will reserve the name of characterological activity.

A man can spend himself in a rapid succession of actions for two different reasons: one, emotivity - independent of real activity - and the other

directly resulting from activity. In both cases, it will be said at first sight active. But he will not be if his actions result only from a provocation from outside, and if he is highly emotional. It will be a false active. For example, if you imagine a man being chased by a red iron, a burning stick, he steps back and runs away, whether he is active or inactive.

Likewise, if a man is very emotional, if he reacts strongly to all events in their succession, the sequence of emotions he experiences must make him react, and therefore act, repeatedly. He seems active: all that is certain is that he is emotional. Now here is another one who, as a result of the systematization of his ideas, concentrates his activity on a distant end, he will seem less active than meditative, he can be active to the highest degree.

The characterological term "activity" is therefore only appropriate where someone acts by virtue of a disposition to action that comes from himself. The inactive acts against his will, to his body defending, with difficulty, often grumbling or complaining. He acts because he is afraid or hungry.

On the contrary, the active is the one that is said to be "he must act". It is still essential to understand this "must" as a congenital need that would push him to action. External events are for him only opportunities, pretexts. If there were none, he would seek them, he would inspire them, because he lives to act.

How can we judge this? This can only be done directly by observing how man will behave in the face of an obstacle. Here, both emerge the essence of what we call characterological activity and the sign to which we must recognize it.

An active is an individual for whom the emergence of an obstacle reinforces the action taken by him in the direction that the obstacle cuts; an inactive person is one whom the obstacle discourages.

For the one who is active, especially over-active, the obstacle may even be the reason to be interested in a company which, without this obstacle, would not have tempted him. The mountaineer who is first and foremost a mountaineer makes his goal of the difficulty to overcome: he is an active.

If a poet gives up the poetry of heights for the one who dreams about them, it is because he is inactive.

The resonance of the representations

Definition of the resonance :

Based on the substrate of reaction speed, the resonance of representations is divided into two functions: the primary function of representations, and the secondary function of representations; it is also called primarity and secondarity of reaction.

In every human being, each event plays on the double keyboard of a resonance in the present and a resonance in the future. Indeed, there is no one who neglects the present, just as no one remains insensitive to the lessons of the past. But it is clear that the relative importance of the two functions is not the same for both: for some, the present prevails, and the event has little influence on the future because it is quickly obliterated in memory; for others, on the contrary, they react little to the impulse of the present moment, but tend to react with delay.

In the first case, primarity prevails and it is the secondarity that prevails in the second case.

However, it should be noted that no being can be exclusively primary, just as no one can be exclusively secondary. It is only to be expected that some will be more primary than secondary, and others more secondary than primary. This remark is also valid in all psychological dialectics such as the couple: extroversion/introversion.

From these considerations, it appears that the more a human being is marked by primarity, the more he lives in the present, in the moment, he renews himself with it: primarity is a fountain of youth. This gives an eternal youth, the primary wakes up every morning brand new as if it had just been born, without a past, without memories, without memory. Moreover, the primary responds instantly to the outside world; when someone invective him, he has an easy and immediate response.

On the contrary, secondarity plays in the soul the role of a flywheel that dampens the present, but at the same time prolongs its effects towards the future. The secondary is becoming heavier with all the weight of the past, his soul may not be so young, but it is richer, it is taking on a density, a gravity, a gravity that the lessons of the past give it. Secondary is slow to react : facing the outside world, when you attack him with words, he is paralyzed, and it is after the fact that he finds his answer. He is the one who is asked a question and answers: - "Your question is very interesting, but I haven't studied the problem enough to answer you" and six months or a year later, he will answer with relevance, having taken care to analyze all the details, and the content will be profound.

In primarity, the present exists as the present, and that's how it is experienced. The present is lived intensely, the primary lives intensely the second that passes. It is the reign of vivacity in the ephemeral. The past is forgotten, we don't talk about it anymore, as for the future, we'll see. He lives in the present, which is why the primary is not resentful.

In secondarity, the present is not lived as the present, but according to the future. The secondary says to himself: - "what I am doing now will serve in five years, ten years, fifty years..." For him, the present is reaped, it is the raw material from which the future will be made. The individual does not live the second, he lives on his past and on his future. He builds on the past by saying: - "Oh no, I can't do that right now because in such and such an experience and so on..." So he has the lesson of the past and what he is doing now is only of concern to him much further into the future. He does not live in the present moment. Moreover, for him, resentment is common, this is very understandable insofar as he does not forget the past, he is able to remember ten years later a past situation.

The primary goes from successive experiences to successive experiences, and each one is lived intensely in the moment, then it dissipates very quickly. In such a way that the primary finds himself brand new for a new experience that will not be destined to leave more traces than the previous one, and so on. His quality therefore lies in his immediate availability and in his freshness of reaction.

For the secondary, the inner universe is quite different, the successive experiences constitute so many materials accumulated in order to serve the future; from experience to experience, he operates a kind of addition of the impressions received that can, little by little, modify his way of being. We will say that these people have experience, their qualities residing in this weight, to the extent of what they have acquired over time.

Of course, when we observe the reactions of the primaries, they are fast, immediate and brilliant, while the reactions of the secondaries are on the contrary slow. Moreover, in characterology we say "viscous reactions" as opposed to the fluidity of primarity. But at the same time as the primary lives intensely in the present, he does not realize the future, he does not build, while the secondary builds solidly and sees further.

It is not a question of making a judgment that primarity is better than secondarity and vice versa, because this would be a purely subjective judgment. If you have a consultant who is primary, you must explain to him what are the qualities and defects of primarity, and similarly, if he is secondary, you describe to him the qualities and defects of secondarity. But above all, do not be judgmental.

These are, according to René Le Senne, the characteristics of the constituent properties.

Additional Properties

However, it is necessary to add some additional properties that are not without interest. There are five of them:

- 1) The magnitude of the field of consciousness.
- 2) The analytical intelligence.
- 3) The egocentrism or allocentrism.
- 4) The predominant trends.
- 5) The modes of mental structure.

These additional properties are certainly secondary, but they are important and interesting because they will provide consistency and elasticity. However, we will only consider the first three additional trends:

- The magnitude of the field of consciousness.
- The analytical intelligence.
- The egocentrism and allocentrism.

The magnitude of the field of consciousness:

René le Senne, writes about the magnitude of the field of consciousness:-
"All of us, throughout our lives, experience the variations in magnitude of which our consciousness is capable. Sometimes it is as if it were distended, it contains and rolls a great richness of impressions between which our attention is diffused, in which it is as if drowned: thus when we contemplate a panoramic landscape, when we dream without any intention of observing anything in particular. Sometimes, on the contrary, it concentrates and narrows around a determination to make it the almost halo-free focus of selective attention, which excludes from its apprehension all but one or a few details.

In the first case, the field of consciousness will be said "wide"; in the second case, "narrow". Emotion, attention narrow the field of consciousness; coldness, detachment widen it.

These variations are familiar to all men. For all, the urgency narrows attention around the feared event; for all, the end of the peril distracts the attention that narrowed the soul. Until then, we are in the field of psychology, not in the more special field of characterology. It is entered by considering that the degree to which these variations occur, or more precisely the normal average, below and beyond which they oscillate, is unequal according to individuals. All things being equal, the ordinary field of one consciousness is more or less wide than the field of another. As a result, the distinction between the narrowness and width of consciousness becomes characterologic.

Some minds can be said to be wider than the average of the minds; others, of a width equal to the average, others finally less wide (or narrower) than this one". (Ibid. p. 104/105)

The analytical intelligence:

To know what analytical intelligence is, we will again call upon René Le Senne who writes: - "There is no word capable of more meaning than intelligence; there is nothing more important for a man than to be gifted or devoid of intelligence, or rather to be more or less intelligent. It is therefore necessary to insert this notion among the characterological properties by determining with which meaning.

The use of the notion of intelligence in its multiple meanings seems to us to encompass two components:

1°) One is a pure appreciation of value: not only does the most intelligent man achieve what the least intelligent man could not do or think, but what he achieves is a good, a desirable end, something we consider valuable. However, we must not be interested in value here.

2°) Let's move on to the other component. According to it, intelligence is something else than instinct, feeling, spontaneity. It involves reflection, abstraction and therefore analysis and its products.

The intelligent man is first of all and foremost the one who has been able to identify some idea that was missing and even to a certain extent has been able to continue to develop it. Sometimes this idea is a profound idea, a principle, which allows the systematization of many facts; sometimes a particular idea which ensures the domination of the mind over a certain region of experience; sometimes a large number of ideas which, independently of any application, give the mind the feeling of its creative freedom. In any case, intelligence requires some analysis, furtive or laborious.

It is therefore by this second character that for a characterological use we will define intelligence. Intelligence will mean in the following the capacity for analytical reflection: it is theoretical intelligence, in the nascent or developed state, whatever use is given to it later; it is intelligence in the first degree and likely to serve as a means for great intelligence which, placing analytical reflection at the service of the highest and noblest ambitions in life, implies something other than intelligence: the power of feeling or an untiring activity or perseverance in systematisation.

Intelligence, as we understand it here, is the intelligence that makes the intellectual, when he is intelligent, that is to say more than a conservative guardian of acquired and repeated knowledge, but which does so even in situations other than those to which purely theoretical thought predisposes. Our notion of intelligence only considers it technically: it is the ability to behave to a greater or lesser degree as a theorist. It goes without saying that from this ability some subject will be able to use little, another misuse and another one finally make a magnificent use. But the presence of the symbol I (Intelligent) in a man's characterological formula does not promise anything so high, it only means that there was in him the tendency to this duplication by which the object and himself becoming another object repeat themselves more or less faithfully in an abstract knowledge of the object and himself.

The ability to analyse leads to the possibility of establishing connections between distant, difficult and original events. As an analytic, intelligence is also, but in a derived and sometimes summary way, synthetic. In this way our minimal notion meets the maximum notion of practical intelligence.

However, it will still be necessary for the other provisions of character to intervene to animate intelligence, to make the penchant for analytical reflection return all that it is likely to return. The activity is essential for the mind to be able to seek, to undertake, to have an intellectual initiative in relation to its practical initiative. Emotivity favours and expands the

interests without which no research can be pursued and will be all the more fruitful if it is carried out further.

Primarity turns intelligence towards the present; but secondarity arms it with a multitude of more or less distant memories.

Finally, if the narrowness of the field of consciousness serves the concentration of intelligence, its width opens up many possibilities in front of it. Thus it happens that intelligence, once filled with its matter, expresses the entire character of the self; but, formally, as pure intelligence, it is only the power to abstract, to identify, apart from the other aspects of experience, the intellectual elements, concepts, principles, methods, relationships whose mind can later make explicit use of. Intelligence must act as a multiplier of character." (pages 114-117)

Egocentrism and Allocentrism:

René Le Senne, writes about this notion of egocentrism and written allocentrism: - "by these words, which are often similar to those of selfishness and altruism, we mean a couple of opposite dispositions which are not only familiar, if only in a confusing way, to the common thought, but have been sensed, possibly released by characterological reflection. Here is what they consist of.

A man's consciousness has two poles. It is both the self and others. Sometimes it puts the self at the centre of its vision and sensitivity: it is then self-centered and will be said to be selfish if this property is translated into a moral language; for self-centered consciousness, others are only an object, seen from the self as things. Sometimes, on the contrary, a man's consciousness identifies him with another and, as far as possible, he renounces himself in this other, seeing himself only from the point of view of the other, whose ideas, feelings, intentions are then adopted by the self in order to become mine. In fact, throughout life, we oscillate from one pole to the other: there is no man so devoid of sympathy, so selfish that he must not at any time "put himself in the place of others": even the cruel does so; but on the other hand there is no saint

who does not return to himself, if only to feel that he must leave and that he leaves. Coriolan was in turn the leader and enemy of the Romans; we are each against the others and another against ourselves.

But here again, it is necessary to recognize differences in degree and thus enter into differential psychology. Characterology only accentuates and fixes, considers in order the terms of immanent oppositions to the inner dialectics of the mind, in order to deploy the knowledge of man in the knowledge of men. Since man in general circulates from the feeling of self to the feeling of others, there must be men in whom the former prevails over the latter, and others in whom the opposite priority is found.

We can say the firsts egocentrics (Eg), meaning by this that they become incapable of abandoning the place, the centre of vision and action that their situation imposes on them; they are locked in themselves, cannot be abstracted from the needs rooted in their own nature.

The second are, on the contrary, allocentrics (nEg) in that sympathy alienates them to themselves, transports them into the situation of others, makes them forget themselves in others, either in general as in the case of patriotism, or in particular, as in a child, a lover, a friend, a miserable person. (...)

It must be reiterated that for this fundamental property, as for other oppositions, we are only dealing with a relative opposition by degree. Every man is unequally egocentric and allocentric: the saint seeks renunciation and salvation at the same time, the hero pursues the defeat of the enemy and rejoices in his own victory, the scientist seeks the truth and expects the satisfaction of his intelligence. Conversely, the vain, the proud submit himself to the judgment of others to eventually receive praise, power, admiration, obedience, so that one often wonders if pride is humility or humility of pride, vanity a slavery, or the desire for popularity the beginning of a fraud...". (pages 118-120)

The Eight Le Sennian Types

By combining the strength and weakness of the three constituent properties that are: emotion, activity and resonance, Le Senne establishes eight human types that are:

The Nervous: Emotional non-Active Primary (E. nA. P.)

The Sentimental: Emotional non-Active Secondary (E. nA. S.)

The Choleric: Emotional Active Primary (E. A. P.)

The Passionate: Emotional Active Secondary (E. A. S.)

The Sanguine: non-Emotional Active Primary (nE. A. P.)

The Flegmatic: non-Emotional Active Secondary (nE. A. S.)

The Amorphous: non-Emotional non-Active Primary (nE. nA. P.)

The Apathetic: non-Emotional non-Active Secondary (nE. nA. S.)

We will look at each of the eight Le Sennian types in a general way.

PART 2

For this second part of characterology, we will study in depth each type of Le Senne. This is very important, since we will see how the constituent properties (activity/non-activity; emotivity/non-emotivity and primarity/secondarity) are associated with each other.

In addition, this approach will allow us to associate constitutive properties in pairs such as, for example, emotivity and primarity.

Because, it often happens that a chart presents elements of activity and primarity, without being able to define whether it is emotivity or non-emotivity that dominates. Thus, with these two parameters, activity and primarity, we will already have a general view of the psychology of the native. Because if we just settle for a ten-line presentation on each of the Le Sennian types, we could not use these combinations in pairs, which, I repeat, are commonplace in interpretation.

Finally, do not try to memorize what will follow, but read quietly, and with each new reading you will have new insights. In addition, many points will prove extremely interesting later on, since we will find them inserted in other typologies, or they will make us better understand some points that will be developed later in other typologies.

The magic of all these typologies, seen from different angles and perspectives, is that not only do they not contradict each other, but they also echo and help each other to grasp each other. Thus, for example, the attitudes of Le Senne's Sentimental will be found in Jung's Introvert or Kretschmer's Schizothyme, but each time in different contexts. Also one individual will respond better to the Sentimental type of Le Senne, another to Jung's Introvert, another to Kretschmer's Schizothyme.

Because it is necessary to use the typology that best corresponds to the studied native. Thus, if the dominant is jupiterian and is associated with a venusian component, the temperamental formula of Hippocrates' Sanguine prevails; if this Jupiter has a subdominant Mars, the characterology of Le Senne's Choleric is more similar; if it is the Moon that is associated with Jupiter, Sheldon's Viscerotonic will be more appropriate; if it is the Moon and Mars that associate with Jupiter, the primarity of the Choleric is preferable (hence the interest to analyze the temperaments of Le Senne in depth); if Jupiter associates planets like Mars, Uranus, Mercury in dissonance, Pavlov's Excitable is desirable; if it is the Sun that composes with Jupiter the values of Day and Representation will be considered, etc.

The Nervous

The nervous is the most primary of the primaries and as a result, it is in this type that the correlations of primarity reach their positive or negative maximums. He therefore tends towards a borderline condition in which he would be born and die at each moment. As the moments change, he changes.

When desire pushes him to work, he begins to work, but when another feeling, awakened by another excitement, occurs, he stops this work. Very

emotional he must react to the event, but this reaction which begins and ends with emotion and that counteract inactivity is impulsive. Also, because of these variations, his mood cannot be equal, nor his sympathies constant. He can suffer greatly; he must console himself fairly quickly. This inconsistency is made violent by emotion and this intensity is manifested by the strength of the voice and the frequency of laughter.

Over-emotional, living by successive emotions, he must live for emotion and its renewal, hence his need for emotions. He wants change, seeks entertainment, gets out of his house, flees loneliness.

However, the major forces of a character are paid for by significant powerlessness. Indeed, the Nervous is emotional-primary, these are his strengths. Its weaknesses are the lack of structure, the lack of long term which are the responsibility of the secondarity, it is also the self-control which is the result of inemotivity and finally it is the lack of perseverance in action which belongs to the activity.

Therefore, the Nervous lacks objectivity in thought and in action, in other words, there is a contradiction between thought and action. This is due to the fact that the emotions of his affects (emotivity) are overwhelming, to which is added the non-activity that prevents any continuity. That is why it is impossible for him to carry out the works imposed. He must postpone them or, if he undertakes to do them, leave them soon, discouraged.

The large projects encourage his imagination, but since their execution always involves some adventures, he must lose interest very quickly. Also, he lacks the perseverance to continue (non-activity) as well as the discipline of secondarity to avoid temptations, expenses, and to bear difficulties with patience.

We will now group the constituent elements in pairs, analyzing the effects of the duos: emotivity-activity, inactivity-primarity and inactivity-emotivity-.

Emotivity-Primarity Group

The mobility of feelings is the most obvious feature of the Nervous. From unstable sensitivity ranging from laughter to tears, from the most unreasonable outburst to the least justified despair. Here, emotivity accentuates the emotional variations of life; neither activity, which leads to sustained effort, continuity, nor secondarity, which neutralizes emotivity (because it inhibits action and distributes the discharge of emotional force in the depth of the individual), can intervene. As a result, emotional mobility is at its maximum. It is the image of the butterfly flying from flower to flower.

This emotional instability is referred to as Cyclothymia or Cycloid. Ernest Kretschmer in his book "La structure du corps et le caractère" (Editions Payot, 1930), defines two types of temperaments: the Schizoid and the Cycloid. The Schizoid corresponds to the very introverted Sentimental, while the Cycloid corresponds to the emotional-primary-active, and the Pycnic to the inactive-unstable, i. e. the Nervous. Kretschmer writes on page 136 (Ibid.): "The temperament of cycloids oscillates between cheerfulness and sadness. Deep, soft and rounded oscillations: faster and more superficial in some, fuller and slower in others."

However, there are two aspects of emotional mobility: a qualitative aspect and an energetic aspect. As a qualitative, it moves from one emotion to another, from joy to sorrow, from trust to mistrust, from horrible to delicious and so on. The color of the emotion changes but we stay at the same level of tension.

On the contrary, energetic mobility is a difference in level, it proceeds from depression to tension or from tension to depression: the subject exchanges a condition where he is almost devoid of means, efficiency, inner dynamism for another where he momentarily overflows with forces, unless it is the opposite.

In fact, the two oscillations usually mix their waves and the subject changes tonality and tone at the same time. This double oscillation, which is aperiodic, and which only extends to the totality of the Self what is

everywhere true of the emotivity whose bipolar essence it expresses, often leads the Nervous to a tendency to think by contrast and generally by opposition.

As this emotional mobility precipitates, either by the effect of extreme primarity or by the possible speed of external circumstances, it tends towards variegation, the juxtaposition of bright colours, the harlequin coat. By itself, nervous sensitivity is close to popular naivety, to childish vivacity. We recognize it in the carnival, which is a whirlwind of contrasting actions, in the costume ball that juxtaposes eras through time, in the disguise that puts an actual man in an old-fashioned garment, in the costume of the other sex and renews sensations by their unusual blend. Moreover, every culture is the impregnation of a people and an era by a specific character: the Venetian 18th century expressed the fever, adventure and whim of the Nervous character, as does emotional mobility.

Nervousness is the character of pure poetry because qualitative imagination is the spontaneous expression (primarity) of sovereign emotivity. Certainly, not all the Nervous are poets, because to write a poem you need more than a vocation, you need a certain technique: the art of dissociating words by rhyme etc.

Certainly, there are also Sentimental poets, but they will draw poetry towards philosophy, like Alfred de Vigny, others will be Cholerics, they will treat poetry as a public speaking art, as Victor Hugo did; and so on. While the Nervous is the poet of the imaginary, of emotion, of sensitivity, of reverie. Moreover, the poems of the Nervous are short, this is understandable, because they are written under the whip of an emotion, it is the outlet of an emotion, only, in his case, the emotion is not supported by the Activity, moreover, it must be spontaneously released because of the Primarity. Therefore, as soon as the inspiration fades, it is necessary to wait for a new wave of emotions for there to be a revival of activity.

A characteristic notion of the Nervous is the vivacity of feelings. This mobility of feelings, as we have seen, takes a turn of intensity here: the

voice becomes louder, the action becomes more voluminous. Emotivity is excessive here, the movements are lively, intense and exaggerated. To give an image it is the aspect of the Italian actor, exaggerating everything, making "cinema"...

The need for emotions: this need for emotions becomes in the Nervous the need to renew his emotions. However, the need for emotions should not be confused with the need for action. Indeed, the active-emotional, also requires a varied life, but it is to find reasons to undertake and it engages in the activity necessary to succeed. On the contrary, action is for the Nervous the equivalent of a subject for an artist or writer. No matter what his subject matter is, so he ends up early on abandoning the action, whose inactivity diverts him, for the emotion that can be given to him by the simple imaginative, if possible artistic representation of the action.

Inactivity is his weakness, it follows that there is only one way to push him into action: it is to awaken in him the emotion, which he feels as a driving force, liberating him from his inertia. Because emotion manages to stimulate him.

Sublimation is also a notion that is the responsibility of the Nervous. Indeed, the substitution of the need for emotion (E) for the need for action (nA), leading to the replacement of heavy goals (for example a thing to do), by a light goal (the simple image of this thing) is precisely artistic sublimation.

From this need for emotion will come several attractions. First of all, it's the taste for fashion. Fashion is only a satisfaction given to the need for change. And it is his need for emotion and renewal that makes him sensitive to fashion. This makes the dandy, with his need to be seen and to surprise.

The taste for entertainment satisfies his need for change. Just as he will like shows like the theatre or cinema, because a film for example can include cruel or pleasant scenes. Its purpose is often to provide emotions and the Nervous satisfies here his need for emotions, moreover he seeks a stimulant through these emotions.

Similarly, he may have a taste for games or betting, as they bring emotions.

The taste of exciting, tobacco, narcotics and alcohol is very interesting here, because it is first and foremost a satisfaction given to the search for new sensations. But also, this compensates for his inactivity because it stimulates him, he needs stimulants to compensate for his inactivity. Moreover, it is prone to boredom, sadness, melancholy and to get away from boredom, it needs stimulants of any kind: coffee, cigarettes, even neuroleptics or others.

The need to surprise, that is, the need to create a stir around him, gives rise to the need to surprise who is the first step towards the need to scandalize.

The disposition for art. Indeed, art can be his salvation because it will satisfy his need for sublimation and glorification. However, the art that is accessible and familiar to him is an art where the requirement of systematization is reduced. For example, poetry is more accessible than theatre, melodic music more affordable than symphony, impressionist painting more accessible than drawing or composed painting, literary description more accessible than sculpture or architecture.

Emotional vagrancy. Here, with this notion, we join what we said about the mobility of feeling and the need for emotions. The vagrancy of the body can only be the manifestation of the vagrancy of the soul and it is the set of feelings, tastes, affections of the individual that is carried away by the need for change. What he wants and seeks is above all an intense and

at best delightful present (emotion-primarity); when he gets it, he doesn't need anything else.

Non-Activity-Primarity Grouping

Impulsivity is one of the characteristics of the Nervous. However, it is necessary to differentiate between two modes of impulsivity.

The first one we will name: Reactive impulsivity has the characteristic of being an immediate response, as little thought as possible, using from the past only what is necessary to respond to external excitation. For example, one man pushes another; the other reacts with a punch. Because of the speed of the reaction due to the primarity of the subject, the elaboration of the reaction was the shortest, reduced to a summary simplicity of a reflex: the punch. Born from the present, this impulsivity usually dies with him, leaving little trace in the mind of its author.

The second mode of impulsivity is eruptive impulsivity. This impulsivity is explosive because the excitement that determines it seems less a cause that makes it nature than an opportunity that provokes its manifestation. In other words: small cause big effect. In fact, eruptive impulsivity is the result of an accumulation of emotions that were not liquidated when they should have been, it was kept in reserve, here the explosion serves as an outlet. Therefore, we see here the secondarity that comes into play, inhibiting the individual until the moment he explodes. For example, the person who is blamed by his superior, the next day he is insulted by another, the day after that he is insulted by another, the day after that he is hit again without answering, then comes the moment when this accumulation of emotions explodes at the slightest opportunity, that is, it is the last one who strikes him who suffers the consequences. It should be noted here that inactive people are more impulsive than active people. Reactive impulsivity is to be attributed to the Emotional-Non-Active-

Primary: the Nervous and eruptive impulsivity is the responsibility of the Emotional-Non-Active-Secondary: the Sentimental.

The Nervous presents a contradiction of thought and life. This is understandable, because a life torn apart by successive impulses manifesting the almost exclusive empire of the present (P), cannot be a model of coherence: it sacrifices eternity (S) to actuality (P); the value of systematization (S) to that of spontaneity (P). The Nervous person actually presents himself as "a sound echo that resonates with all the sounds of the universe". Therefore, one should not expect him to try to construct his thinking in a systematic way, regardless of time or to subject his conduct to an inflexible rule. However, this defect is true of all Primary, and more so of all Primary Emotionals, but the record is the Nervous One who holds it with his non-activity.

The lack of veracity is also one of the characteristics of the Nervous. The Nervous Person's lie manifests the influence of pure emotivity, because activity does not intervene to influence it towards deliberate action. As a result, he lies in the same way as he makes art, it is the parembellisement lie to make reality more meaningful, more expressive.

Lack of punctuality is also the prerogative of the Nervous. Indeed, accuracy in quantitative time fidelity presupposes that we place events and our actions on its metric scale, just as we put musical notes on a staff, strictly respecting the duration of sounds and the spacing of intervals. This includes an art of translating quantitative into qualitative which, insofar as it involves common measures, involves a delicate weighting of the mind that appreciates. This cannot be expected from an individual with a sensitivity that is carried away at all times by the emotions that colour the temporal succession. It is therefore doubtful that a stroller in the process of dreaming would lose interest in the adventures of his daydream for the sole purpose of being on time for an appointment. Punctuality also does not depend on the number of occupations. Moreover, it is often the individuals who are the busiest who show the most punctuality. For what

makes an individual punctual is the order maintained by the spirit of his occupations; so that the Nervous lacks this order, it is what makes him the least punctual.

He's not objective. What is an objective man? A man expresses himself objectively when his speech contains more things, facts, data than impressions, hypotheses or feelings. His speech is less like a lyrical speech, as a call to a popular audience can be, than a report from an industrial or financial company.

The fact that the Nervous is full of emotion, he is obviously not inclined to seek a dried-up intellectual expression of reality. On the contrary, his interest is in subjective life. He manifests it as it is exercised in himself through the emotions it inspires in him.

The burden of inactivity. We had seen, within the group (E.P) that inactivity was a weakness, we will now see what inactivity generates in the group (nA.P). The Nervous, who lack sufficient secondarity, lack impartiality and balance in thought and life, because he is often left to unilateral conceptions and sympathies or antipathies, he must be even more so because of inactivity, be deprived of regularity in his conduct. This is where we must consider the seriousness of inactivity for the Nervous. Because it is more for the purpose of the grouping (nA-P) than that of the grouping (E-nA) where emotivity intervenes as a factor of momentum, that the Nervous must be glued to the ground by a background inertia, weighed down all the more seriously as its inactivity is greater. It is inactivity that explains the stumbling blocks in his life. She is first and foremost responsible for the irregularity of her work. Holding the maximum of people who "are busy from time to time", the category of the Nervous manifests both the empire of successive feelings and the inability to connect them through voluntary activity. They engage fervently in an enterprise that solicits an emotional interest in them; but obstacles arise, the emotional interest has turned, the Light Nervous gets discouraged and the enterprise aborts. Because it must be admitted that most professional

work gives little satisfaction to sensitivity or only exceptionally provides it. The Nervous is rebellious to imposed work; he easily postpones what he has to do.

Sexuality is out of control. To the extent that an individual's sexual requirement depends on organic conditions juxtaposed with the constituent properties of the character, there is therefore no reason to believe that there are more sexual characteristics than others. What happens is that in all characters, there are individuals who are more or less sexual in relation to the average. But by falling into a given character, sexual need must be influenced by its properties and, in the transition from virtual to manifested sexuality, these properties act to specify satisfaction either by promoting it, or by masking it, or by differing it, or in any other way.

If we analyse the characterological constitution of the Nervous, we understand that they are with the Amorphs (nE-nA-P) the most undisciplined and the least continents in terms of sexuality. All excitations are temptations for him, because they provoke his impulsiveness. He is very sensitive to beauty, often vain, ready for something new (E-P). Finally, his inactivity leads him to daily events and the search for his renewed desires, without being able to settle down with a partner. It is therefore likely that he will prefer the succession of adventures, often inferior, to the fidelity of a deep and lasting love.

The Nervous is a spender. Indeed, what does a bank note mean to him in comparison to the desired quality of an object or a pleasure that this money allows to acquire, when imagination intervenes to adorn them with all the colours that emotion suggests? There is no secondarity that prevents us from thinking about the future. However, it is important to note the difference between inactive and primary active. The Colériques (E. A. P.), and especially the Sanguines (nE-A-P.) manage their affairs very well: this is part of the extension of their practical mind of which the Nervous are deprived.

Emotivity - Non-Activity Group

The sublimation of emotivity. Inactivity diverts emotivity away from acting on things to bring them back to self-awareness. In fact, the sublimation of emotion is in favour of quality. However, for the Nervous, quality and affectivity are practically inseparable. However, it may happen that sometimes quality will dominate, sometimes feeling. For example, a writer may at some point be more concerned about bringing out the quality of what he or she wants to represent or about the emotion it has inflicted on him or her. However, in both cases, the Nervous remains attached to his images because he has a strong sense of himself. Moreover, this strong feeling of the qualified and singular Self is manifested by two opposite but correlative traits of characters according to whether this feeling is oppressed or triumphant. Being very sensitive to everything that damages his individuality, there are two attitudes: insurrection or vanity.

Insurrection is the ordinary reaction by which, young or old, responds to the actions of those around him by whom he feels hurt. Thus, the Narrow Nervous often begins a revolt in his family, most often for no good reason, against those around him.

The second trait is vanity. Indeed, since revolt implies the susceptibility of an overly sensitive Self, it is not incompatible with vanity, which is the attitude to seek in the eyes, attitudes, words of others testimonies of their esteem.

Consequently, when others seem to be in favour of it, the insurrection disappears in favour of vanity. No matter whether the occasion of vanity is authentic or not, it does not change its characterological meaning. It seems that the Nervous Villiers of L'Isle-Adam had the ancestors he boasted about, the important thing is that he needed to brag about them.

The tendency to melancholy is characteristic of inactive-emotional people. The inactive without emotivity suffer their inactivity; but without emotivity it cannot be reflected in their consciousness through impressions or emotional expressions. For the emotional-active, emotivity is only the energy essential to the action as it grows the more powerful it is. Between them appear the Nervous and the Sentimentals, who feel the influence of their inactivity through their sensitivity. Of the two characters, it is the Sentimental that has in the history of characterology deserves the name of melancholic. It is indeed with depth and persistence. The Nervous is, but in a more external and sporadic way. That is why the Nervous person experiences moments of sad, gloomy and pessimistic mood. Let us not forget that he is a sensitive being.

Notes

Regardless of these groups, the characterologists still mention: the tastes of the horrible, the cruel, the macabre, the forbidden, the coarse, the vile, even the obscene, and the interest in the false, the absurd and the void.

The Sentimental

Emotivity - Non-Activity Group

In this grouping: emotional-non-active, there are only two characters that share it: the Nervous (E-nA-P) and the Sentimental (E-nA-S). Consequently, what differentiates them is the resonance of the representations: the Nervous is Primary, the Secondary Sentimental. The transition from primarity to secondarity replaces grace with depth; the changing play of images with reflection on ideas. The Nervous wants lively and changing emotions, he is thirsty for novelty; the Sentimental also calls emotions, but he wants them deeper and more lasting.

Vulnerability is the first feature that stands out here. Indeed, this is one of the characteristics of the Sentimental. Being inactive, we will see him clumsy, not easily adapting to the new, he even has a tendency to run away from it. In fact, he feels the external excitement as painful, even as wounds. Indeed, the influence of inactivity increased by that of secondarity, which prevents any rapid and immediate spontaneity, makes her emotivity turn to her failure and the awareness of her failure, in short to sad feelings, rather than to her rise, to the joyful joy of the action. Finally, the secondarity, by prolonging her experiences, deepens this sadness in the reflection. These and other reasons make him feel emotions more than anyone else as suffering, events as aggression, the new as hostile.

Emotivity makes excitable, only by the fact of primarity, the Nervous is impulsive because it responds immediately to stimuli, while the Sentimental, by the fact of the second inhibitory and blocking action will be vulnerable, prone to melancholy, sadness and darkness.

This vulnerability will manifest itself, for example, to the sensitivity of climatic and meteorological variations, it is the person who tells you: "Today it is humid, I have my rheumatism that hurts me etc.".

Vulnerability also comes from one of the main traits which is the concern to protect oneself against wounds from the outside, which is why loneliness, mistrust and suspicion are features of the Sentimental, in order to protect oneself from the outside.

Specialized emotivity. This notion is extremely important. Indeed, we have just seen that by the effect of secondarity, the emotion (E) in the Sentimental remains inner and consequently it is masked. In fact, the intervention of secondarity is not limited to this suspension of reactions, it involves elaboration and, either for or through this elaboration, it carries out a sorting. The stopping of all reactions is sublime, subjective in judgment: the subject appreciates, measures the causes and effects of the event that caused the excitement. There are two possibilities here:

1) The event is of no importance, not serious for an objective examination, here the secondarity will repress and dissipate the emotion caused by this event. And the individual is hard, cold, his sensitivity is repressed by secondarity.

2) Or, on the contrary, the event provokes an emotion that is, rightly or wrongly, legitimized by secondary reflection. And then the individual is upset, moved. Here, the sensitivity has been consolidated by the secondarity.

Of all the characters, the Sentimental is the one that presents the most frequent and clearest examples of specialized emotivity.

Through specialized emotivity, everything happens as if the subject were becoming extremely sensitive to certain classes of events, and insensitive to others that may be objectively more serious.

Being under the influence of an event that relates to inveterate interests, he becomes weak as a child, excitable as a Nervous; placed in front of a very serious event, but which is not the responsibility of his specialized emotivity, he appears as surprisingly insensitive and everyone rightly says it: "hard".

Certainly in every individual, emotivity has some specifications: but the opposition between regions of sensitivity and regions of insensitivity does not have this rigour, because borders are mobile, the relative importance of objects is always in motion. In the Sentimental, on the other hand, everything is clear and the regions are opposed like areas of shadow and light.

In fact, the hardened regions of sensitivity are not devoid of emotion, but since emotion is only energy, this energy has become an energy of cohesion, immobilized in an organico-mental building whose cementing it does.

Introversion. This is one of the essential characteristics of the Sentimental. Indeed, his consciousness is not turned towards the object, the outside, the

outside, but on the contrary towards the subject, the inside, the intimate. It is a being who is withdrawn into himself, only interested in what is happening in his intimacy. He stops living to feel alive.

Introspection (internal observation; Psycho. observation of an individual consciousness by itself.) Is a concept that results from its introversion. His inactivity means that he does not immediately convert the emotional excitement that affects him into practical reactions. Even the derivative that its impulsivity provides to the Nervous is upset in the Sentimental by the secondarity that adds its inhibitions to the brake of inactivity. However, inactivity combined with secondarity contribute to prolonging the emotions that drag in him, trapping him. Therefore, how could he escape the need for introspection?

Indeed, the fact that secondarity extends an emotion and its repercussions far beyond its cause, even if a new cause fights against it, the Sentimental opposes, to the objectivity of these successive causes, the subjectivity of the persistent affection. So without this extension, there would be no subjectivity.

The diary: this is the characteristic of Sentimental writers. To avoid any confusion, it is necessary to clarify what is meant by "diary". It is not enough for a written document, even a daily one, to be written by an individual for himself or herself for it to be considered as such.

The intentionality of the diary is strictly subjective. Not only does the editor of the journal write for himself, but what interests him is not the objective matter of the events that cause his meditation, but the way in which these events affect him himself. What he's analyzing is not them, it's him in them.

Thus defined, the diary highlights the three fundamental properties of the Sentimental. If he were not emotional, he would lack the material of the diary: he could at most, as the Apathique Louis XVI did, note from time to time an event, a hunt or an accident in his notebook to keep the dates. But the Sentimental is not inert, it is over-emotional. The present as it becomes

past leaves behind a long trail by the effect of which events decant from the abruptness with which they affected it and subjectivize themselves in such a way as to allow the transfigured resurrection of the past trial. Through the effect of inactivity, which does not allow release outside the inner tension, of the secondarity that continues to accumulate, the subject is as if charged with a potential whose tension becomes painful. He needs an outlet that will be the daily articles of the diary where the subject indulges in himself, resolves his secret contradictions, proves, far from the surveillance of others, his inner strength and finesse. He finds a way to be two by remaining alone. He talks thinking without anyone being able to hear him. By the composition of a diary he satisfies his taste for solitude, his need for moral meditation, his curiosity for himself, his attachment to his past, his prudence, his concern for the ideal. It is all these tendencies that compose in his introversion.

The taste of solitude is also the result of introversion. He feels the need for this refuge that frees him from the concern of defending himself against others; but it also delivers him to the bitter satisfaction of the pessimism in which at least he feels himself. Often, it flows from a solitude to society similar to a round trip: first it flees in solitude, approves of the delights, then, boredom threatening it, it returns to the world and others and this continuously.

Schizoidy presents itself as the other side of introversion, the other side of loneliness is the inability to tune into the environment, which is expressed by the terms schizo-chemistry and deschizoidy.

In his book: "The structure of the body and character" Ernest Kretschmer speaking of schizoids writes: "These true schizoids feel all the blatant colors, all the high-pitched sounds of real life (which are for the cycloid and the average man an indispensable exciting of life), as an ugly and brutal, and even psychically painful dissonance. Their autism is a spasmodic withdrawal into oneself. They try to avoid all external excitement, to stifle it. They close the shutters of their house, so that they

can dream in the soft, dimmed light that is conducive to their imagination. They seek, as Strindberg so nicely put it, "solitude to surround themselves with the silk cocoon woven by their own soul." Page 159.

Kretschmer defines schizophrenia as "a shelter for a too vulnerable sensitivity".

This aspect of schizoidy thus depicted is the hallmark of the Sentimental. Indeed, self-care prevents attention to life. At the same time, we cannot pay attention to what is happening around us, to the changes taking place in nature and the surroundings, to the expressions of the thoughts and feelings of others and, at the same time, live absorbed in our own thoughts and intimate feelings.

Melancholy is also one of the characteristics of the Sentimental. It is a common feature of inactive emotionals. In the Nervous, who has a changing "Instant Self", it remains sporadic, it has only a temporary hold until a new emotion of gaiety in which primarity will insert the individual, which means that melancholy will be temporary. While in the Sentimental, the secondarity makes it an "Eternal Self" and melancholy settles more durably there. Especially since the subject is depressed, vulnerable, he presents a suffering of living more or less accused, all these factors form a ground conducive to melancholy.

The sense of self. We have seen that the Sentimental is brought back to the permanent center of itself. Moreover, because of its secondarity, the Sentimental Self is opposed to that of the Nervous, as the abstract to the concrete. It is because the Nervous is by its very nature interested in quality. Through it he is more concerned with what he is than with being. On the contrary, introversion detaches the Sentimental from the sensation: we will see him ascetic, severe with himself, badly made for jouissance. His reflection makes him descend below all the qualities that determine the Self. For analytical reasons, what he is looking for is not the originality of the Self, but its purity.

It is because his consciousness is a torn, problematic consciousness. The Nervous leaves and finds himself, the extrovert (the Sanguine) alienates himself in objectivity, the actives are unified by the company for which he devotes himself. Only the Sentimental is nailed to itself and it cannot feel anywhere but within itself.

Presumptive resignation is an attitude used by the Sentimental. What is meant by this term? A presumptive heir is a man who does not yet inherit because the one he is to inherit is still alive, but despite this everyone considers him as if he were an heir. For example, the father who presents his son as his heir; or the presumptive heir of the crown, of the throne: the Crown Prince.

On the other hand, what is commonly understood by resignation is the movement by which a mind accepts an event from which it has experienced or anticipates an unfortunate consequence. By this acceptance, he stops protesting, fighting, complaining. "Resigned as a sheep that is taken to the slaughterhouse" (Sartre). Resignation is: to abandon, to abdicate, to renounce, to submit, to resign without complaint. However, resignation is natural when it is expressed by the observation that "it is necessary!"; philosophical when we go so far as to judge that "the order requires it!", implying that this event, unfortunate if we consider it in isolation, is part of a whole to be appreciated in its entirety; religious when we say: "May the will of God be done!", claiming here our ignorance to suggest that this event which seems wrong to us must manifest, without us knowing how, divine kindness.

But there are beings who, far from waiting to resign themselves to the fateful event that has occurred, at least try everything to prevent it; not only do they behave, as if it had happened, but even contribute as much as it depends on them to its realization. They resign themselves to this in advance in a premature, presumptuous way. Thus Maine de Biran, during the hundred days, was sought by Napoleon's gendarmes: being sufficiently hidden, he delivered himself to the gendarmerie. It is also the candidate in an examination or competition who, without solid objective reasons,

abandons an examination before taking it or who refuses to take it outright, fearing a poor mark.

The Sentimental is more capable than others of presumptive resignation, because the emotivity is deep and prolonged. It condenses in the soul and at the same time it detaches itself from the event that caused it, to align itself with an emotional trauma (complex) awakening it and causing anxiety, fears, unconscious fears. So that after some time this hidden fever, the suffering accumulated around this centre becomes more painful than that which could be produced by the feared event and the subject releases himself by carrying out the event himself in order to put an end to his inner torment. For example, it is the individual who fears and fears misery: seeing himself unemployed, he commits suicide, and sometimes even kills his entire family with him.

Eruptive impulsivity is the responsibility of the Sentimental. We have seen him oppose the Nervous's reactive impulsivity. The explosion that manifests it results from an accumulation of small traumas whose condition is emotivity; the subject would already have reacted to one of them impulsively if the secondarity had not occurred to inhibit the reaction. But at the same time as the secondarity prevented the reaction, it kept track of the excitement that had virtually caused it. A second time, then a third time and so on the same phenomenon related to new traumas comparable to the first occurs. Finally, there comes a time when the summation of excitations producing its traditional effect the individual explodes: the accumulated feeling erupts and the activity does not intervene to adapt it. This eruption surprises all those present both by the disproportion between the force of the last excitement: the deflagrating excitement, and the violence of the reaction and by the brutality with which it unfolds without the concern to adapt it to current conditions temper it and make it more suitable.

Philosophical poetry is characteristic of the Sentimental. This is the result of the emotivity essential to all poetry and a reflection resulting from the

secondarity. That is why it is the privilege of emotional-secondary students. Moreover, here poetry is nourished, on the one hand by the barrier of inactivity that thwarts the impulse of inspiration, and on the other hand by the increasing action of secondarity that promotes the conversion of emotions into ideas.

Through this side of closure to the world and withdrawal into oneself, other characteristics such as lamisanthropy and shyness will emerge.

Non-Activity Grouping - Secondarity

Indecision. He is a being who is undecided because the event shakes him and tends to make him impulsive because he is emotional. Only the secondarity intervenes, which means that the execution of the acts is immediately cut off from the beginning: they remain (the acts) wanton, virtual and the mind taking over in a way of retreat that "mentalizes" it, it recognizes the antagonisms. Hence the fact that he is hesitant and undecided.

The lack of momentum. Any impulse must be based on confidence in the future, on optimism, on being calm and candid in the expectation of achieving the desired thing. This cannot be the responsibility of the Sentimental: in general, events hurt him, and he retains the negative aspects of them through criticism that conditions his inactivity. Moreover, he is melancholic, sad, his thinking is more focused on negativity than positivity if, at least, as we will see, he does not correct, under the inspiration of his moral feeling, this tendency to discouragement or depreciation by a voluntary recovery. Otherwise, more often than not, he lacks confidence in the future and, as a result of momentum. Here we come to the notion of presumptive resignation: the "what's the point?"

Clumsiness and lack of practicality. Having difficulty finding quick solutions due to his slow reaction time, his embarrassment in handling

things means that he has no practical sense that allows the individual to adapt skillfully to events.

Misonism (hostility to novelty, to change). Relying hardly on the favour of things or on their own initiative, he seeks to establish himself on objective conditions such as an administrative structure, a prudent life, a small pension as secure as possible. The miser, is a very seconded sentimentalist, he is suspicious of the future, refuses to commit his money to companies whose intelligence and activity would make them successful, no, he expects security from the reduction of expenses and the accumulation of his revenues. It is among civil servants that we will find the Sentimentals in large numbers. Especially since he is a man of habit, routine, not daring to venture into the unknown.

The boredom. The disposition to boredom is conditioned by non-activity. To explain it, which is not as simple as it seems, we will admit that boredom is the inability to give birth to desire, that is, to move a desire from a virtual state to a real state. Boredom is not an absence of desire, because whoever does not desire anything is not bored, he is content to be what he is. On the other hand, the one who has a strong enough desire and can serve it by his activity, finds in it the very end of boredom because he is busy and interested in what he does. Therefore, the being is bored when a desire awakens in him, for example of love, of distant countries, of possessiveness and these desires are condemned to perish from starvation because they remain stillborn, too stupid to overcome inactivity.

Emotivity - Secundarity Group

Rehabilitation of the past. In other words, to remake the past. It is a being who by the effect of secundarity is all in mental rumination. When a conflict breaks out, we have seen that it hesitates so long that it misses the opportunity to retaliate immediately or, if it does, it will be clumsy. In fact, he has the "staircase mind", the result is that at the moment he does

not have all the mental capacities necessary to react in time and in a fair way to the event (S), moreover the emotivity fills him and the confusion, a little time passes: he finds calm and he sees what he should have done or answered, he remakes himself in his mind the event as it should have been. In fact, everything happens as if the past were bursting into her soul like a time bomb.

Voluntary recovery and questioning. It is in the silence of his inner reflection that he will question himself. He will develop a method that will allow him to do what others naturally do. This is what is generally called "changing your character", which is really just an intelligent use of the character you have to change what you deplore. He is a being who knows exactly his weaknesses, he is aware of his powerlessness to achieve, but he hopes to be able, thanks to his second nature, to get the best possible return from his low activity. There is no doubt that it is the first consumer of books of the style: "How to overcome shyness in 15 lessons", or "How to become rich and powerful", "The laws of success" or "The power of your subconscious"... etc. This is the result of emotivity combined with secondarity. In the same way, he will make the most serious effort to apply the advice he receives.

In this emotional-secondarity grouping, we can say that secondarity is the most powerful neutralizer of emotivity, because it inhibits action and distributes the discharge of emotional force to a great depth. Through the effect of secondarity, emotivity accumulates instead of being paid in discharge, it prepares explosions in invisible maturations which, to be delayed, will only be more violent. Sometimes these explosions remain internal and feed on painful ruminations or harsh emotional storms: anxiety is at its peak. The sensitivity of the emotivity spread over the perspectives of secondarity, gives the maximum attachment to the past, fidelity to memories, resistance to new impressions. Emotional-secondary students are therefore as attached as possible to their habits, stopped in their opinions, resentful, long attached to the memory of a misfortune and

difficult to console. The fervour of emotivity, which emotionally magnifies everything, grafted onto the application of secondarity, which systematizes consciousness, gives a general tone of seriousness and dignity: the emotional-secondary repels insult and presents a sense of honor and the meaning of the law. It gives a complicated psyche where emotivity pushes outwards and secondarity to inner reductions, emotivity to motives, secondarity to motives: so emotional-secondary are often nests of contradictions.

The Choleric

Emotivity - Primarity Group

The mobility of feeling. The succession of events is among the inactive, more passive, it is a series of blows. This succession of events causes in the Nervous (E. nA. P) a reaction that impulsivity makes more passive than active and in the Sentimental (E. nA. S) a wound, then an introverted reflection. This does not happen to the Choleric, certainly it is as exciting as the nervous and the sentimental but, against both of them, it is active. In his case, the shock caused by an emotion is not a disturbance causing distress, but a propulsion energy that will multiply the inner energies it mobilizes. Printing is no longer an accident, it is a motor explosion. For him, the moving event is a departure for a conquest of the environment. Thanks to the activity, the tension that the event generates in him, he makes it the point of application of a directed action, the purpose of which is to adapt this provocative event to himself and his tendencies. This action marks the beginning of a business. Action is fragmented, it is more tactical (the means used to succeed) than strategic (the art of directing, good manoeuvring), but undoubtedly an action.

Emotion does not disturb her activity, on the contrary, far from hindering her activity, it renews it. Because he is not content to suffer by protesting or moaning, he hits back, he reacts, in short he acts. What he reacts to is an

improvised action, subject to a fairly short-range intention. It is in time, but it is objectively effective.

The emotional mobility of the Choleric is therefore not the practical instability of the nervous. It is likely to be channelled by a plan, probably quite soon, but which the activity will eventually put back in the right direction. Of course, the primarity linked to emotivity pushes him to seek new emotions, new impressions, and new feelings. His love life is similar. However, his infidelity (E. P) is not forgotten because he is active, which gives continuity to his impulses. He has a conservative infidelity: he does not sacrifice one love to another as the Nervous (E. nA. P) would do, no, he adds the second to the first love and leads them head-on. He embarked on a new adventure without forgetting the old ones.

Oratory skills. Anger is made to be a speaker, with more or less art. Indeed, he is emotional: on the one hand, he has the ease to sympathize with his audience, on the other hand, he has a power of emotional irradiation that makes his feelings contagious while inspiring him with the right words to make others feel them (his feelings). In addition, it is primary: it gives it a flexibility and adaptation that can follow all variations in the sensitivity of its audience in order to adapt to them. Finally, he is active: his eloquence is catchy; moreover, he dominates his affectivity and, if he is skillful, he grabs the affectivity of others. His oratory skills will have a greater impact on a popular and emotional audience: the crowds. It is the one who in the turmoil will rise on the barricades making an improvised speech that will move us. Especially since he is the most determined, the least undecided of men: he lacks nothing to lead a popular mass.

It is among the Colériques that we meet the greatest speakers such as Danton, Mirabeau, Gambetta, Jaurès ; there are also great assize lawyers, (business lawyers and financial rapporteurs are more a matter for the Sanguines and Flegmatics). Among them are also the propagandists.

The liveliness of feelings. Feeling is an ambiguous term: it means sometimes emotion, sometimes motor tendency; emotional alertness means in the Nervous: vivid emotions, in the Choleric: vivid impulses to action.

The need for action. In the Anger and Passionate, there is often a kind of haste to move from one action to the next, as if the former were powerless to satisfy their need for action. As a result, one company succeeds the other before the development of the first has been completed; the second seems to be on the back of the first as if, beyond succession, the individual were seeking a trans-temporal accumulation of his acts.

The major importance of the inner tension at the action must make this tension more interesting to the agent than the very purpose for which it acts. Little by little the action is no longer for the end, it is for the action itself. The subject acts to act and if the secondarity does not intervene to make consider the disadvantages of this sublimation, the action is aestheticized in the way it can be done in the active, i.e. in the form of a game action. We act out of a desire to act without worrying about what we are acting for and whether it is worth acting for.

The world of anger: these are spontaneous, mobile events such as public demonstrations, riots, popular assemblies. The need for social communion that the emotional-active grouping entails takes on a more organized and disciplined form in secondarity, like the army; in the Choleric, on the contrary, it takes an inorganic and tumultuous form. We tend to see Anger in the army, certainly there are some, but what we have to understand is that if he is going to choose a profession of arms it will be more for the taste of conquest and barbarity, rather than for discipline and rule. Because he's an adventurer.

The tumultuous destiny. At the heart of the emotional-primary grouping remains, we must not cease to remember it, a relationship of the Self to time, the one defined by primarity and magnified by emotivity. To be in time is to indulge in your vicissitudes and even, when you are an active

person, to rush to meet them. As a result, it must result for the very emotional and very primary Colériques the hazards of a more or less adventurous, novel-like destiny before becoming a novelist.

Emotivity Group - Activity

Here the obstacle is no longer a reason for discouragement, it is a reason for perseverance. It is no longer presented as a data to be sublimated negatively, it is a barrier to be removed.

The importance of vital needs. There is one feature that stands out by their very appearance, and that is vitality. There seems to be a solidarity between the power of the organism and the development of character. The physical man and the mental man are one and the same individual.

His face is colourful, bright; his eyes are often large, sometimes prominent; his voice is loud, often joyful. His body moves a lot of air; not only is he voluminous but his movements, which can be soft, are always ample. It imposes itself on its environment by its weight and by the strength of its presence. However, this force is not tyrannical, it is often helpful, always benevolent. He is easily loved and quickly becomes popular, to the point of dragging others along with him.

He has a rich nature, a great appetite, loving the table. It is among the Colériques that the majority of these 100-kilogram gastronomes are recruited, who combine their physical power with the refined taste of the pleasures of the table. They love and know how to drink, because truculence is only the verbal mode of expression of their natural expansiveness. They have the same enthusiasm in their sexual lives.

Sociability. One of the most important effects of emotional-active grouping is sociability. But if we mean by this word friendly and benevolent relationships with others, it is more suitable for Anger than for any other character. Let us analyse this, the primary actives are all carried towards others, this is easily understood: the activity leads to relationships with others and the primarity acts for the multiplicity of these

relationships. Counter-test: the inactive-secondary, Apathetic and Sentimental are the least social, the most lonely. Let's compare the two species of primary emotions: the Choleric and the Sanguine. The Sanguines are worldly: the 18th century in Paris was a time of salons. The Sanguines are social, but with more coldness and a clearer intellectuality because they are non-emotional. On the contrary, in the Choleric there is an emotivity that adds to the sociability (A-P) of heat, a mutual capacity for sympathy, whose benevolence is opposed by inactivity in the Nervous; this emotivity in the Choleric also favours the expansion of this sociability. Their vitality marks them all with a popular character, from which, sometimes, too often derives vulgarity.

The initiative. The emotion attached to the activity generates the energy of the action, and the primarity attached to the emotion gives the need for renewal, hence the sense of initiative. He is also unimproviser: he is the man of the first movement, not only in the sense that he acts as a prime leap, but also in the sense that through this movement he wants to inaugurate something new. In his case, there is a kind of impatience to act, making him deny the past, propelling him forward like a revolutionary.

The taste for new things stems from this taste for initiative that makes him a pioneer. It is the individual who is interested in no research unless it is still an unknown or poorly cleared land. As soon as novelty becomes the domain of a systematic and technical study or exploitation, this lover of novelty leaves and leaves to others the interest he had in this domain.

The man trainer. Anger leads to action. His presence among others is an invitation to undertake. Seeking popularity, it is obtained by being followed by others.

Optimism and confidence in the future. There is in the impulse to action, when emotivity provides her with energy and secondarity does not come to interrupt her with a few inhibitions, a joy of which all expressions of

trust are only a reflection. Of all men, he has the least feeling of obstacles hindering vital development or of individuals hindering his progress.

In reality, primary activity, when supported by emotion, acts as a shock absorber against ills. It is the image of the man who, ruined a first, a second time, goes back each time to the pursuit of fortune forgetting previous failures, being turned only towards the flourishing future of success and success. He is the optimist par excellence.

The power of affirmation. The emotion attached to the activity is synonymous with "assertive power": emotion gives power (desire), and activity gives efficiency.

Activity - Primarity Grouping

Extroversion. It is the Sanguines (nE. A. P) who are the most extroverted. But, as far as the group (A. P) is concerned, the Colériques are similar to the Sanguines. It emerges that the Coleric have a preference for the outer world over the infinite within.

If we analyze the literary works of the Colériques, we realize that it is not the novel of inner analysis, nor the philosophical essay, but, the novel of action: to see the works of Colériques as Honoré de Balzac, Alexandre Dumas père or Walter Scott were. They seek in the novel the satisfaction of a need for action. It is first of all a painting of human actions, but these actions are seen from the outside. *Ivanhoe* (Scott), *Vautrin* (Balzac), *Porthos* (Dumas) show their actions, hear their words and these actions are mediations through which the novelist suggests active emotions to his reader. Here, there is no reference to the intimate experience, to the coesthesia of beings: heroes have more bodies than consciousness; introversion has completely disappeared in the face of extroversion. What is true of the novel of action of the Coleric must be just as true of his own action. To withdraw into oneself when one should act would prevent the action from being born or, if it were already born, interrupt it. There is an

antinomy between self-analysis and effort, the enterprise. The man of action is in the very things he acts on. It merges with nature where its strength is expended: to take away from this kinship with the world would be to start dreaming, to introduce oneself. The Choleric cannot, insofar as each external excitation mobilizes in him the energies that his activity will use to act on the outside, since inactivity does not intervene to make them (the energies) turn back in self-awareness.

Practicality. Here it's the same: it's the Sanguines (nE. A. P) who have the most practical sense, but the Angerers are also above average according to statistics. However, if the Angeric have less practical sense than the Sanguine, it is because of their emotivity that disrupts them and drags them into the emotional affectivity that tends to make them eager to act. However, this quality of practicality exists in the Anger.

His optimism and impatience can sometimes engage him in risky ventures. If the Anger remains lower than the Sanguine (in practical terms), it is because it reflects less (E. P.) it is a warm one, while the Sanguine is cold (nE) it is therefore more circumspect.

The sense of improvisation. This is one of the qualities that makes it possible for him to find himself quickly and see how to behave in the most serious and sudden situations. His ingenuity and good humour allow him to get through all the unexpected. Moreover, he has a vital spontaneity that makes him carried by life, he is a part of it, he manifests it and enjoys it until he radiates it around him. It is obvious that with such behaviour and euphoria to live, he turns his back on withdrawal, inner torment, analytical drought and meditation.

The Passionate

Emotivity - Activity - Secundarity

If we call powers activity and emotivity in relation to their defects and even if we apply this word to the secundarity by considering primarity as a lesser secundarity, we realize therefore that the Passionate character is guaranteed by three powers. From there we have the most intense character.

Emotivity gives him energy, activity gives him fullness and secundarity brings the energy provided by emotivity to its maximum yield.

Moreover, the activity confronts him with realities and makes him stronger through struggle, while the secundarity gives him the method and the sense of organization. It is therefore not surprising that it is in this character that we will find those who have marked history in both a positive and a negative way, because with character there is no question of morality. Some names of Passionate People: Cardinal Richelieu, Louis XIV, Napoleon I, Adolf Hitler; philosophers such as Johann Wolfgang Goethe, Auguste Comte, Friedrich Hegel; writers such as Emile Zola, Paul Claudel, Gustave Flaubert... All of them have made history.

The director's ambition. This is a characteristic of the Passionate, and can be easily understood in the light of its three constituent properties. Emotivity makes him desire and secundarity makes what he desires become his major concern, because by a crystallizing phenomenon secundarity makes it "a fixed idea". Moreover, this ambition, which is specific to all emotional-secondary students, is supported here by the activity that means that it does not remain in the dreamlike state (sentimental E. nA. S), while the Passionate person with his activity will try to achieve his ambition in concrete terms. Now is he going to make it or not? This is not a matter for characterology.

The strength of the reaction on the obstacle. It is in contact with the obstacle that he takes and gives full awareness of what he is and what he can do. Because being defeated is for him the supreme weakness. Secondarity provides him with various means to carry out his wishes, he exploits it as much as he can. Of all characters, he is the one who pushes ever harder to mobilize his intimate forces in order to push back the limits. The counterpart of this mobilization is aggressiveness. The obstacle must give way and, if it can only give way through destruction, then it will destroy it.

The power of work. The daily manifestation of ambition is work. He is most deeply and sustainably involved in work. He does not support the idea of a shared activity, which limits the pursuit of his goal to a certain number of hours, because his motto is: when you have put a project in your head you do it all the way and not halfway. This disposition results from a trait of character that the Passionate manifests to the maximum it is the concentration of the mind in its end. Not only does a great active person eat in twenty minutes and in disorder, burning the steps, he likes to arrive before the moment when he is expected; but he locks himself into the meditation of a problem, practical or theoretical for such a purpose that he forgets the external environment. It was William Ewart Gladstone at his desk, he had to be shaken to give him a sense of the presence of others and to bring him back to the perception of the external world. Ampère's distractions were only the counterpart of self-absorption.

The social. The emotivity associated with the activity helps to sympathize with others. But the secondarity exerts an integrating effect in the relationships of the self with others. Thus the diversity of other people is merged by its influence into the semi-impersonal anonymity of what is called "the social", in contrast to the plural whole such as "the others". Hence the Passionate has a social character.

But there is another effect that results from the emotivity associated with secondarity, and that is the universal nature. It goes from a spontaneous movement towards the group in which it is integrated. From this, he tends to identify the axis of his personal life with that of the group to which he belongs.

This attachment to social universality has two aspects that are the result of emotivity and secondarity: every group is a community that we love (emotivity) and a law to which we conform (secondarity). And from these two points flow with emotivity on the one hand: attachment to the family, the taste for family life, it is patriotic or even full of religious feelings. It is the trilogy family, homeland, state or even church.

On the other hand, the secondarity means that it is not changing, there is agreement between words and deeds, it behaves honourably, it is quite true and punctual. Moreover, if we take the Passionate People who have dedicated their lives to the service of a group, the country and the state, we have people like: Napoleon I, Le Maréchal Foch, Turenne, Richelieu, Gladstone, Raymond Poincaré. In church and in faith: Saint Thomas Aquinas, Hunchback, Fenelon and it should be noted that the Passionate philosophers as were Spinoza, Fichte, Hegel, Auguste Comte have, following Plato, closely linked their philosophical thinking to political concerns.

Attachment to the past. Here the Passionate merges with the Sentimental by the virtue of the active-motivated group. But the difference is between a feeling I and an acting I. Indeed, the Sentimental renews the past, adjusts it to its feelings, makes it a means of jouissance, it is to prolong it emotionally. On the contrary, the Passionate person is only interested in the past to actively prolong it. The "I" seeks and finds, in the memory of the past of the community it claims to prolong, a kind of protection against death. In addition, melancholy occurs in all emotional-secondary people; but, while the Sentimental indulges in it and is the subject of a bitter tasting, the Passionate covers it by the force of his action. Of course, he is

pessimistic, but it is a pessimism overcome by the energy of entrepreneurship. Thus the past emerges from nothingness when action follows it and resurrects it in a present that is faithful to it. Attachment to the past is one of the criteria that differentiates him most from Anger, which is always impatient for the future, because its momentum towards him is not hindered by the inhibition of secondarity. This is what the statistics show us:

Old memories..... Average (46.8) Anger (21) Passionate (83.8)

New impressions... Average (35.6) Anger (63.8) Passionate (6.5)

This opposition of the Choleric and the passionate is the sign of a deep dissent that results from the fact that the opposition between primarity and secondarity changes the meaning of the emotional-active grouping. The Choleric is mobile, lively, cordial, he likes the word, he likes his independence; the passionate is constant, loving better to act than to speak, severe; he tends to organize everything around him, he prefers an authoritarian regime. It is no wonder that often the opposition of one another often becomes the matrix of social conflicts?

Asceticism. Here again there is the opposition between the Choleric and the passionate: the Choleric likes to live well, he likes women, the pleasures of the table; the passionate loses interest in the pleasures of the table or moderates the search for it; and, if he is sensual, his secondarity always prevents his loves from overtaking the calculations of his ambition. Asceticism grows with secondarity.

A taste for history. From this attachment to the past comes a taste for history. If by history we mean political, military or event history, the Passionate are at the forefront of the men who make it. Therefore, it is not surprising that they are also at the forefront of those who narrate it. Here again, the emotivity linked to the secondarity intervenes and can be compared with the Sentimental. We had seen that the Sentimental wrote

his diary, while the Passionate wrote his memoirs. In both cases the subject is at the centre of the author's preoccupation; but in the diary, the being is there in his intimate and solitary nakedness, here it does not matter the objective framework of events, what counts above all are the feelings, the subject remains in his subjectivity (nA).

While in the memoirs (E. A. S.), the author is no less present. But first, it presents itself to itself as a subject among others in space and time, that is, as a subject that has become an object. The subject no longer sympathizes with himself, he sees himself. Also, it is no longer as a course of emotions, offering itself to its own contemplation that is shown to us (this is the case of the diary), but as a cause, an agent, and as an agent, what it examines are always questions of responsibility. What was the role of Poincaré and Clemenceau during the First World War was of concern to both of them. This is also the case of Napoleon I on St Helena, who made the history of his life as a retired general.

If for reasons X or Y the Passionate has been crossed out or diverted in his development towards social action, he then begins to write history. The characteristic centre of diffusion of interest in history is emotion and activity, when these two constituent properties are combined with primarity (Anger), history becomes anecdotal. If emotivity and activity (the Passionate) are associated with the secondarity, history becomes prophetic and grandiose. If the historian is more secondary than emotional (Flegmatic), the consideration of moving events and individuals disappears behind that of institutions and the anonymous evolution of peoples.

The taste of greatness. The Passionate is attracted by greatness. Napoleon had a very theatrical taste for court sumptuousness; Louis XIV also had the grandeur of splendour, behind them, there are industrialists who have reached great wealth through stubborn work and who have the desire to spread their wealth: a home, sumptuous furniture that they unite with their

personal simplicity, like Napoleon who opposed the brilliance of his marshals to the simplicity of his own uniforms. In this taste for buildings, furniture and clothing, the need to inscribe their personality in things that extend it outside themselves and especially beyond the duration of their lives, and the desire to make their power felt, is concentrated.

The defect of the Passionate is pride, as for vanity it belongs to the Nervous. Indeed, vanity is aesthetic, most often it is satisfied with words; pride needs the mass, matter or price, of the testimonies it gives of itself. This does not change, except by the expressed intention, if the Passionate is pious: the Passionate builds a chartreuse or the Bishop a cathedral for the love of God.

That being said, the desire to arrive, the social promotion, the taste for honours are the essential preoccupation of his existence and monopolize all his energy.

Loyalty. The attachment to the past ensures that his memories retain all their importance and do not fade. Friends remain because he is faithful in his friendships and affections vary little. Of all characters, it is the one whose affections are the most faithful and whose memories, pleasant or unpleasant, remain forever engraved in the memory. This is due to the secondarity.

The Sanguine

non-Emotivity - Activity - Primarity

In fact, because of the inémotivity, it is first of all "a cold". The fact that the emotivity is weakened gives him a clear mind because his mind is not overwhelmed by the emotional affectivity of the emotion. This gives him a piercing intelligence that predisposes him to clearly formulate what he sees and thinks.

It is this lack of emotivity that makes him "cynical" in the eyes of others because he does not bother with moral principles when he wants to make his own drawings.

Moreover, it is primary, which gives it quick, immediate reactions. However, thanks to its ineemotivity, it is not impulsive because the impulsivity is repressed, which proves that the impulsivity is related to the emotivity. Since it is primary its thought remains in the present. From this, it follows that he has a quick mind with a clear design.

The attraction of science. What interests him in science (if he practices astrology or other) is the experimental and not theoretical aspect because the theory belongs to the secondary because in them (the secondary ones) the speed of conception disappears to give way to reflection which is caused by inhibition due to secondarity.

Extroversion. However, the lack of emotivity and introversion means that the Sanguine has a rather poor inner life. To furnish his experience, he must therefore turn outwards, leaning on the perception and analysis of the outside world as a child who puts himself at the window to avoid boredom.

The inner void. This inner emptiness that he feels gives him moments of melancholy, of temporary disgust with life, he makes melancholic reflections. That external things come to miss him, he is rejected towards himself and falls into this intimate void that is his anguish and haunting. It is this inner emptiness that makes him skeptical.

Its key word is practicality. This data is confirmed by the illustrious Sanguines: Voltaire and Talleyrand have managed their fortunes very well. It is, for example, the man of humble and modest origins who, with mediocre talent, has managed by his ability to rise in the social hierarchy. When we analyze the constitutive formula of the Sanguine (nE.A.P), we easily understand that it has a practical meaning. However, it is important

not to confuse practical sense with related notions as the sense of organization can be.

Indeed, the practical sense attributed to the Sanguine is the art of quickly finding and solving problems.

The practical mind is close at hand, short sighted, because it does not consist in conceiving and pursuing a distant result, it has the role of creating the daily conditions that are necessary for the preservation of life and prosperity during one's lifetime: it is the immediate, the short term.

Once this precision has been established, we can see how the characterological formula of the Sanguine predisposes in a practical sense. First, primarity gives him the promptness of reaction; non-emotivity gives him the accuracy of observation and clarity of perception, because emotion is not present, which avoids transforming promptness into impulsivity, and it does not distort the sharpness of observation either: the Sanguine is cold (nE). Finally, the activity is essential for the execution of the necessary acts, because the non-activity would hinder the execution and create a difficulty to get started, there would be flight from the obstacle, discouragement and indecision.

In addition, practicality has three essential features:

- 1) It is short-range (P).
- 2) It tends less to adapt things to us than to adapt to things. Here we can observe a difference between the Sanguine and the Passionate (E. A. S.). In the Passionate, the Self and its utility are subordinated to the object of its ambitious aim by the effect of its high inner tension, the practical sense is for him only one means among others for ends that exceed him; on the contrary in the Sanguine who seeks less domination or sacrifice, the practical sense is taken for its practical utility.
- 3) Practicality involves initiative: it consists in finding a solution where no one else would find one; it is precisely because it requires initiative that the activity is essential and it is understood that it is therefore the inactive who have the least practical mind.

Oratory and public improvisation skills are also characteristics of the Sanguine, as are the Choleric. Only the Choleric because of their emotivity are better suited to the popular audiences that emotion touches and drives. While the Sanguines by virtue of their non-emotivity are better off in a cenacle or parliamentary assembly, whose listeners are much more sensitive to the finesse of the arguments than to the strength of the feelings expressed.

It is this disposition in a practical sense that gives him the qualities of being a good observer, thoughtful, having a presence of mind, a speed of conception. He is not a slave to principles, he has independent judgment, he is a "soulless" mind because he is not overwhelmed by affectivity and emotion (nE), he is positive and objective.

It is the same practical sense that in another form extends into social life through the ability to relate to others. Indeed, the Sanguine loves lounges, social life, conversation. He is not social in the sense that the Passionate is, who likes to lead and dominate, nor is he popular as is the Angeric who enjoys with crowds and the public. The Sanguine is properly public and worldly. Large and small diplomacy are one of its privileged fields, which is due to its activity. As a result, he behaves in a diplomatic manner: skillful, subtle, circumspect, cunning, tactful and subtle.

It is also an analytical genius because it is not under the control of introversion, which consists in returning to the darkness of oneself, on the contrary, it is an extrovert and extroversion means that he can only reach external data on the condition that they have been distinguished from each other by the analysis that makes them external. That is why he is good at analysis, because his mind is free of all affectivity (nE), which makes him clear and abstract.

As a result, his main interests turn to forms of determinations that are:

1) Monetary determination, money, which is the abstract intermediary of all goods and services. Indeed, many Sanguines show not only the taste of money, but also the art of acquiring it. Talleyrand has acquired a very

large fortune through happy investments and bribes. Bacon was, writes Macaulay, "the most dishonest man in the history of England."

2) Conceptual determinations, ideas: the abstract life of the Sanguine is extremely active. He is good at mathematics. Experimental science interests him because it satisfies his taste for utility. He made it a theory (Bacon), and for lack of secondarity, he was not systematic, he sacrificed metaphysics to it.

Always by default of systematization (P), he prefers in thinking the multiplicity of its aspects rather than the uniqueness of its principles, which is why many Sanguines are polygraphs (written on various subjects); but it is always the clarity of thought that pleases them.

He is a diplomat, this is due to primarity and inemobility. The flexibility with which the diplomat immediately records the facts, and adapts to the state of things is one of his qualities, especially since his mind is not overwhelmed by affectivity (nE). For example, SanguineSainte Beuve: he was romantic with Victor Hugo and Alfred de Vigny, he separated from them; he became friends with Pierre Leroux and Armand Carrel, then leaned towards Lamennais' Catholicism, then towards socialism with Proudhon, to finish after 1852, supporter of the authority and senator of the empire.

Certainly one can compare this versatility or even this perfidy, with the variations of the Angeric Victor Hugo. They include this difference that marks the opposition of the Anger (E. A. P) and the Sanguine (nE. A. P), the emotional and the cold: the Anger is fully engaged in its successive changes, it accepts the struggle and exile, the Sanguine turns them to its advantage. He also finds in it the indefinitely renewed satisfaction of his tireless intellectual curiosity.

Moreover, the fragmentation and renewal of their thinking is favourable to all literary geniuses related to journalism. It is first of all the epistolary

genre: many Sanguines: Voltaire, Mme de Sévigné to mention only the two most illustrious examples, were famous for the letters they wrote at a time when the letters had for their recipients the interest of a news journal. An exchange of letters is a conversation. Like conversation, letters require mobility of mind for what happens on a daily basis, a taste for verbal research. There is little distance from the letter to the test.

The flexibility of their minds and their curiosity, often more amused and ironic than profound, predisposed them to polygraph activity. On the one hand, their coldness favours their ability to make an objective analysis, and on the other hand, their primarity and finesse inspire them to take an interest in literature. Finally, the activity helps, they are gifted to succeed in opposite directions, because they have no secondarity to systematize their activity, they do not feel the need to fix themselves in one of their directions. From this point of view, the form of the encyclopedia, if we do not understand by this word a philosophical systematization, but a juxtaposition of articles independent of each other, suits them perfectly because it is able to provide them with an intellectual field of activity.

This mobility to know from outside what you can get from your own background predisposes you to imitation and pastiche.

Certainly, by default of this dispersion and extroversion of thought, it is the lack of depth. For two depths can attract thought: one is the depth of intimacy, the depth of the turmoil of emotional life, the depth of the soul that is in direct line with emotivity. The other is the discovery of principles of systematization, which establishes deductions: the depth of intelligence, which is the fruit of secondarity.

Pascal is profound in that he scrutinizes the most intimate needs of man; Descartes otherwise, in that he updates the fundamental movements of intelligence. The Sanguine has neither emotional wealth (E) nor theoretical systematization (S). That's why it's superficial. This does not mean that the

Sanguines are not intelligent, but that their intelligence is at the surface of their skin, it is superficial but not deep.

There is a postulate that is very important in characterology: it is the transformation of the defects of a character into an object of hostility.

Indeed, a man encounters in many ways what he does not understand, i.e. his characterological aim does not lead him to it; it is therefore easy for him to contract against this attitude which is contrary to him an animosity which can be qualified as characterological.

Thus, a non-emotional does not understand the emotional which for nothing will be tormented and disturbed, just as a non-active for whom long and patient work rejects him will not understand those who do it etc....

In this way, a Sanguine condemns the enthusiasm that is the result of emotivity and will advocate objectivity that is the result of non-emotivism. The Sanguine will defend itself by mocking the emotivity of others.

Tolerance is a characterological fact that he possesses. The main source of authoritarianism is emotion, it is aggravated in the working population, because activity prevents emotion from withdrawing into itself. To this authoritarianism is opposed the tolerance of which we can recognize in the Sanguine several components. The first is his mistrust of the emotivity of others, the effects of which he tends to reduce. To this first component is added the activity that leads to indifference. Inémotivity promotes the intellectualization of all experiences in which an emotional would be captured by the affectivity of others: instead of espousing the feelings of others, the Sanguine thinks of them. In this way, he depersonalizes the words and actions of others, he makes them objects in relation to which he should define his conduct, but which no longer provoke violent feelings such as those aroused by the emotional acts of an emotional person. Finally, it is necessary to add a component of benevolence because the Sanguine is benevolent, loving dialogue, society and the world. It is therefore protected against passionate and violent hatreds.

Faced with religion, we notice that the Sanguines display a critical attitude, their religious feeling is almost nil. This is easy to understand because religion as we understand it is monotheistic, it therefore implies going back from multiple to one, that is to say, systematization, as does metaphysics, which is the intellectual structure of religion. But religion also implies an emotivity so that this principle becomes God sensitive to the heart of the individual. We understand that these problems do not concern the purebred: his intelligence is dispersed between separate truths that he does not feel the need to bind because he passes from one to the other according to the hazards of experience; moreover he has no emotional anxiety to calm, he does not strongly feel the fear and pain of the death of others because he is cold and objective, he perceives death as a fact.

It is in the religious and mortuary field that the Sanguineuses irony, because irony is the main weapon at his disposal against emotivity. Moreover, we always say of the Sanguine, when we want to describe it as "it is the one who makes everyone laugh on the day of a funeral".

At the emotional level, inémotivity means that he is not inclined towards passionate love. This does not mean, however, that love does not exist for him, because an individual's sexuality involves physiological conditions independent of character. On the other hand, the Sanguine is a fine mind, who likes contact and exchange; however, timidity makes him cynical. He has a dry sexuality that is free of any emotivity in which the most spiritual thing is the feeling of beauty. It tends more or less to conceive love as a game, a camaraderie between the sexes. However, love relationships are made both unstable by primarity and cold by inemotivity.

The Flegmatic

non-Emotivity - Activity - Secundarity

The Nervous's opposition to the Flegmatic. These two characters appear on a diametrically opposite axis, one is the opposite of the other: the Nervous is E. nA. P and the Flegmatic istnE. A. S, we can say that the Nervous is an anti-Flegmatic and that the Flegmatic is an anti-Nervous. Therefore, all the qualities of one are the defects of the other and vice versa.

The contradiction between conduct and words is frequent in the Nervous, rare in the Flegmatic. The Nervous works in the evening, the Flegmatic in the morning.

Superlativism, the taste for symbols, superstition, independence, change, the taste for horrible imaginations which are the traits of the Nervous are completely foreign to the Flegmatic. The Nervous wants to play a role, the Flegmatic remains erased. Faced with the lie and lack of punctuality of the Nervous, the Flegmatic opposes truthfulness and punctuality. To the need to change the residence of the Nervous is opposed the taste of the rooting of the Flegmatic.

The reduction of the activity manifested. This is the first feature that stands out. It results from the lowering of emotivity, then the elaboration of secondarity and finally, it is active. All this makes him work hard, but calmly, not in a spectacular way by stirring in all directions. He is calm, speaks calmly and little, his voice is equal, his speech is slow. His approach is without haste, he remains cold in situations that move others.

Equal mood. This equality of mood makes relations easy, it allows him to maintain his habits in society, his emotions are controlled, it is for example the physicist and chemist Henry Cavendish (1731 - 1810), who at the time of his death loaded his servant with his instructions, sent him to the race, then he went to bed and died.

Organic sobriety. For the pleasures of the table of all characters it is the Flegmatic that is the least worn. Likewise, he has a cold and reserved sexuality. Among the Flegmatics who have dedicated themselves to

science and philosophy, there are many singles who are disinterested in anything that would have diverted them from their thoughts.

The impassivity. This provision is in line with a feature of the character of flegmatics which, although it appears to be a negative or rather private feature, is quite characteristic of their nature. His insensitivity to organic excitement and his coldness, meeting with his secondarity, keep him in a condition that is not savagery, but is not worldliness either, and he appears to others as indifferent. He is impassive in the world, as if he were not there, but he does not want to leave it for all that, he stays still.

Disposition to action. Let us not forget that he is active, and his activity is manifested by a continuity in his companies or his occupations. He is always busy with a task or job. The Flegmatic woman is a very active and exact housewife in the fulfilment of her household obligations: she gets up early, takes care of her children, does the housework, washes the clothes, irons, cooks, etc.... with calm and monotonous regularity.

What threatens them is their imprisonment in lifestyle habits, because the regularity of their days is not disturbed by emotion. He never neglects or postpones his imposed work or obligations.

Perseverance and tenacity. He is perseverant, does not get discouraged, he even goes so far as to be obstinate. Tenacity in action is one of his qualities, because it is easier for him than for others, because of his safroïdness and activity, to "hold" in hostile and difficult conditions: his imagination does not add to the pain endured (nE), inactivity does not intervene to let go.

Patience. The envelope of this perseverance is patience. He is the most patient of all men. This is explained by the fact that he is not disturbed or tired by the emotions he does not experience or if he comes to experience them they are reduced (nE), nor is he solicited by primarity to react more

or less impulsively to successive events; finally the activity allows him to overcome the causes of impatience that would discourage the inactive.

The systematization of life and thought through secondarity. He is a man of principles and habits. However, habits and principles are elements of systematization. Systematization has several effects. It is first of all in its eternity in relation to temporal succession: the concern for the distant future which is linked to the resonance of the past, insofar as it can only be on the basis of past experiences that we can anticipate future sequences of events in order to predict them. That is why the Flegmatic is concerned about the distant future.

In addition, an agreement is reached between words and deeds, it should be noted that this quality is shared with Passionate people who are also active-secondary. The secondarity systematizes it, linked to non-emotivity, so that it resists the desires for immediate actions not supported by reasoning; it is a man of thoughtful decisions, a man of habit. He establishes a rigorous plan for his day and his activities, he likes to "systematize"; his schedule is precise, sometimes immutable; because the future appears to him as a field of activity that must be conceived with method. He is extremely concerned about accuracy, hence he is punctual, truthful, trustworthy and objective in his statements.

He doesn't care about his appearance, on that side, he displays a total simplicity, because he is not turned towards appearance.

The lack of emotivity makes it the opposite of an impulsive, it has self-control, it is reflected in slow reactions. Faced with a peril his answer is "wait and see" (wait and see!), because it is slow to decide and leaves little room for improvisation.

The intelligence of the Flegmatic. Analytical intelligence as conceived by characterology is the ability to analyze, that is, to extract or report

concepts and relationships from experience, considered and studied in their abstract nakedness. It is obvious that according to this definition of intelligence, the characterological formula of the Flegmatic is quite appropriate, because it is an active-froiddoué of a secondarity that systematizes his thought.

However, the Flegmatics are not necessarily the most intelligent, because there are Flegmatics fools and there are, in all the other characters, lively or penetrating intelligences. The Flegmatics are the masters of abstract systematization. Among them are not only mathematicians, but also scientists of all specialties, provided that their observations give rise to theories. They have a down-to-earth mind, that's the system spirit.

The coldness. It is a "cold", it is serious, rarely laughs, this is due to its inémotivity linked to secondariness, it creates a process of retraction, withdrawal and concentration, revealing nothing of its inner sensitivity. Speaking of emotivity, Gaston Berger tells us that it "is essentially a disorder that everyone manifests in their own way. Redness and pallor are only given here as examples. In some cases, the physiological disorder may even lead to fainting, as Alfred de Musset did when he first witnessed a dissection in Bérard's descriptive anatomy class. Tremor, stuttering, urinary incontinence, tears, etc., are also objective signs of emotional distress. Everyone has his own as determined by his own constitution. The most general idea under which these various phenomena can be grouped is that of "incoordination of reactions" or "lack of adaptation". A troubled man no longer does what he should do under the circumstances in which he is placed. Even if, in a secondary phase, emotion increases, by its stimulating effect, the energy and quality of the reaction, it remains that there is always, at the beginning, this disruption of the action that is the disorder.

However, none of the outward signs of emotion is worth the inner testimony. One of our subjects remarks:

"My trouble is never anything but inner. Many of my friends, I can say all of them, think of me as a perfect model of Flegmatics. The redness never

manifests itself in me. It is the heart that panics, but I don't let anything show through." The number of these sensitive people who appear cold is high. It is to conquer this apparent impassivity that methods that claim to modify character are striving. In fact, we do not change anything; we hide. Or we can set up mechanisms in advance, which habit can automatically play and which will give the emotional time to "recover" - which is not a negligible advantage. Such a person has ready-made sentences that serve to hide his embarrassment. Another has learned to smile every time he is hurt by a derogatory remark. Yet another, a timid lover rushed his advances when resisted and this real "flight forward" earned him the reputation of a bold and gallant horseman....

While everyone likes to misunderstand their value, few people are wrong about their nature. Who is easily disturbed knows this well - and also knows that this disorder is both the source of his joys (the emotional needs emotions) and the origin of his weakness.

We don't believe that habit really reduces emotivity. It only removes the novelty of certain situations and makes them less sensitive to them. But as one who is trained in bombing and the sight of corpses, finds his heartbeat again when, when peace returns, he has to make a delicate move or declare his love to a woman." (Traité pratique d'analyse du caractère Editions Presse Universitaires de France) page 116/117.

Consequently, the Flegmatic represses his emotions for fear of being hurt and also out of shyness.

The Amorphous

non-Emotivity - non-Activity - Primarity

With the two groups of Amorphs and Apatsics, we are dealing with the two least enterprising characters.

With the decrease of powers, passivity increases towards the present moment at L'Amorph because it is primary. With the Apathetic, passivity increases towards habits because it is secondary. It is not surprising,

therefore, that there are no creators, no famous men who have marked history in these two characters, except beings who have become famous in spite of themselves, such as kings or princes who have become famous through the heredity of power.

Subjugation to organic needs. It is the result of non-emotivity linked to non-activity that makes it a poor formula, a glumless destiny of a nature without impulses and without derivatives. The general tone is laziness, indifference to others and events, immersed in selfishness and sensuality; without worry, mood is equal to indifference. This leads to essential laziness because they have neither the emotional stimuli (nE) nor the attraction of action (nA) to shake themselves up.

Statistics. According to the statistics, they lack practicality, they are stubborn and stubborn, they postpone their tasks, they have an absence of punctuality. By compensation, the inémotivité makes them brave (3rd place) and places them at the top for games of chance where their laziness finds here a derivative without effort.

Social feelings are very weak: political indifference, almost no patriotism and religious tendencies are almost non-existent. On the other hand, their egocentrism makes them vain (2nd) and they are open to criticism from others. Their intelligence is superficial, they read little, observe poorly, have no ability to abstract. The non-emotivity associated with primarity leads them to intrigue, hypocrisy and self-interested lies.

The non-activity related to primarity makes them similar to the Nervous; and the non-emotivity related to Sanguine primarities.

The Apathetic

non-Emotivity - non-Activity - Secondarity

The non-emotivity linked to non-activity makes it espouse the traits of the Amorphs, however, the secondarity will accuse certain traits: it decreases the preponderance of the pleasures of the table and sexuality, but it accentuates stubbornness (they occupy the first place according to statistics), closure and automatism. Here we have the grip of habit. More attached than anyone to opinions once adopted, offering the maximum power of inhibition, he is resentful, cautious, conservative, ritualistic, economical with a tendency to greed. His attitude is closed, austere, devoid of spirit, he does not laugh, indifferent to others in the same way as the Amorphs.

He doesn't like children or animals, he's hard on his inferiors. His morality is poor: he occupies the last rank in philanthropic activities and the tendency to idealize.

The non-activity related to the secondarity is related to the Sentimentaux, and the non-activity related to the secondarity is related to the Flegmatics.

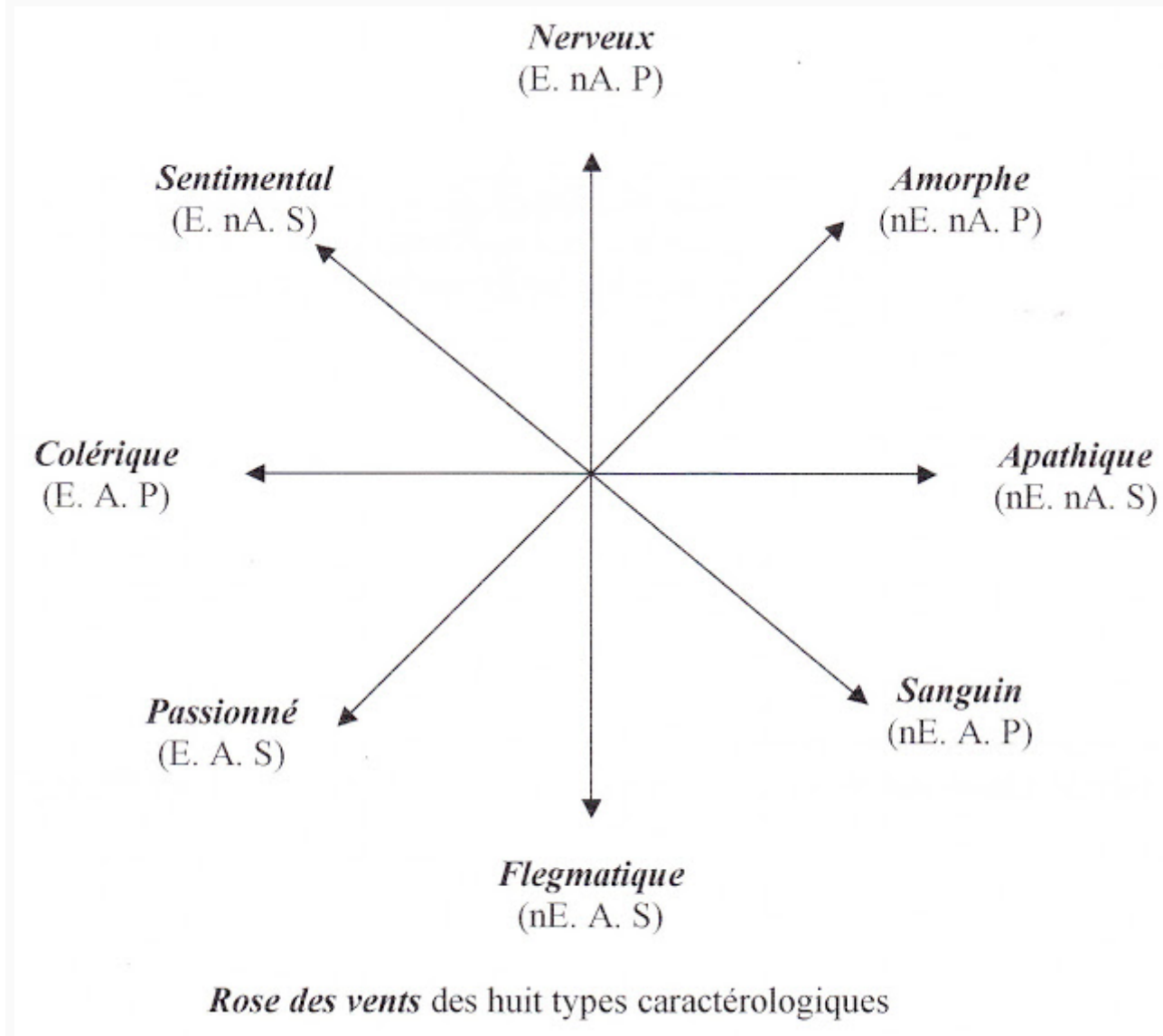
Distribution of Le sennian types

With regard to each of the eight types presented to us by René Le Senne, we can see that they go in pairs. Thus, for example, the Nervous, who is the first type we have been given to know, has as its constitution: Emotional, non-Active, Primary; among the other types we see that it has its opposite, which is the Flegmatic, which is the latter: non-Emotional, Active, Secondary. So that we can say that the Nervous is an anti-Flegmatic and vice versa.

These two types of characterology, the Nervous and the Flegmatic, therefore form a dialectic like day and night.

The same will apply to other oppositions of the characterological types: the Sentimental/Sanguine; the Choleric/Apathic; the Passionate/Amorphous.

Therefore, we can use a synoptic table to represent each of these dialectics:



Finally, we can summarize the binary combinations of the constituent factors in a synoptic table:

	<i>Actif</i>	<i>Non-Actif</i>	<i>Secondaire</i>	<i>Primaire</i>
<i>Emotif</i>	Grande activité extérieure. Action fiévreuse. Sociabilité. Puissance de travail.	Émotivité tombante. Peur de l'action. Sentiment d'écrasement par les choses. Manque de naturel. Sublimation des désirs. Éprouve l'ennui et le redoute.	Réserve. Exigence. Organisé. Hiérarchisation de la vie affective. Reste longtemps sous les impressions. Attachement au passé.	Imagination. Spontanéité. Désordre. Révolte. Inconstance. Cyclothymie. Mobilité des sentiments. Besoin d'émotions.
<i>Non-Emotif</i>	Activité froide. Objectivité. Persévérance. Courage. Méfiance à l'égard des émotifs.	Très peu d'activité. Indifférence. Manque d'initiative.	Régularité. Fidélité. Impassibilité. Sens de la justice. Respect des principes. Economie. Égalité d'humeur.	Facilité d'adaptation. Accommodant. Peu sensible au danger.
<i>Actif</i>			Talents d'organisation. Sens social. Travailleur régulier. Persévérant.	Aisance. Assurance. Disponibilité. Présence d'esprit. Décisions rapides. Gaité.
<i>Non-Actif</i>			Mélancolie. Repliement sur soi. Résistance passive. Manque de facilité. Indécision. Goût pour la solitude.	Ne sait pas résister. Soumis à l'instant. Négligence. Gaspillage.

PART 3 PART

Astrological Correlations

The first thing to keep in mind is that characterology is only one of many classification systems, and in this regard we had already emphasized that among the many psychological classifications, it was appropriate to choose the one that is similar and best suited to the case studied.

Thus, for example, this individual will be thematically marked by the Bilieux temperament of Hippocrates, here in this case, we will be satisfied with the temperament, insofar as the latter will perfectly fulfil its function. Now, if the studied chart presents temperamental ambivalences and the characterology can respond perfectly, in this case of course, the corresponding characterological type will be retained.

Because it would be a big mistake to want to pass a chart through all the classifications, because it will not always answer, at the limit we can have for example a chart which presents a dominant Jupiter-Mars, in which case here we will see the appearance of a Colonial character doubled with a Sensation-extraverted Jung type.

Now, if I absolutely want to pass this chart through the Hippocratic ranking, I will not have a simple type, but a compound type, in this case here in this example, I will be dealing with a Bilio-Sanguine or even a Sanguin-Bilieux. Therefore, I will give preference to the first two rankings: Le Senne's characterology and the Jungian function.

Moreover, it should be noted that psychological typology is only a global and general approach to personality, it is presented as a costume that is made up and not as tailor-made. Moreover, on this subject, René Le Senne and his successors went so far as to add to the three constitutive properties additional properties such as the width of the field of consciousness, egocentrism and allocentrism etc. This is to better understand the patient.

On the other hand, Le Senne operates by mixed grouping, as it was in Hippocrates' temperaments. Thus, for example, very often we will have an individual who will have a high level of emotion, a low level of activity and then, he will have a balance in terms of repercussions, will he be more primary than secondary or much more secondary than primary? Therefore, in this case we will speak of a Para-Sentimental Nervous type or a Para-Nervous Sentimental, meaning that the individual will encompass a mixture of these two characters.

Moreover, what is interesting in characterology is that very often one of the three constituent properties will appear clearly in a chart. This is how, for example, we will see a dominant secondarity, or a primarity, or even an emotivity without going beyond it. Either we are witnessing a binary combination such as an emotional-primary or a secondary active etc....

For my part, I believe that this is not bad enough, because we already have a general overview that will be able to refine certain trends.

To return to astrological interpretation, there is a twofold approach to follow:

- 1) Take into account the dominant.
- 2) Consider the whole chart.

Indeed, the dominant carries within it a constant and the whole chart will confirm or invalidate this constant. By the whole chart I mean: the co-dominants, the zodiacal climate and also the interplanetary aspects.

Let's take an example, let's suppose a chart that presents a dominant Moon, here primarity and non-activity appear because they are constants of the Moon; let's imagine that this Moon is found in the sign of Gemini and that it is followed by a co-dominant group; Mercury, Jupiter and Mars. Here we will already see primarity and emotional factors appear, let us suppose that Mars is in Cancer and that it receives a square of Saturn, the activity of Mars is likely to be blocked and we will be dealing here with a non-active; that if on the contrary this Mars receives a beautiful trigone of a Sun-Uranus conjunction, there will be an activity. Therefore, it is clear

here that in order to detect a characterological type, it is necessary to analyze the entire chart. From what has just been said, we will present the correlations in two ways:

1°) We will present each planet and each sign in relation to the three constituent properties, in order to be able to identify a constant.

2°) Each of the constituent properties is then presented in relation to a set of astrological factors.

This way of proceeding has the advantage of moving us from the particular to the general, insofar as the first approach will show us the planet as such, in an intrinsic way, then, the second approach will have the particularity of making us feel an astral climate.

The Planets

The Sun

The Sun is: Emotional, Active, Secondary (Passionate).

As in itself, the Sun is always Emotional, Active, Secondary. But we know that the Sun always follows the characteristics of the sign in which it is found. Thus, if he is in the sign of Capricorn, which is a non-emotional sign, his emotivity will be diminished, so we will say that he is (the Sun) sub-emotional, meaning that he will always be emotional, but that this emotivity is less strong. Therefore, instead of saying non-emotional, which would mean that there is no emotivity, we will use the term sub-emotional. This leads to nuances that will be more or less highlighted depending on the rest of the chart. Likewise, the Sun in Aries will be an overemotional Sun, because here the Sun's emotivity will be more pronounced. The same is true for the two other properties: activity and secondarity. Suppose a Sun in Aries, which is an active sign, here, the activity of the Sun will be strengthened, we will say that it is overactive. If the Sun is in Cancer its

activity will be reduced and it will be said to be underactive and not non-active. The same applies to the resonance.

The Moon

The Moon itself is Emotional, non-active, Primary (Nervous).

Or, non-Emotional, non-active, Primary (Amorphous).

Unlike the Sun, here there is an ambivalence due to emotivity. On the other hand, its constants are non-activity and primarity, which will be more or less emphasized depending on the thematic context. That is, a Moon by itself will never be active or secondary.

Mercury

It can be Emotional, Non-Active, Primary (Nervous).

Or non-emotional, active, primary (Sanguine).

His constant is primarity.

Venus

Venus is an essentially female type, encompassing coefficients of plasticity and tenderness. As a result, Venus is not suitable for characterological classification. At most, can we grant it two types:

Emotional, Non-Active, Primary (Nervous) or

Emotional, non-Active, Secondary (Sentimental).

His constants will be emotivity and non-activity.

March

It is Emotional, Active, Primary (Choleric).

Jupiter

It is Emotional, Active, Primary (Choleric) or

Non-Emotional, Active, Primary (Sanguine).

Its constants are activity and primarity.

Saturn

It is non-emotional, active, secondary (flegmatic) or emotional, non-active, secondary (Sentimental) or even finally non-emotional, non-active, secondary (Apathetic).

Its constant is secundarity.

Uranus

He is emotional, active, secondary (Passionate) or non-emotional, active, secondary (Flegmatic).

Its constants are activity and secondarity.

Neptune

It is Emotional, Non-Active, Secondary (Sentimental) or Emotional, non-Active, Primary (Nervous).

His constants are emotivity and non-activity.

Pluto

He is emotional, active, secondary (Passionate).

We will make a summary, mentioning the dominant type of the planet considered.

The Sun: Passionate (E. A. S)

The Moon: Nervous (E, nA, P), Amorphous (nE, nA, P)

Mercury: Sanguine (nE, A, P), Nervous (E, nA, P)

Venus: Emotivity - non-Activity.

March: Choleric (E. A. P.)

Jupiter: Choleric (E. A. P) Sanguine (nE. A. P)

Saturn: Flegmatic (nE. A. S) Sentimental (E. nA. S) Apathetic (nE. nA. S)

Uranus: Passionate (nE. A. S) Flegmatic (nE. A. S)

Neptune: Sentimental (E. nA. S) Nervous (E. nA. P)

Pluto: Passionate (E. A. S)

We will summarize the constants of each planet:

Non-Active Emotional

Sun and Mars Moon and Neptune

Secondary Actives

Sun, Mars and Uranus Sun, Saturn and Uranus

Non-emotional primary

Moon, Mercury, Mars and Jupiter No planets

Do not forget that a characterological type is not a stereotype: the astral entity (the planet) is a living substance with internal mobility, which varies in its components according to the thematic context. Thus, within the characterological formula of the jupiterian, the variation is observed in particular in the coefficient of emotivity: some jupiterians make, under a current of saturnization, Sanguine (nE. A. P). The same is true for all planets.

Likewise, the planet is colored by the Sign it occupies. Thus, a star like Mars will increase or decrease its emotional coefficient according to the Sign it occupies. For example, a Mars-Capricorn will be less Emotional than a Mars-Aries or Cancer, etc. This is easy to understand, since a Capricorn Mars passes through the Saturn filter, just as a Virgo or Gemini Mars passes through the Mercury Dry Filter and therefore loses Emotivity and gains activity, etc. The same is true for all planets.

The Signs

It is not easy to achieve an absolute correlation in terms of signs, since they are always oriented according to the planets. In addition, some Signs such as Aquarius, adapt poorly to characterology, while others such as Gemini respond well, especially for the latter with its ambivalence Castor (Nervous) and Pollux (Sanguine).

The Aries

Anger (E. A. P.) often overemotional.

The Taurus

Cold dominant (Saturn or Moon) Apathetic (nE. nA. S)

Hot dominant (Mars, Jupiter or Sun) Passionate (E. A. S.)

Taurus is always Secondary.

The Gemini

Cold dominant (Saturn, Moon, Neptune or Mercury) Nervous (E.nA.P)

Hot dominant (Sun, Mars, Jupiter or Mercury) Sanguine (nE. A. P)

Mercury here is convertible, it fits into both Nervous or Sanguine types.

The constant is primarity.

The Cancer

Dominant (Saturn, Neptune or Moon) Sentimental (E. nA. S)

Dominant (Mercury, Mars or Moon) Nervous (E. nA. P)

The Moon is convertible. The constant is Emotivity and non-activity.

The Leo

Passionate (E. A. S)

The Virgo

Dominant (Saturn Sun or Uranus) Flegmatic (nE. A. S)

Dominant (Mercury, Jupiter) Sanguine (nE. A. P)

Constant of non-emotivity and activity.

The Libra

Dominant (Saturn) Flegmatic (nE. A. S)

Dominant (Venus) Sentimental (E. nA. S)

Secundarity constant.

The Scorpion

Dominant (Mars, Pluto or Sun) Passionate (E. A. S.)

Dominant (Saturn) Flegmatic (nE. A. S)

Secundarity constant.

The Sagittarius

Usually he is Choleric (E. A. P)

The Capricorn

Flegmatic (nE. A. S)

Apathetic (nE. nA. S)

It can happen that a solar, Uranian or Martian value "heats" the "Cold Passionate" and finally makes him an emotional - active - secondary, i. e. a Passionate who, according to Le Senne: the Flegmatic is a Passionate who has become cold. In any case, secondarity remains as the major constant.

The Aquarius

Dominant (Saturn) Flegmatic (nE. A. S)

Dominant (Uranus) Passionate (E. A. S.)

Secondarity constant.

The Pisces

Sentimental (E. nA. S)

After having reviewed each of the ten Planets and each of the twelve Signs with regard to the three constituent properties that are: emotivity, activity and the resonance of representations, we will proceed in the opposite way, that is to say that we will present each of the three constituent properties with regard to the astrological arsenal: Planets and Signs.

Emotivity

Warm

Mars - Sun - Uranus - Jupiter - Pluto (tonic type)

It's a hot emotion. Emotivity here represents a capital of strength, a source of power. It is highly reactive and violent.

Wet

Jupiter - Venus - Moon - Neptune (plastic type)

It's a wet emotivity. Jupiter: broad and realistic emotional.

Venus: sympathy and tenderness.

Neptune/Moon: hyperemotivity by excess of plasticity.

Dry

Sun - Uranus - Mercury - Saturn (aplastic type)

"There are dry (not tender) emotions that will be upset by the smallest wound," says Gaston Berger. It is mainly the Saturnians, it is the specialized emotivity, a notion we had developed about the Sentimental.

The most emotional signs are: Cancer, Aries, Pisces and Scorpio.

Non-Emotivity

Cold

Saturn - Moon

The lower Moon gives the Amorphous, with a closing process.

Dry

Mercury - Uranus

Depending on the thematic context, these planets can give an inemotivity.

The non-emotional signs are: Capricorn and Virgo.

A dissonant aspect of Saturn or Uranus (Superego) on the Luminaires or on Venus, can block the emotivity and repress it.

The Activity

The activity is mainly on the Hot and Dry side.

Mars - Uranus - Sun - Jupiter - Saturn.

The most active Signs are: Aries - Leo - Scorpio and Capricorn.

Jupiter is active because it is hot. However, Le Senne's activity is rather that of overactivity. Jupiter has a normal activity, he is the realist, if he is in great difficulty, he will abandon the company, but to turn to another company with fewer difficulties, while being able to give him tangible results.

Mars is the star that best meets the definition of actives according to Le Senne: difficulties and obstacles stimulate it.

However, let us not forget that there is also a mercurial activity of intellectual curiosity. Just as there is a Saturnian activity that is endowed with perseverance: long-term work.

The activity defined by Le Senne with its notion of motivation in the face of the obstacle and continuity, responds well to a well integrated Marso-Saturnian constellation: either a conjunction or a beautiful aspect or coupled values Capricorn/Scorpion or Capricorn/Aries.

Non-Activity

Non-activity is mainly on the Wet and Cold side.

Moon - Neptune - Venus - Saturn.

The least active signs are: Cancer - Pisces.

Saturn or Uranus (Superego), can inhibit when they make dissonances on Luminaires or on vital planets: Mercury, Venus or Mars. Here Saturn blocks energy and activity. As far as emotivity is concerned, we can think that such an aspect can make Inegative, no, because in this case it represses emotivity and it gives a painful sensitivity. Here are the dissonant aspects of Saturn or Uranus (Superego) on the Luminaires or Venus, it is the weaning. Of course, this is not an absolute rule, it must be qualified.

The Resonance of Representations

The Primarity

The planets of primarity are: Mars - Moon - Jupiter - Mercury.

The signs are: Aries - Gemini - Sagittarius.

Mars is primary by immediate reactions to the call of the moment.

The Moon is primary through continuous mobility (the mobility of the child).

The Secundarity

The planets of secondarity are: Saturn - Sun - Uranus.

The signs are: Capricorn - Taurus - Leo - Virgo.

Saturn is secondary by the accumulation of impressions that leave their mark for a long time.

The Sun is secondary in its power to mobilize the forces accumulated in order to achieve a goal.

Mercury, if it is conjoined with Saturn, is a mark of secundarization of thought.

Additional Properties

The Magnitude of the Field of Consciousness

Large: Neptune - Jupiter - Pisces - Sagittarius and Gemini: Otto Gross's superficial large.

Narrow: Uranus - Saturn - Taurus.

Analytical Intelligence

The dry: Mercury - Saturn - the Virgo - Capricorn.

Egocentrism

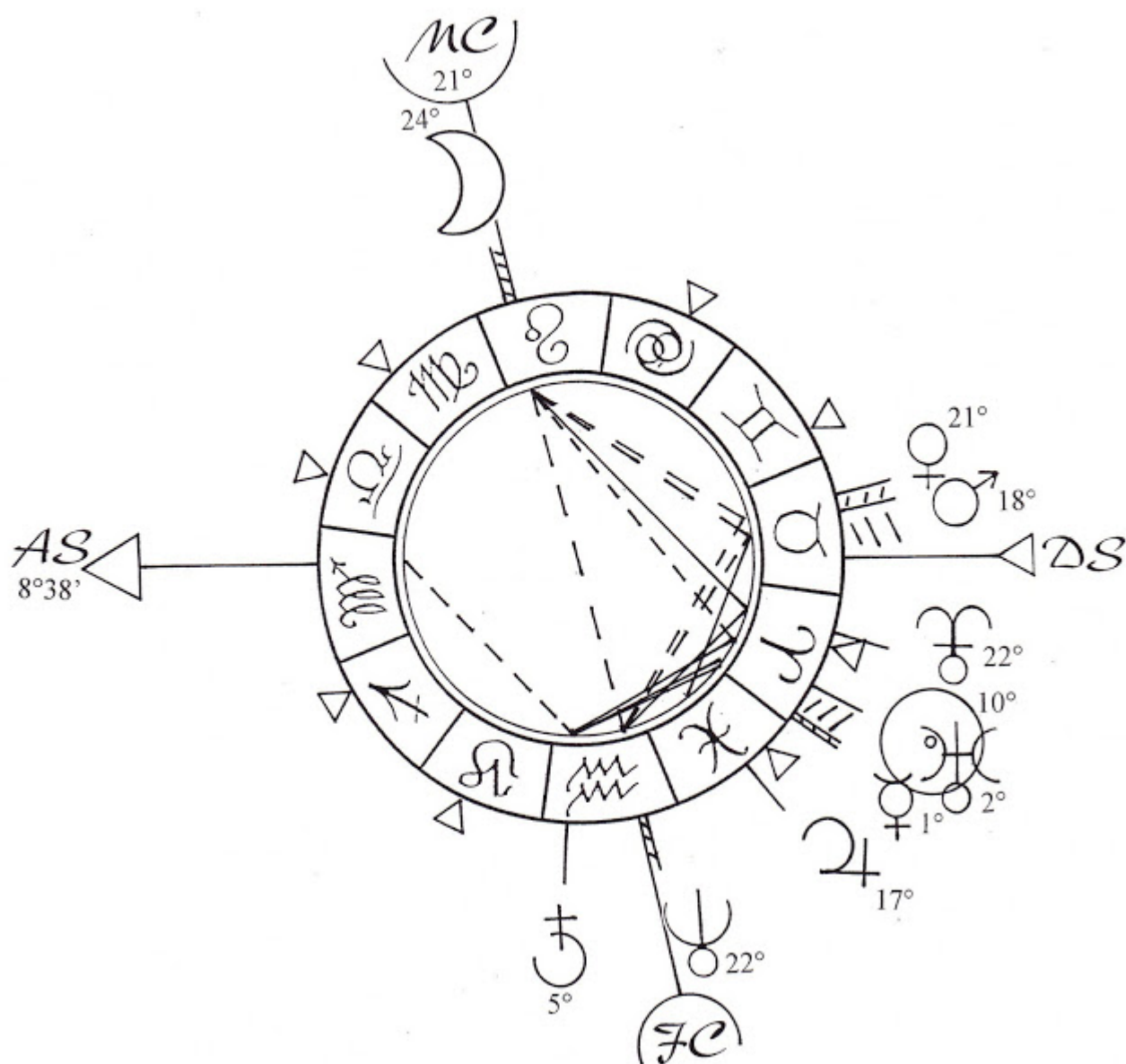
The Leo with the male need to conquer (Sun - Mars).

Allocentrism

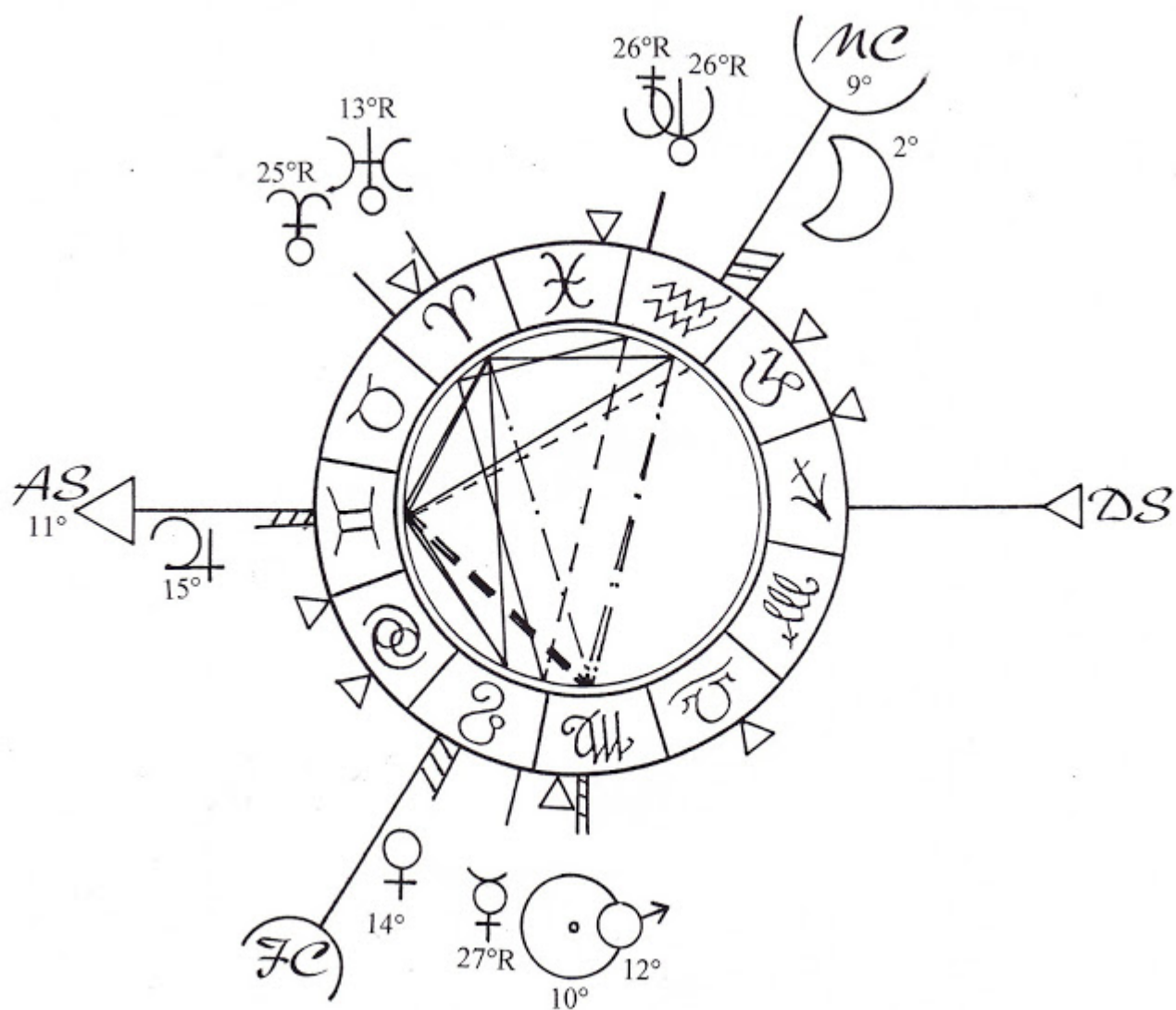
Aquarius (Neptune - Moon).

Charts of Examples

The Emotions

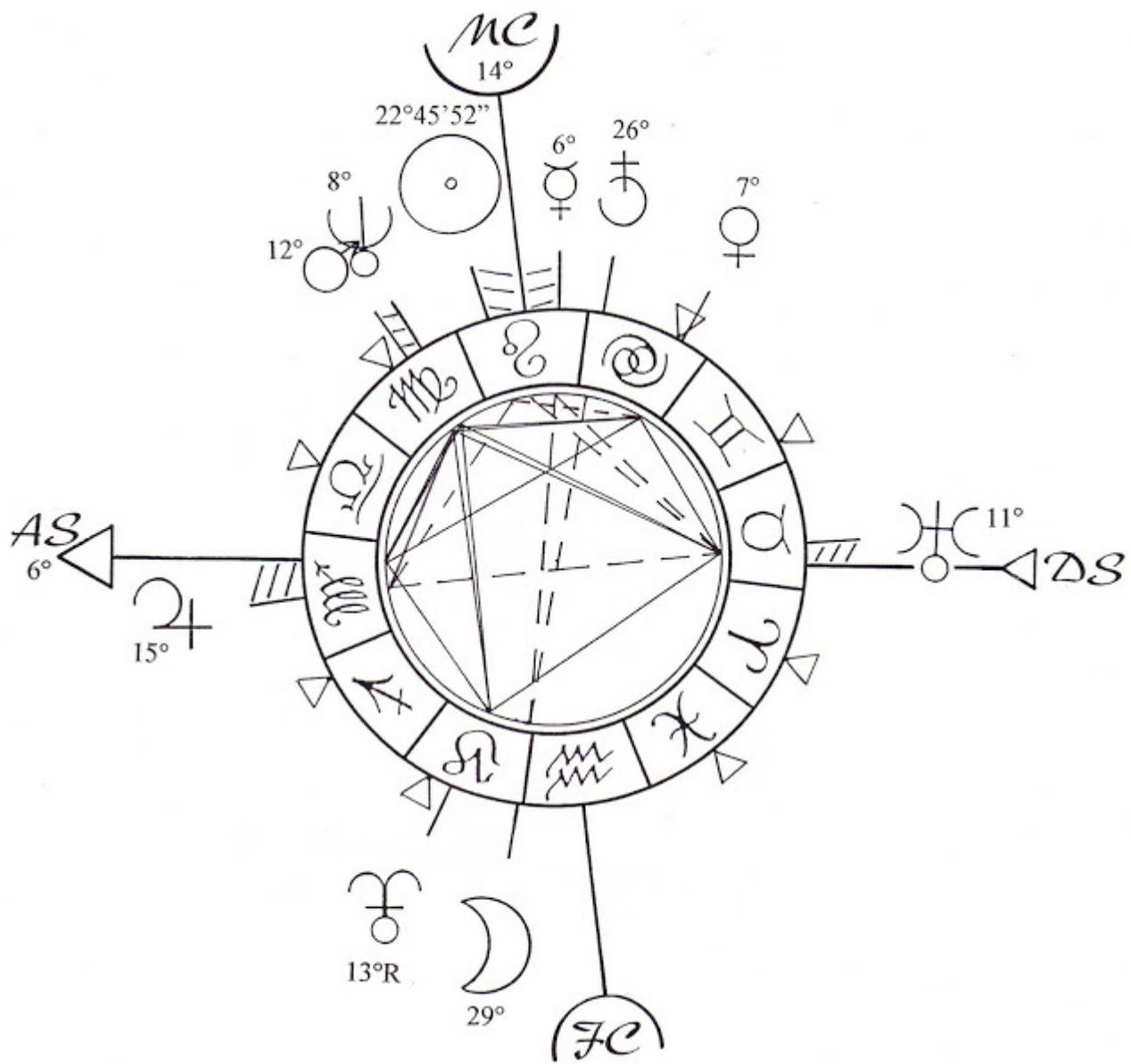


Paul Verlaine: born on 30 March 1844 in Metz (Moselle) at 9 pm.
 Moon opposite Neptune on the meridian line, linked to a Venus - Mars conjunction. In addition, Aries contains the Sun - Mercury - Uranus and Pluto.



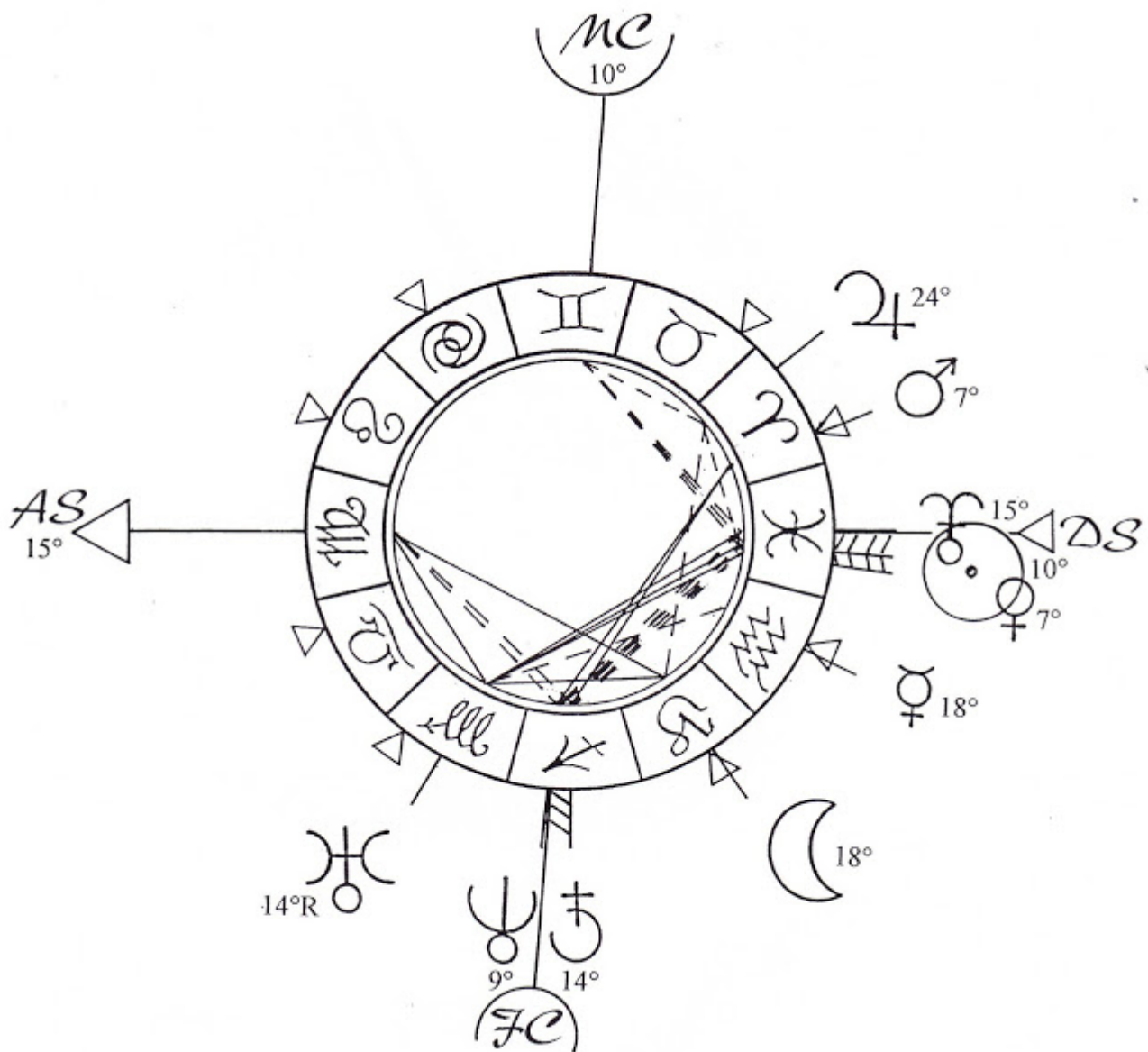
Paul Déroulède: born on September 2, 1846 in Paris at 10 pm.

Mars joint to the Sun, the square of the Ascendant and the quincunx of the MC; Angular Moon to the MC; Angular Jupiter to the Ascendant square to the Sun, sesqui-squared to the Moon and sextile to Venus angular to the IC.



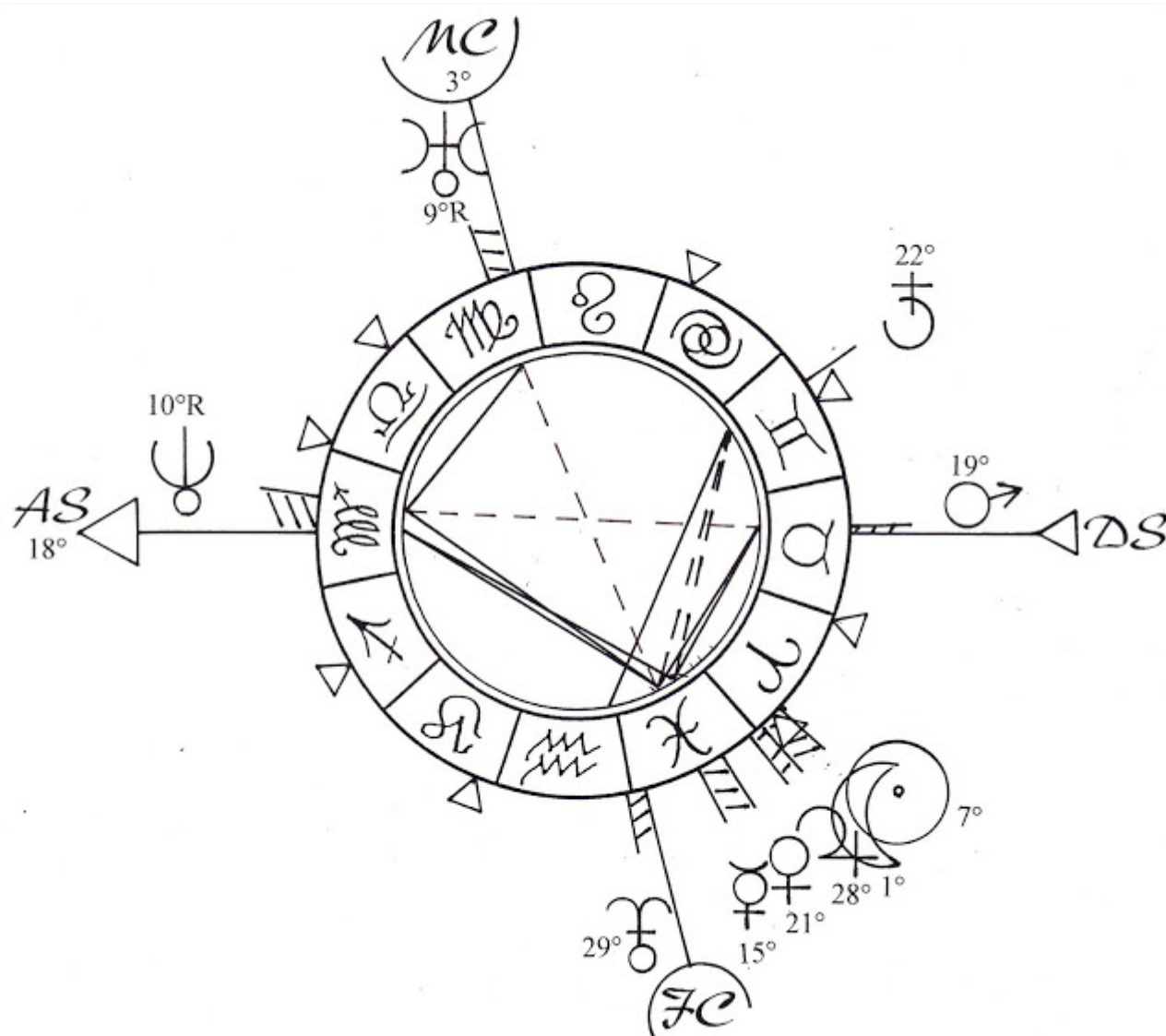
Napoleon 1st: born on August 15, 1769 in Ajaccio (Corsica) at 11 hours 30 minutes.

Jupiter at sunrise in Scorpio at the square of the angular Sun at MC;
Uranus at sunset and the Moon coming out at midnight.



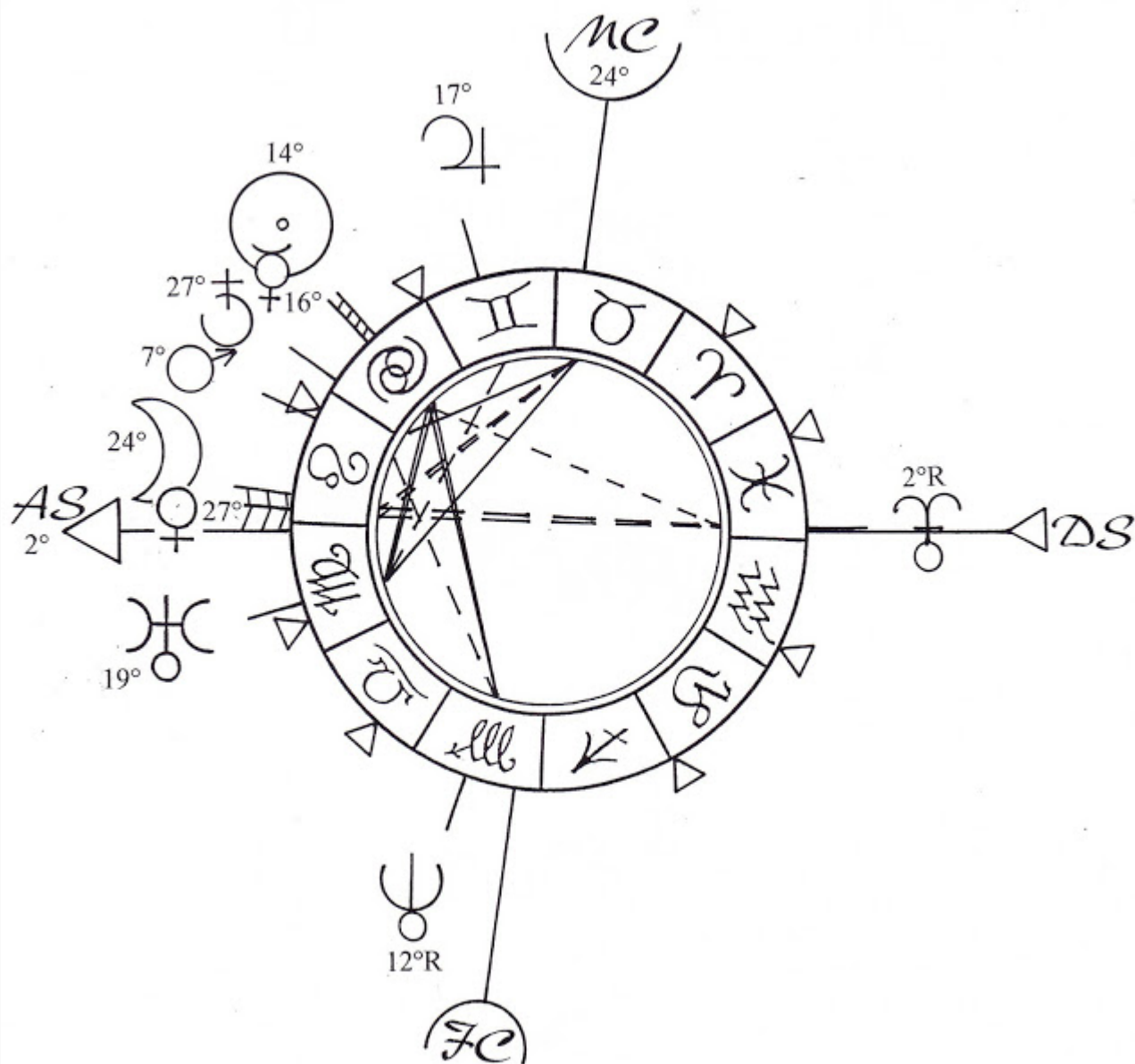
Frédéric Chopin: born on 1 March 1810 in Zelazowa-Wola, near Warsaw (Poland) at 6 pm.

Angular Neptune-Saturn conjunction at the IC, square of a Sun-Venus conjunction in Angular Pisces at the DS.



Alfred de Vigny: born on 27 March 1797 in Loches (Indre-et-Loire) at 10 pm.

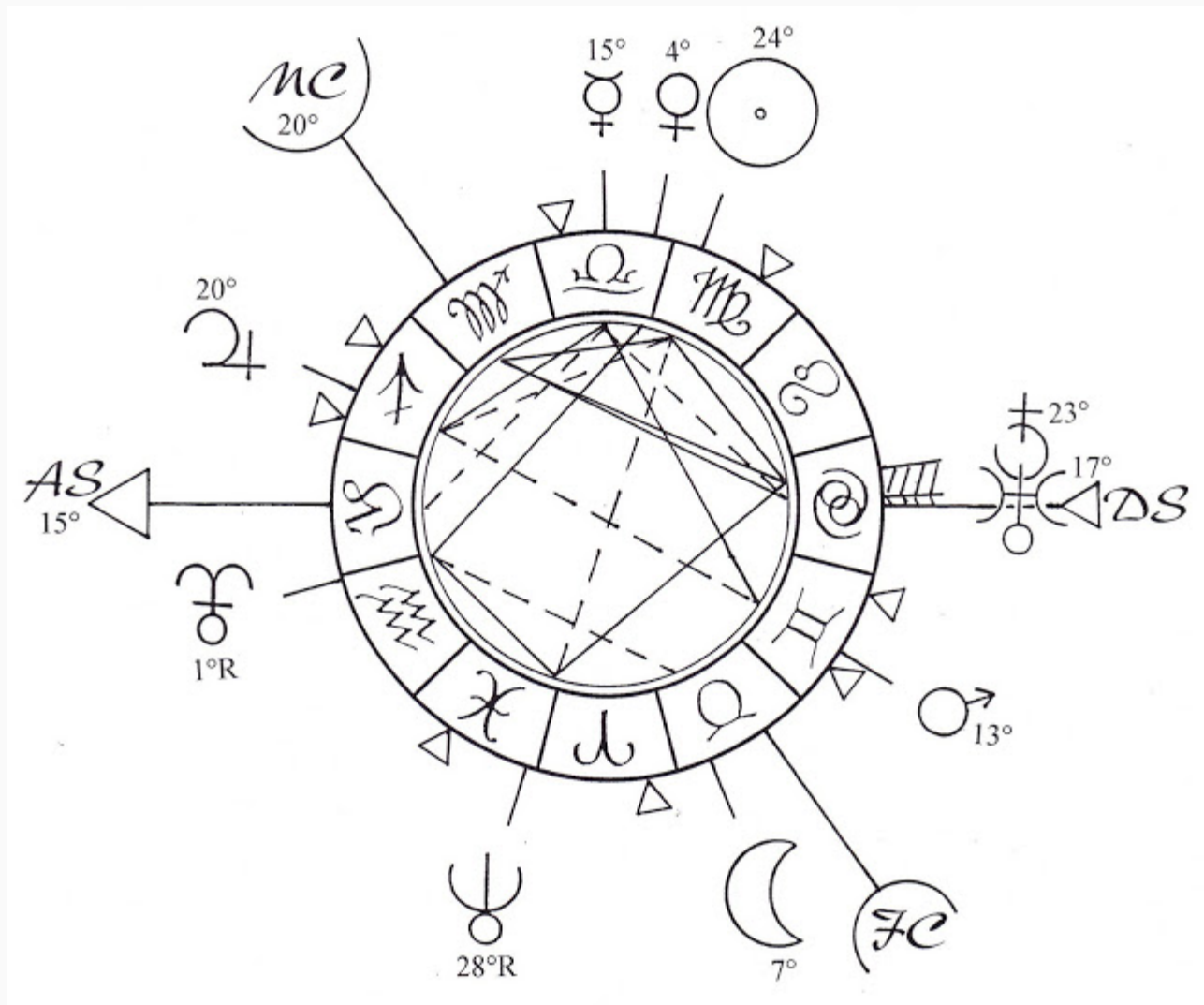
Neptune-Mars opposition on the horizon line; Sun-Moon conjunction in Aries; Venus-Mercury conjunction in Pisces at the trigone of the Ascendant; Uranus-Pluton opposition on the meridian line.



Oscar 1st of Sweden and Norway: born on July 6, 1799 in Paris at 8 hours 30 minutes.

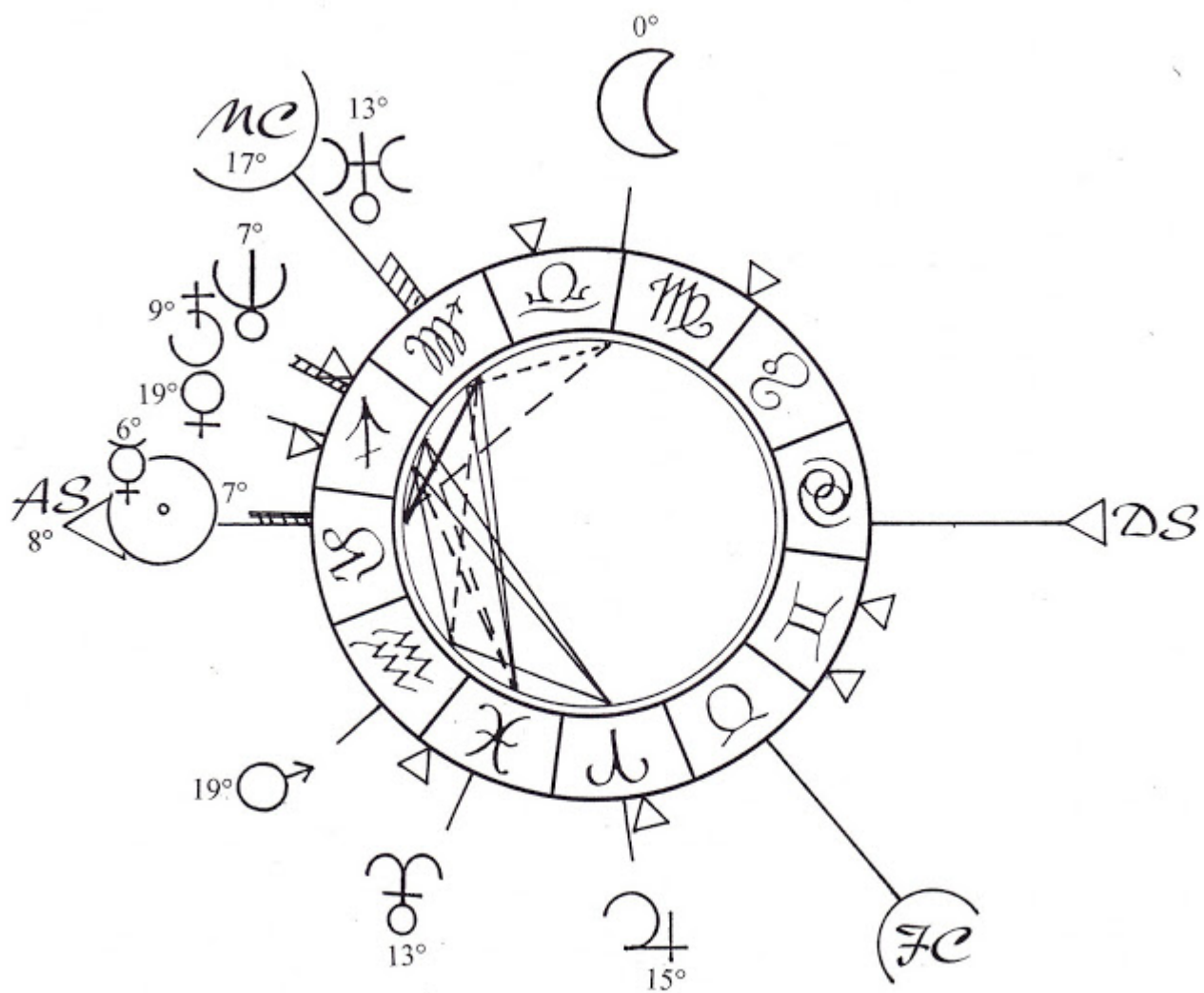
Rising of a Moon-Venus conjunction squared to the MC; Sun-Mercury conjunction and Saturn in Cancer. Over-emotional worried and vulnerable.

The Non-Emotionals



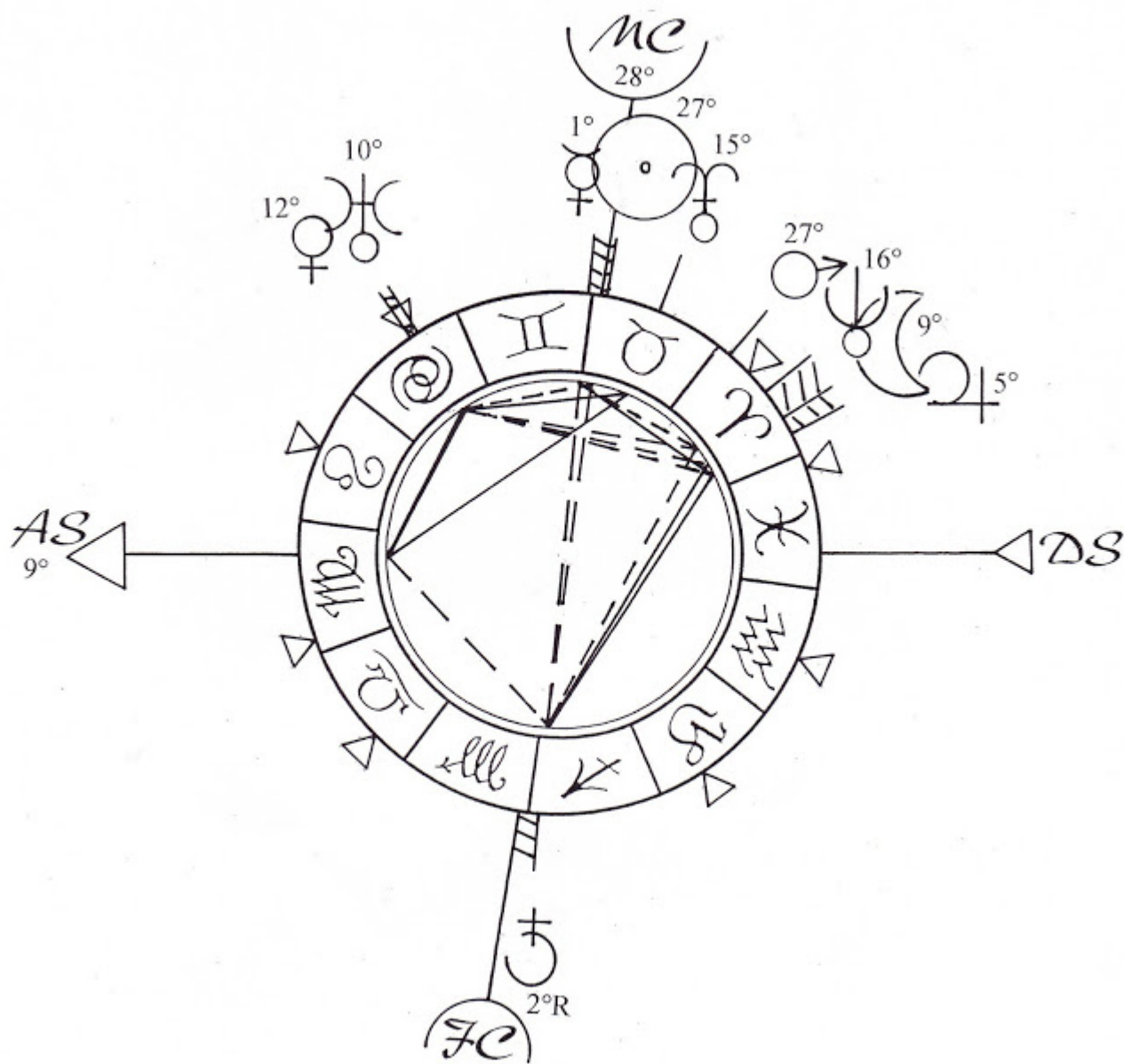
Elizabeth 1st of England and Ireland: born on September 7, 1533 in London (England) at 3:30 pm.

Ascending Capricorn, angularity of a Saturn-Uranus conjunction to the Descendant, trigone to the MC, sextile of a Sun in Virgo and the square of Mercury. Here the dry dominates by Saturn-Uranus, the Virgo, the Capricorn.



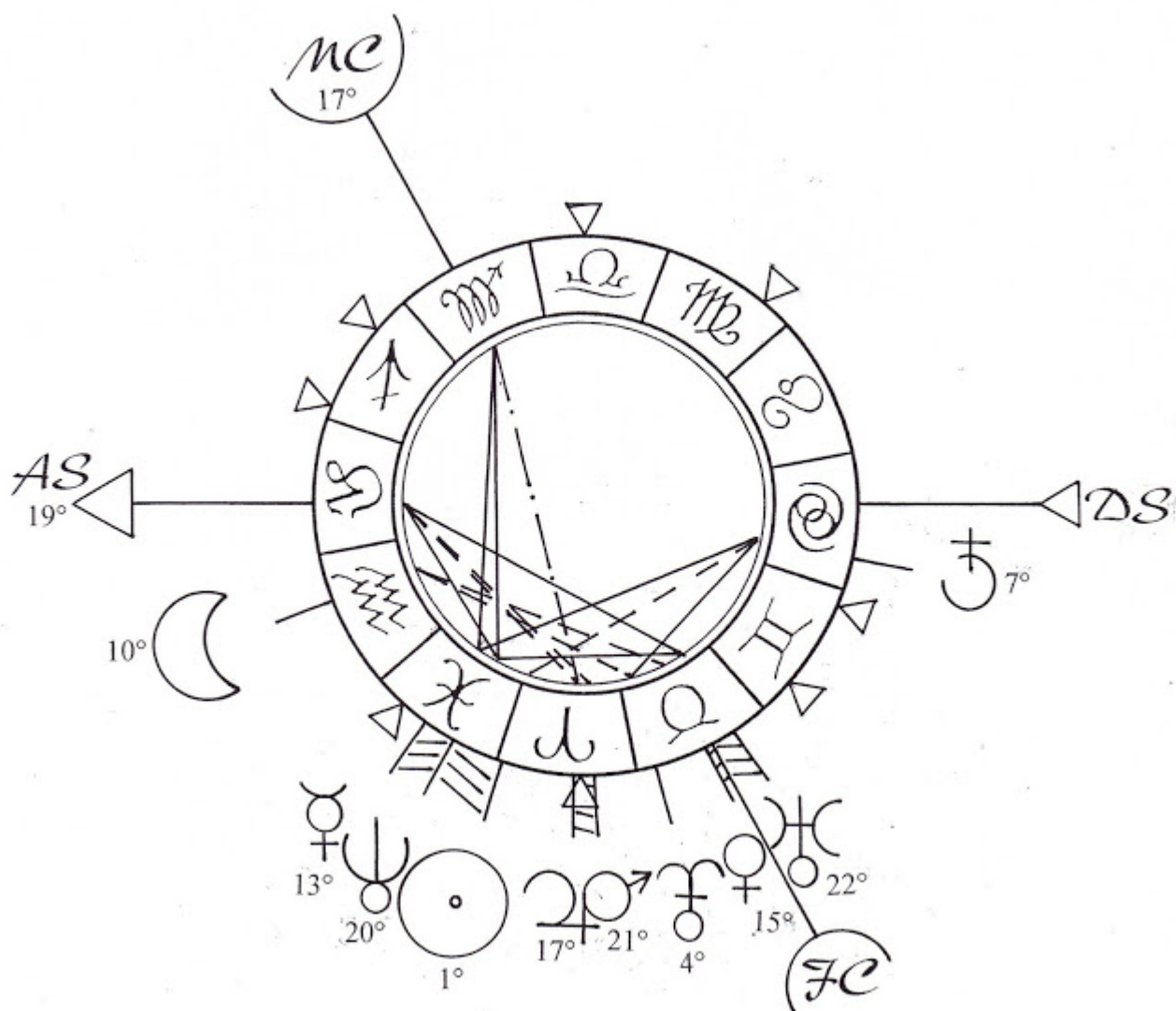
William Ewart Gladstone: born on 29 December 1809 in Liverpool (England) at 8 hours 30 minutes.

Angularity of a Sun-Mercury conjunction in Capricorn on the Ascendant, to the semi-sextile of Saturn; Angular Uranus to the MC sextile to the Ascendant.

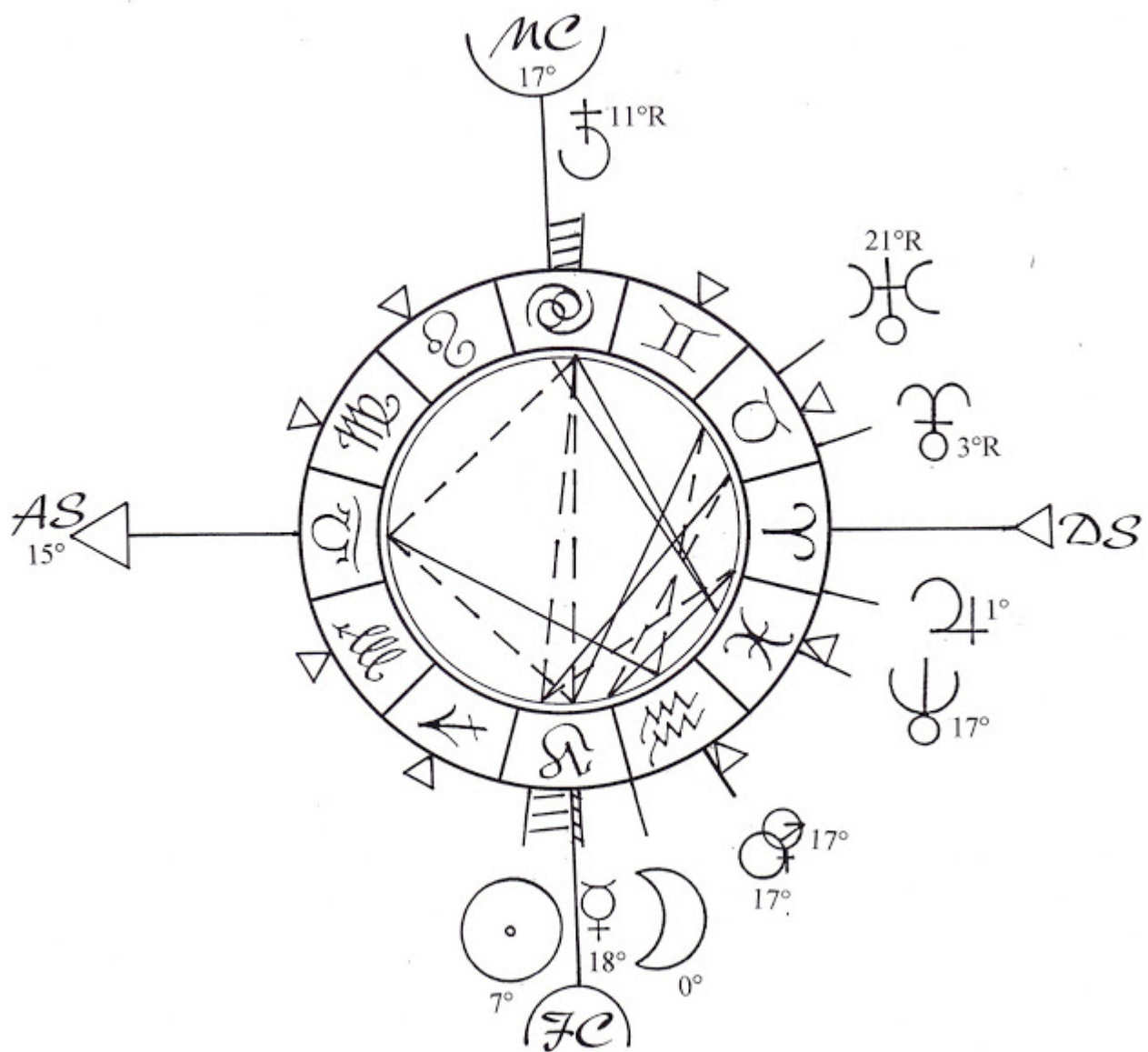


Nicholas II of Russia: born on May 18, 1868 (Gregorian) in St. Petersburg (Russia) at 12 noon.

Angular Saturn to the CF, the square of the Virgo Ascendant, the trigone of the Moon and it sends a triple opposition to the Sun, Mercury and the MC.



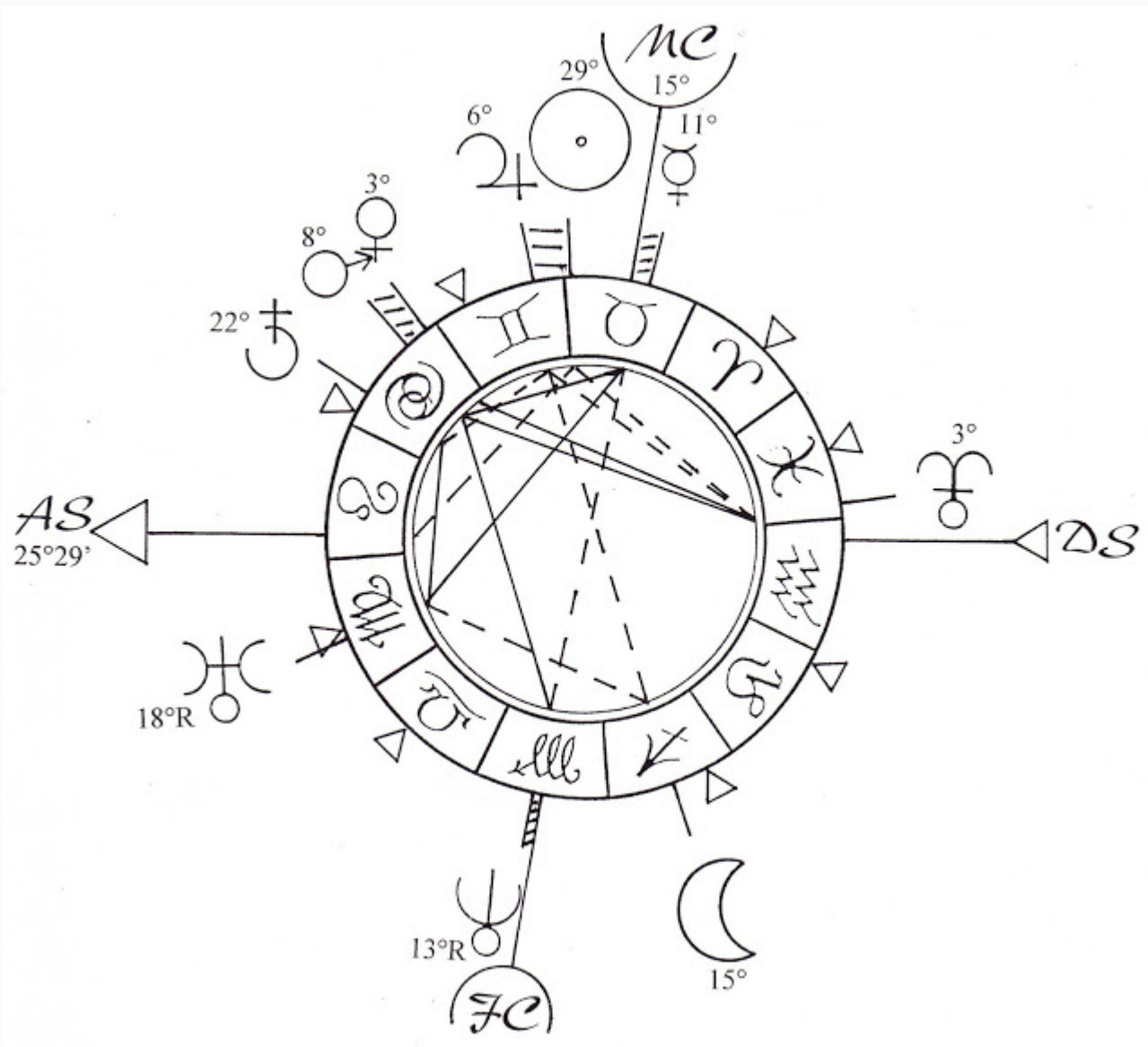
Paul Doumer: born on 22 March 1857 in Aurillac (Cantal) at 3 am. Ascending Capricorn; Saturn at sunset in the Sun square, staggers to the Moon and trigone to Mercury. Angularity at Uranus FC at the trigone of the Ascendant: still dry. Let us note the Sun in Aries and the conjunction of Jupiter and Mars in Aries, it is the overactive Aries.



Thomas Woodrow Wilson: born December 29, 1856 in Staunton, Virgoia, (USA) at 0:45 am.

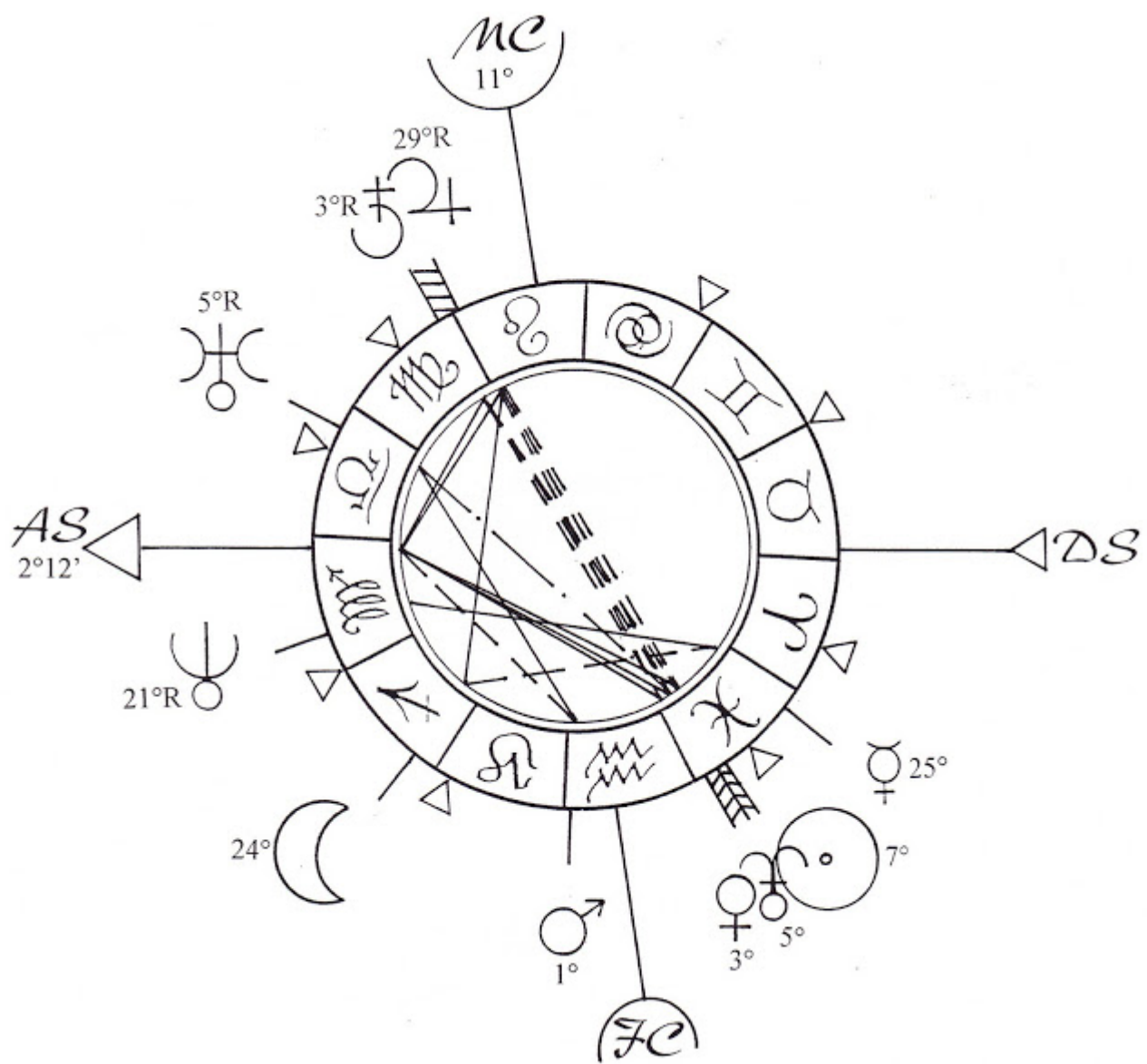
Angular Saturn at MC, in the square of the Ascendant and opposite to the conjunction Sun-Mercury in Capricorn joint to the CF; Moon, Venus and Mars occupy the sign of Aquarius.

The Active



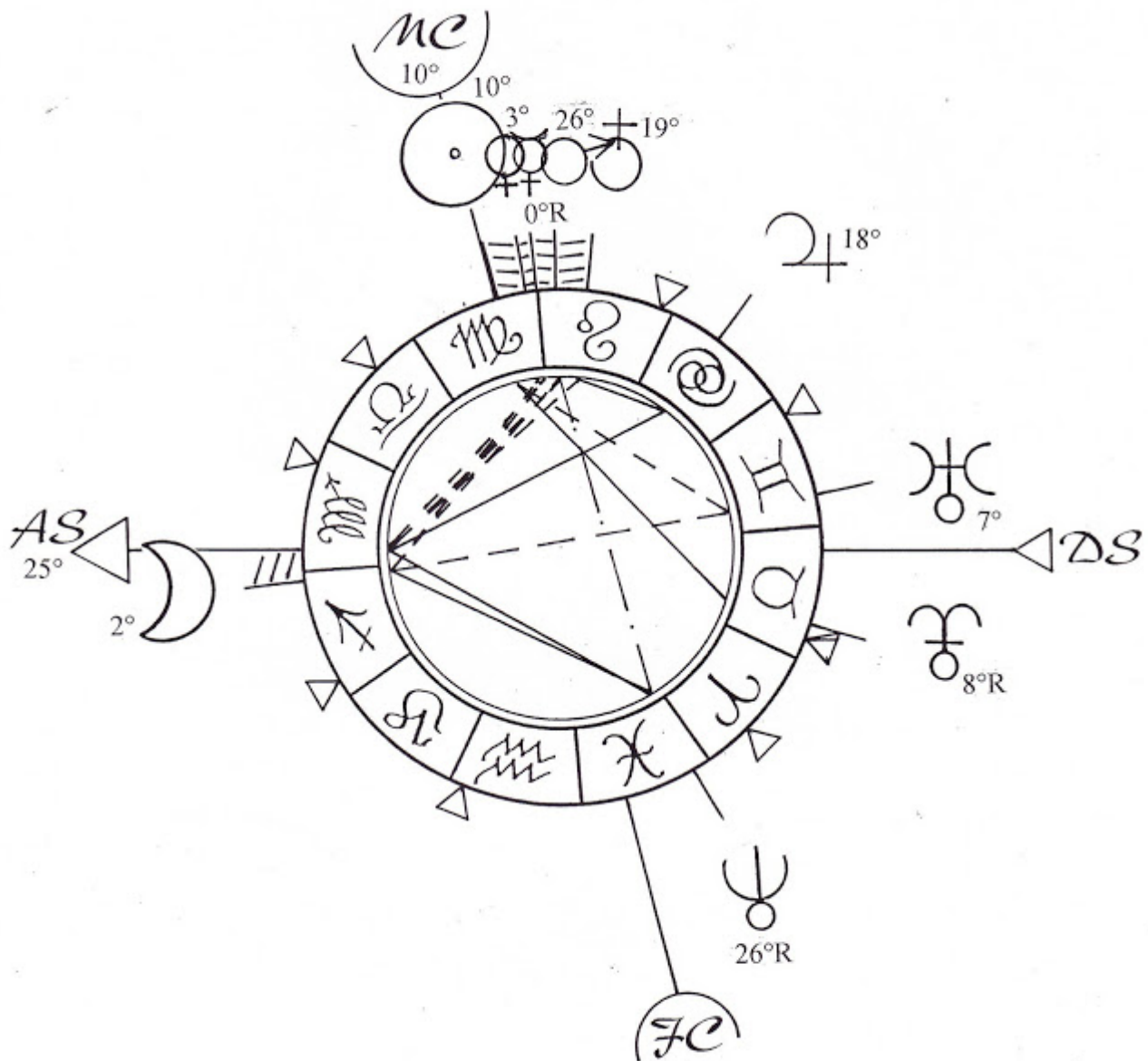
Honoré de Balzac: born on May 20, 1799 in Tours (Indre-et-Loire) at 11 am.

Sun-Jupiter conjunction culminating in the appearance of the Ascendant and the Moon.

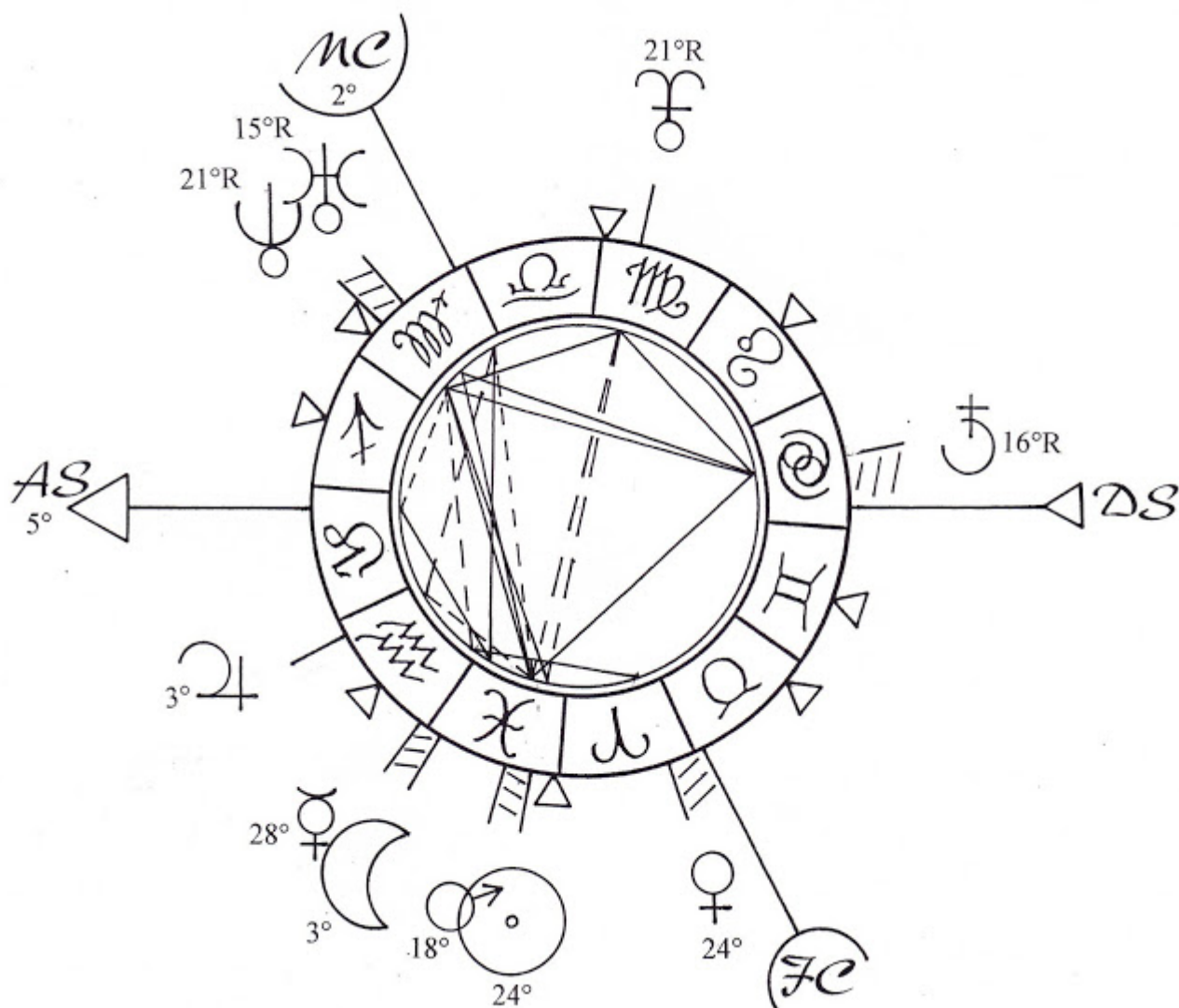


Victor Hugo: born February 26, 1802 in Besançon (Doubs) at 22 hours 30 minutes.

Jupiter is approaching the culmination aspect of the Ascendant, the Moon in Sagittarius and the conjunction of Sun - Venus - Pluto in Pisces. The Ascendant is in Scorpio at the trine of the conjunction Sun - Pluto.

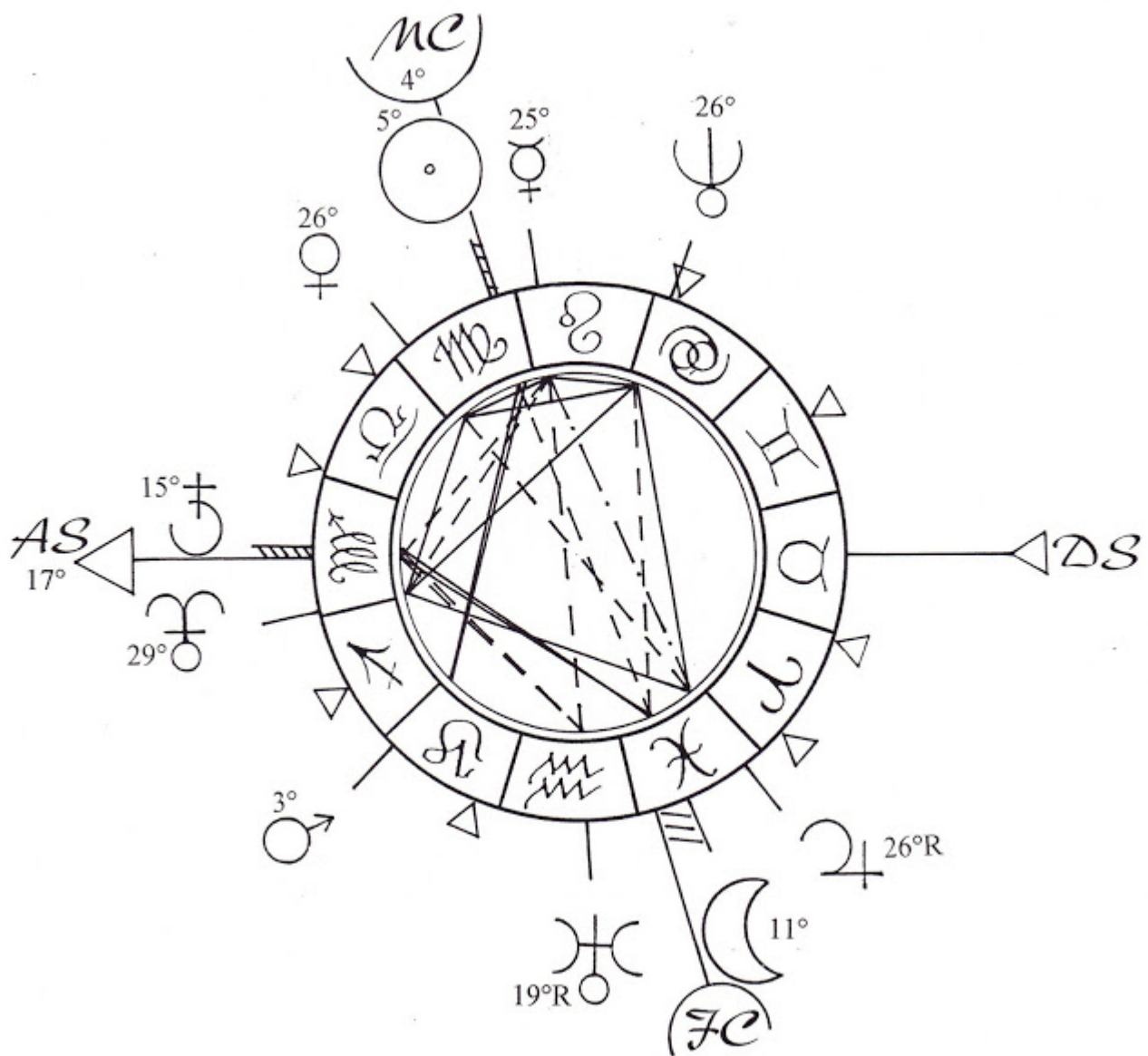


Jean Jaurès: born on 3 September 1859 in Castres (Tarn) at 12 noon.
 Angular conjunction with the Sun's MC - Venus - Mercury and Mars in Leo looking at the Ascendant and the Angular Moon on the Ascendant.
 Saturn is joint to Mars; Uranus is angular to the Descendant; Jupiter sends a trigon to the Ascendant and Pluto on his side sends a trigon to the Sun.
 All this reinforces the values of activity.



Michelangelo: born on March 6, 1475 in Caprese, Tuscany (Italy) at 2 hours 30 minutes.

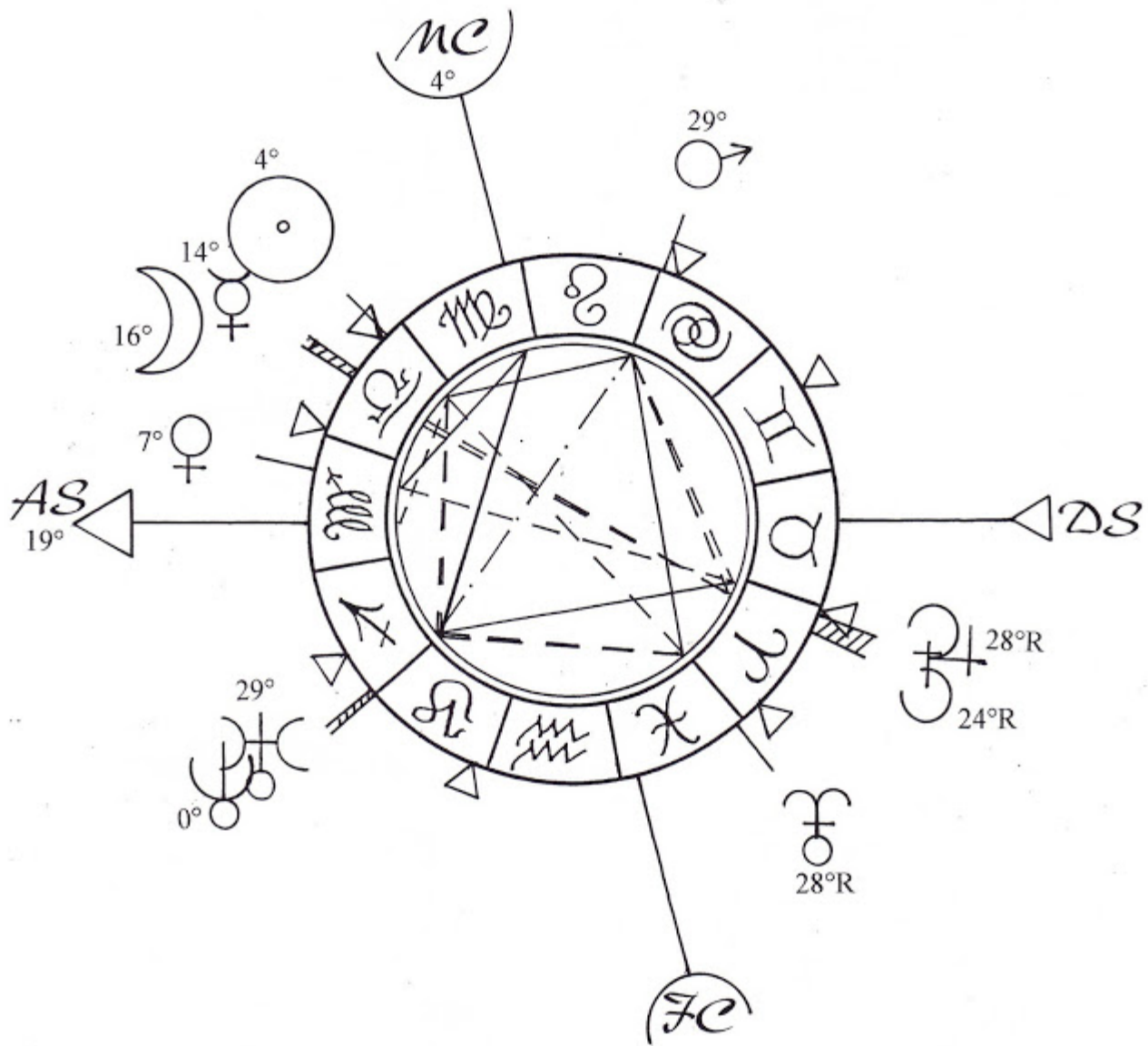
The backbone of this chart is a Sun-Mars conjunction triangulated to a Neptune-Uranus conjunction approaching culmination and by Saturn approaching the Descendant. This conjunction Sun - Mars widens the diamond triangle by its opposition to Pluto who closes the figure with the sextile of Saturn and the sextile of the conjunction Uranus - Neptune. Jupiter is at the square of the MC and at the semi-square of the said Sun-Mars conjunction, amplifying it.



Johann-Wolfgang Goethe: born on 28 August 1749 in Frankfurt am Main (Germany) at 12 noon.

The Sun is joint to the MC, the trigone of Mars in Capricorn. Saturn is angular to the Ascendant at the trigone of the angular Moon at the CF reinforces the activity.

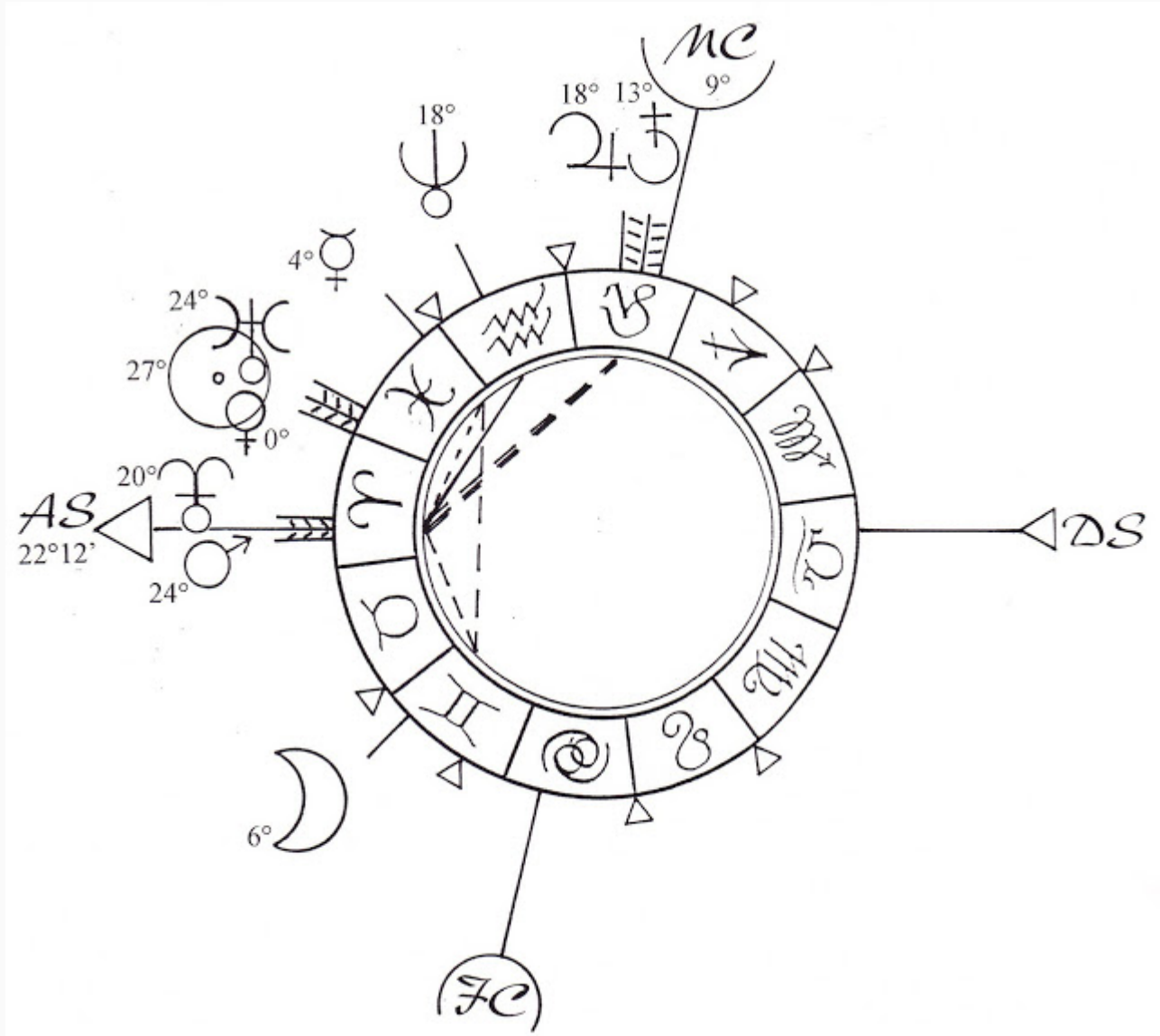
The Non-Active



Henri Frédéric Amiel: born on 27 September 1821 in Geneva (Switzerland) at 10 a.m.

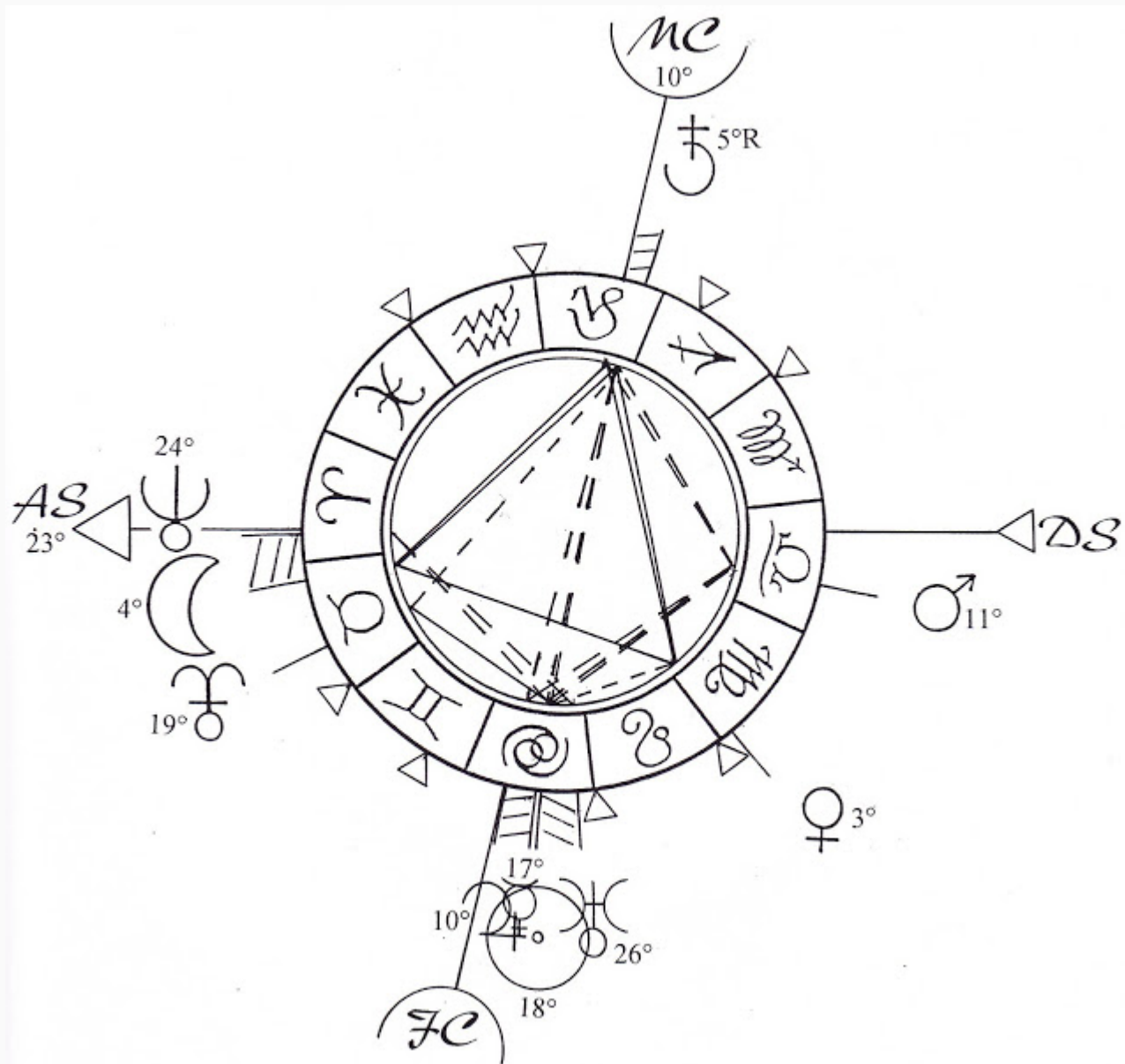
Saturn, the spouse of Jupiter, is opposed to a conjunction Moon - Mercury and the square of Mars; in addition, the conjunction Saturn - Jupiter is opposed to Venus rising. The Sun receives an opposition from Pluto (Master of the Ascendant) and a quadrature of the Uranus - Neptune conjunction. The energetic pole of Mars is blocked by Saturn and the will of the Sun is powerfully attacked by Uranus, Neptune and Pluto, and what

is more, it is a Sun in Libra that is its place of fall. The sextile Sun - Mars is not enough to overcome the conflict.



Stéphane Mallarmé: born on March 18, 1842 in Paris at 7 am.

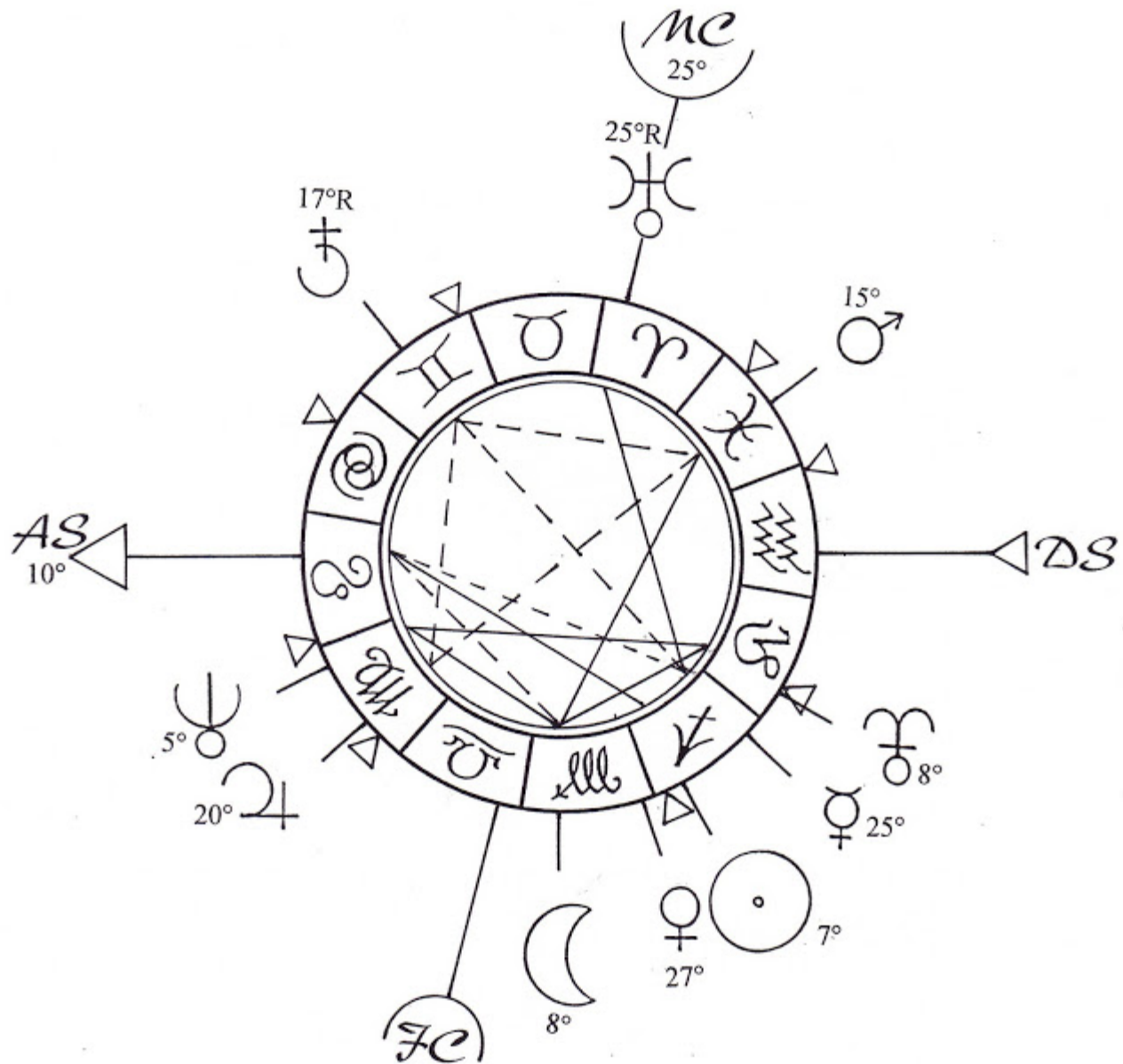
Pluto conjunction - Mars on the ascendant Aries squared of a Jupiter - Angular Saturn conjunction at MC in Capricorn. All this in a Pisces setting that contains a conjunction of Sun-Venus-Uranus and Mercury. In addition, the Moon sending a semi-square on the ascending conjunction (Pluto-Mars) and Neptune forming a sextile on the Ascendant. The energy (Mars) is blocked by Saturn and softened by the Moon and Neptune.



Marcel Proust: born on July 10, 1871 in Paris at 11:30 pm.

Dominant conjunction Moon-Neptune angular on the Ascendant to the square of the Sun. Saturn in Capricorn is angular to the MC opposite to the quadruplice in Cancer in the CF. Mars sending a double square to the said opposition. Here we have an important aquatic environment, and a powerful Saturn blocking Martian energy.

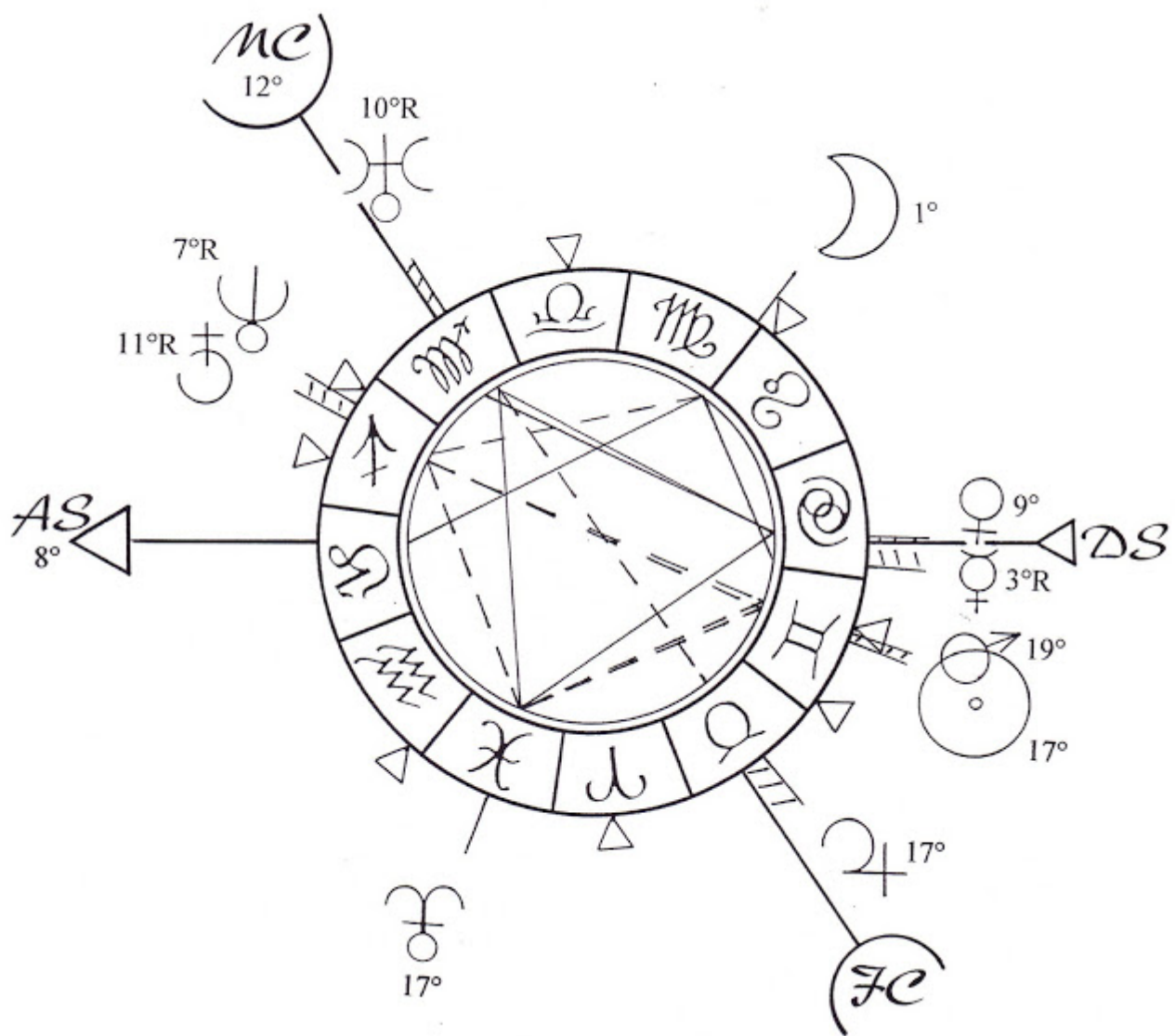
Concerning Saturn, it should be known that, when it is in a predominantly emotional context - lunar, Venusian or Neptunian - it tends to lose its inemotivity to the detriment of its activity, and this gives an emotional - non-active: it ceases to be active.



Maine de Biran: born on 29 November 1766 in Bergerac (Dordogne) at 9 pm.

Saturn opposite the Sun and Mercury, and square to Mars. The Moon approaching midnight is a quadrature of the Ascendant Leo.

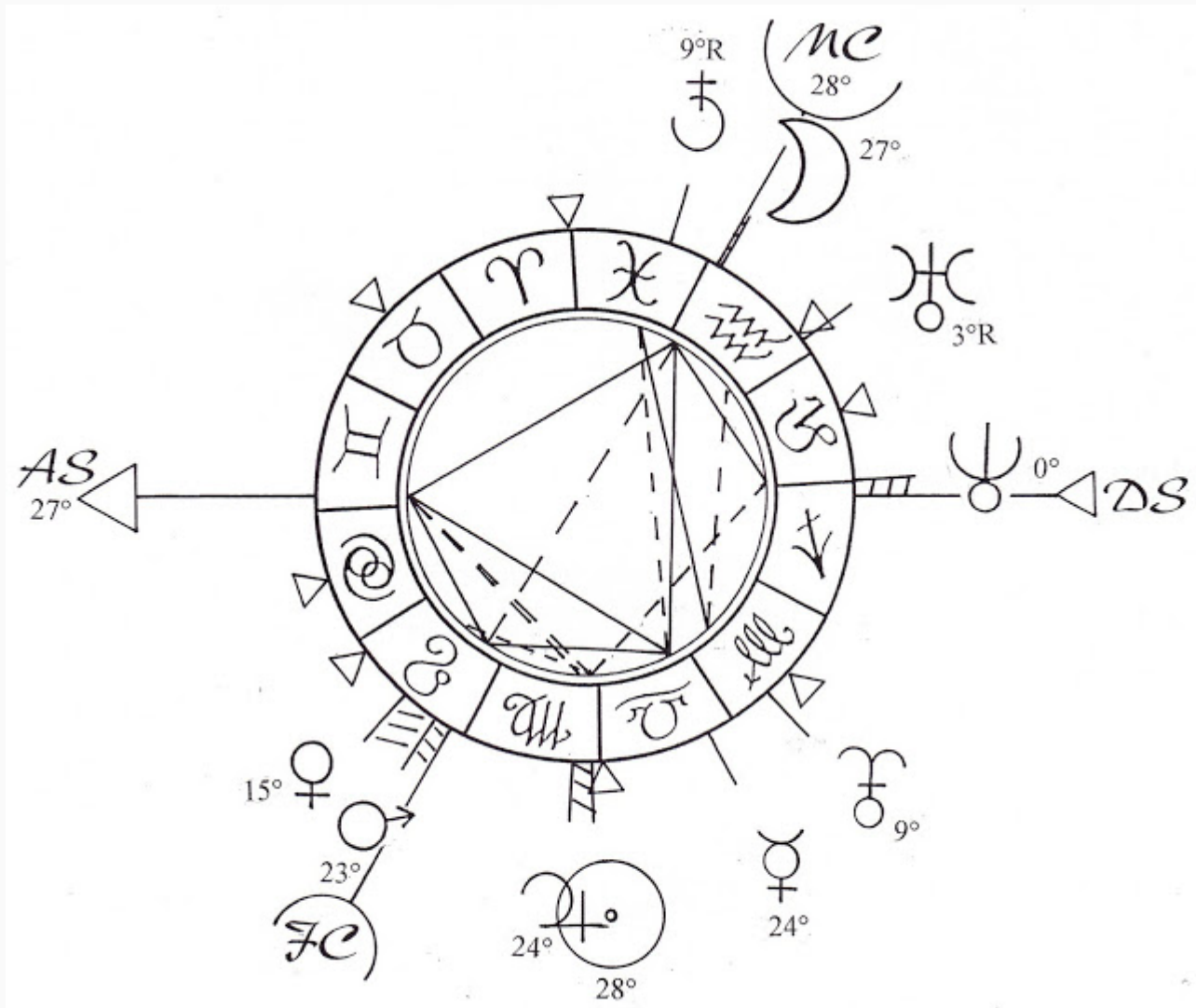
Here it is the same, the energy (Mars), the will (Sun) are blocked by Saturn.



Robert Schumann: born on 8 June 1810 in Zwickau (Germany) at 21 hours 30 minutes.

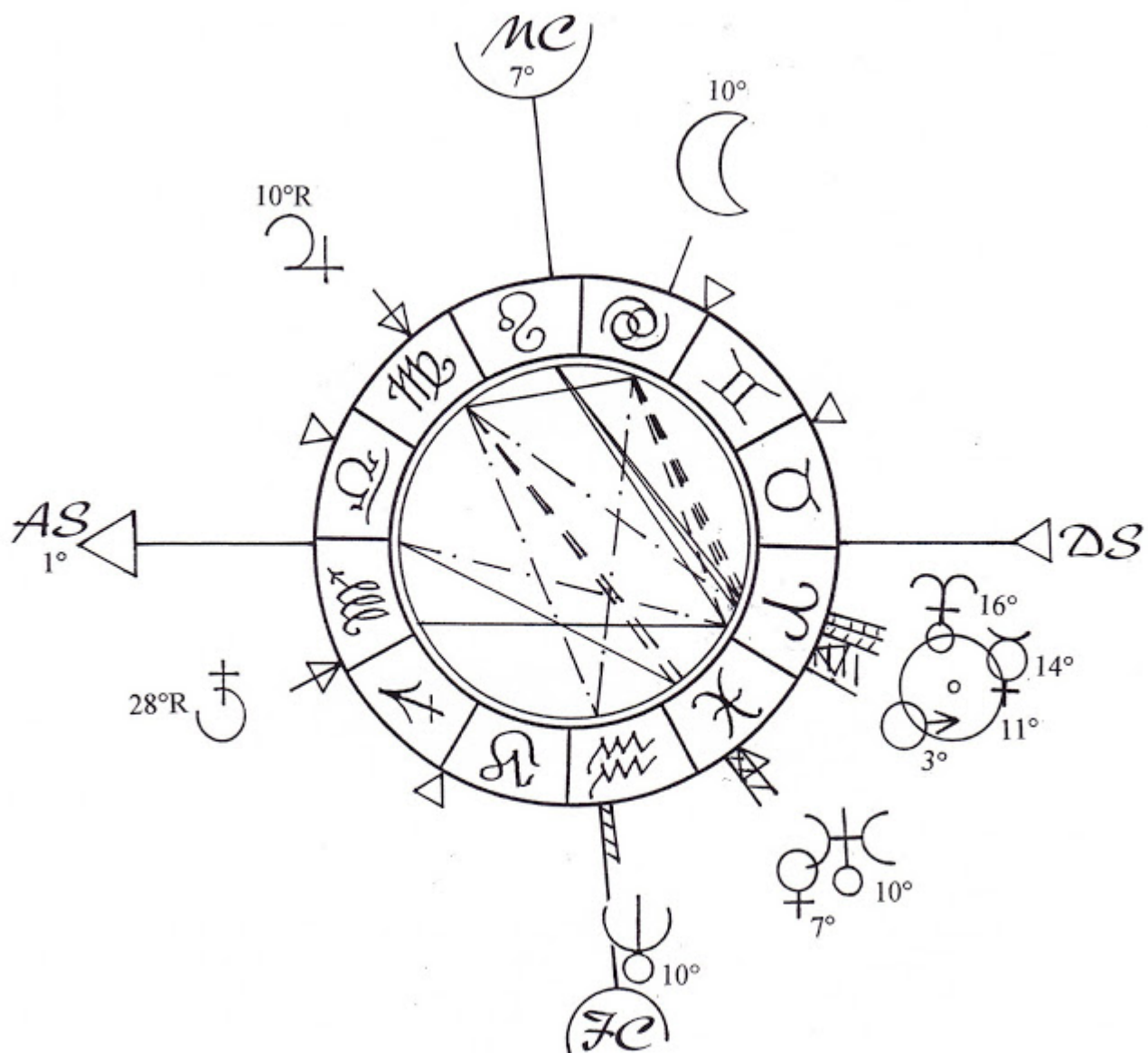
Sun-Mars conjunction opposed to Saturn-Neptune conjunction, all in the double square of Pluto. Angularity to the Descendant of a Mercury-Venus conjunction in Cancer to the sextile of the Moon, the latter sending a trigone to the Ascendant.

The Primary

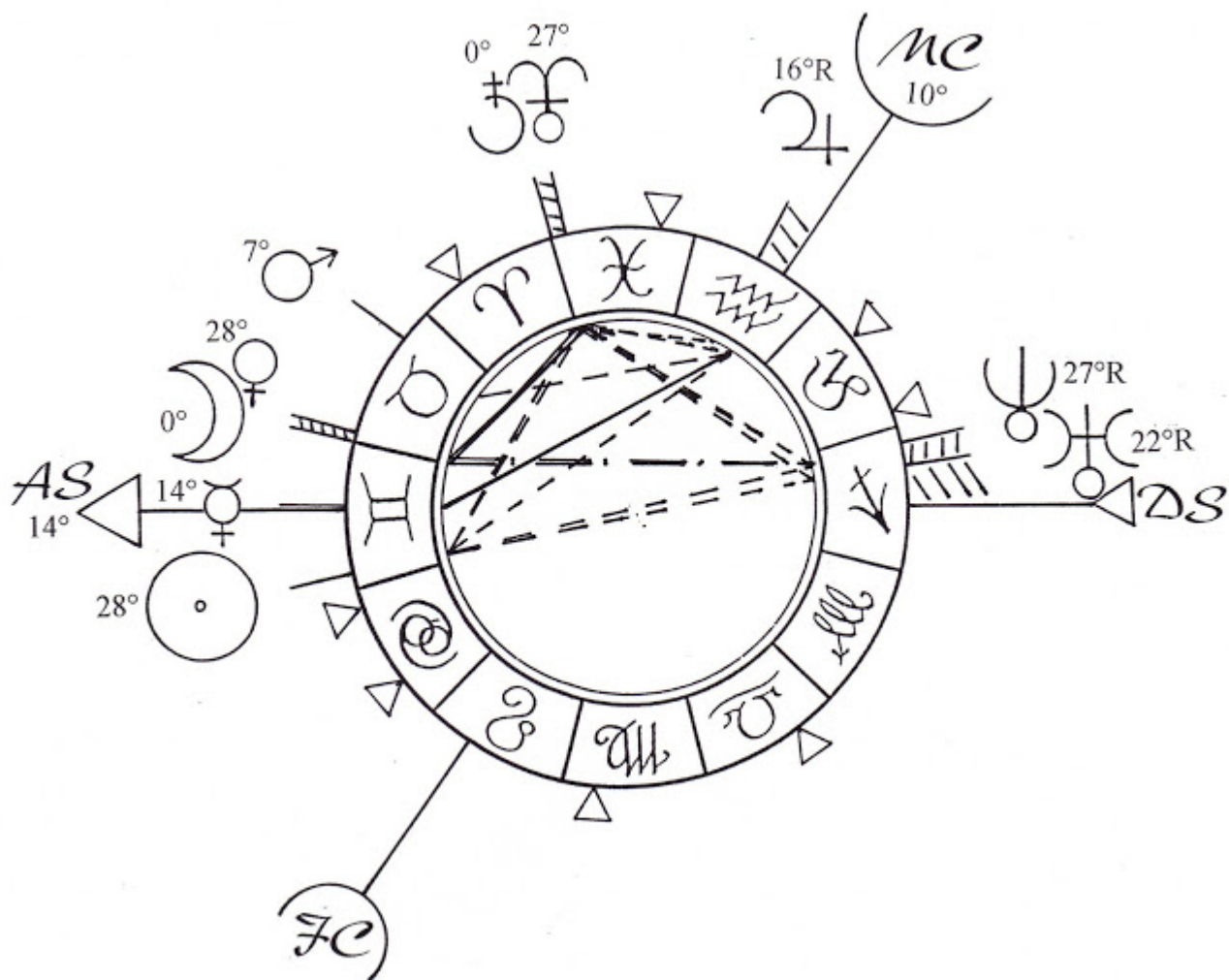


François 1st: born on 12 September 1494 in Cognac (Charente) at 10 pm.

Opposition Moon - Mars on the meridian axis, this opposition is in aspect to the Ascendant and the Sun. Sun - Jupiter in the aspect of the Ascendant, the MC and the Moon. Mercury is in aspect to the Ascendant, the MC, the Moon and the Sun. In addition, this Mercury has control over the Ascendant and the Sun.

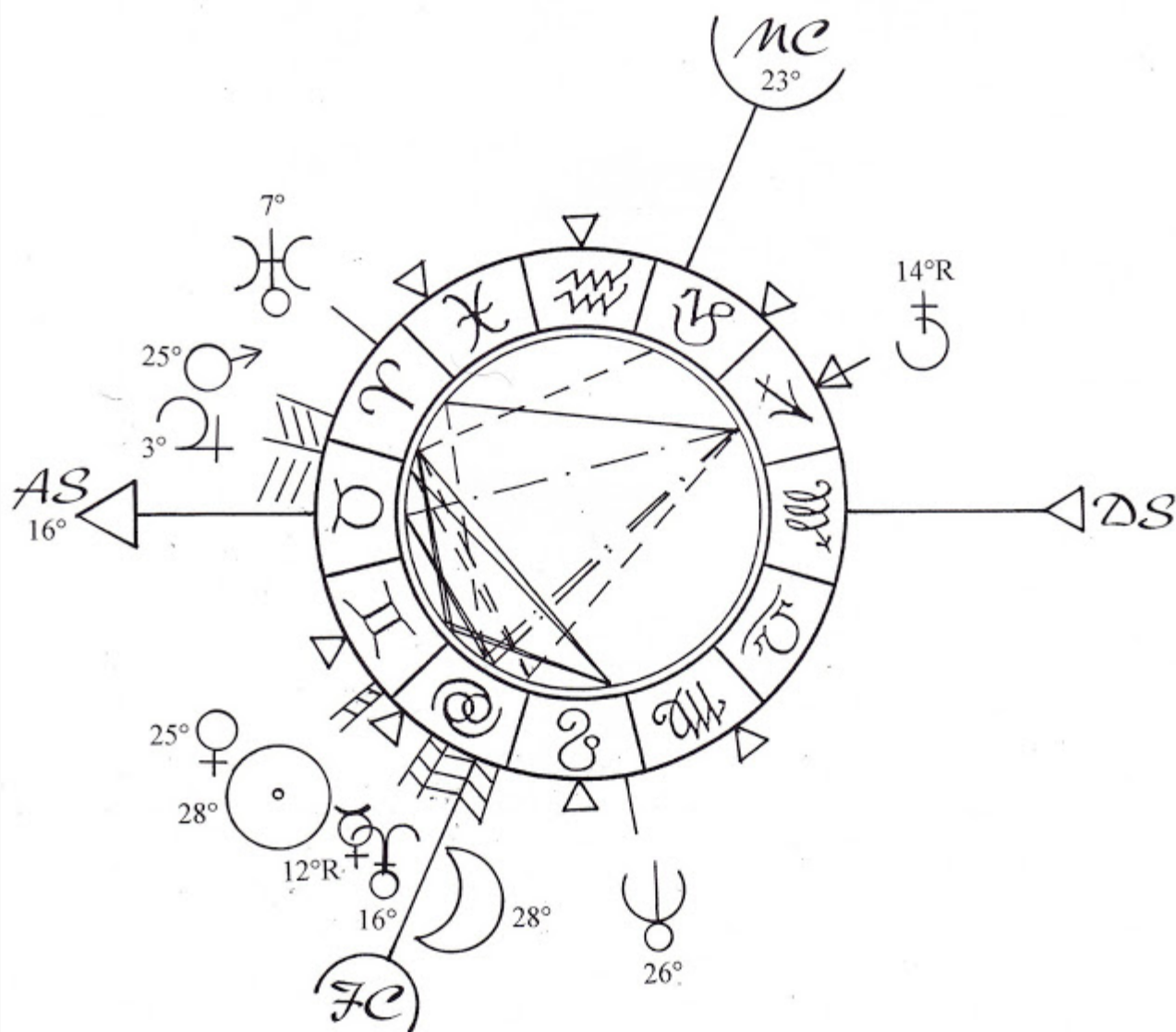


Léon Gambetta: born on April 1, 1838 in Cahors (Lot) at 8 pm.
 Sun-March-March-Mercury Aries Mercury at the MC Trigon. The Moon is in Cancer, coming out of culmination. Jupiter reaches its peak, it is at the semi-square of the Moon and at the quincunx of the Sun.



Jacques Offenbach: born on June 20, 1819 in Cologne (Germany) at 3 o'clock.

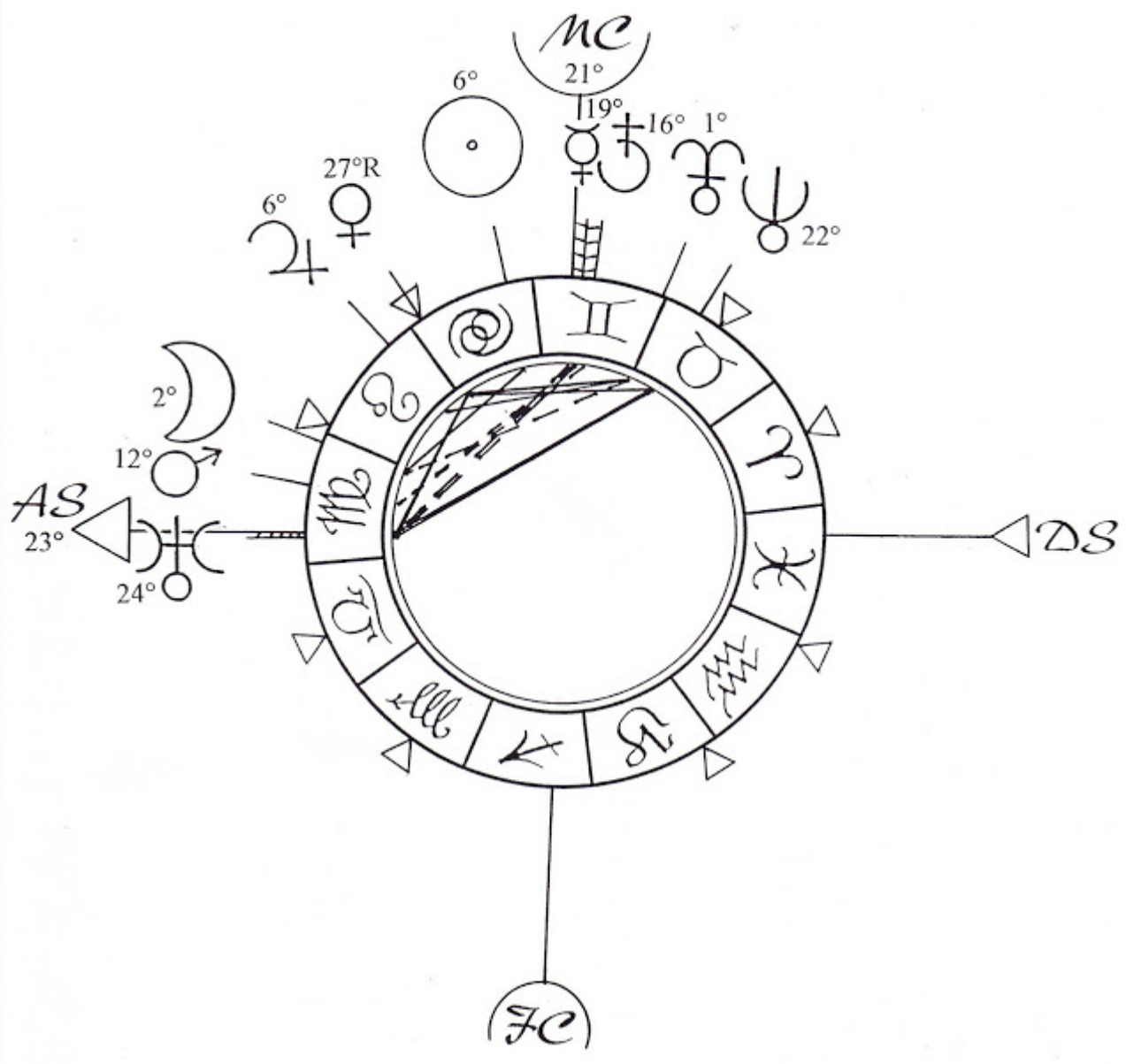
Mercury is pricked on the Gemini ascendant, at the trigone of the Jupiter-MC conjunction. The Gemini are also occupied by the two Luminaires. Jupiter is joint to the MC, the trigone of the Ascendant and Mercury. The Moon is rising.



Jean-Marie Le Pen: born on 20 June 1928 in La Trinité sur Mer (Morbihan) at 3 am.

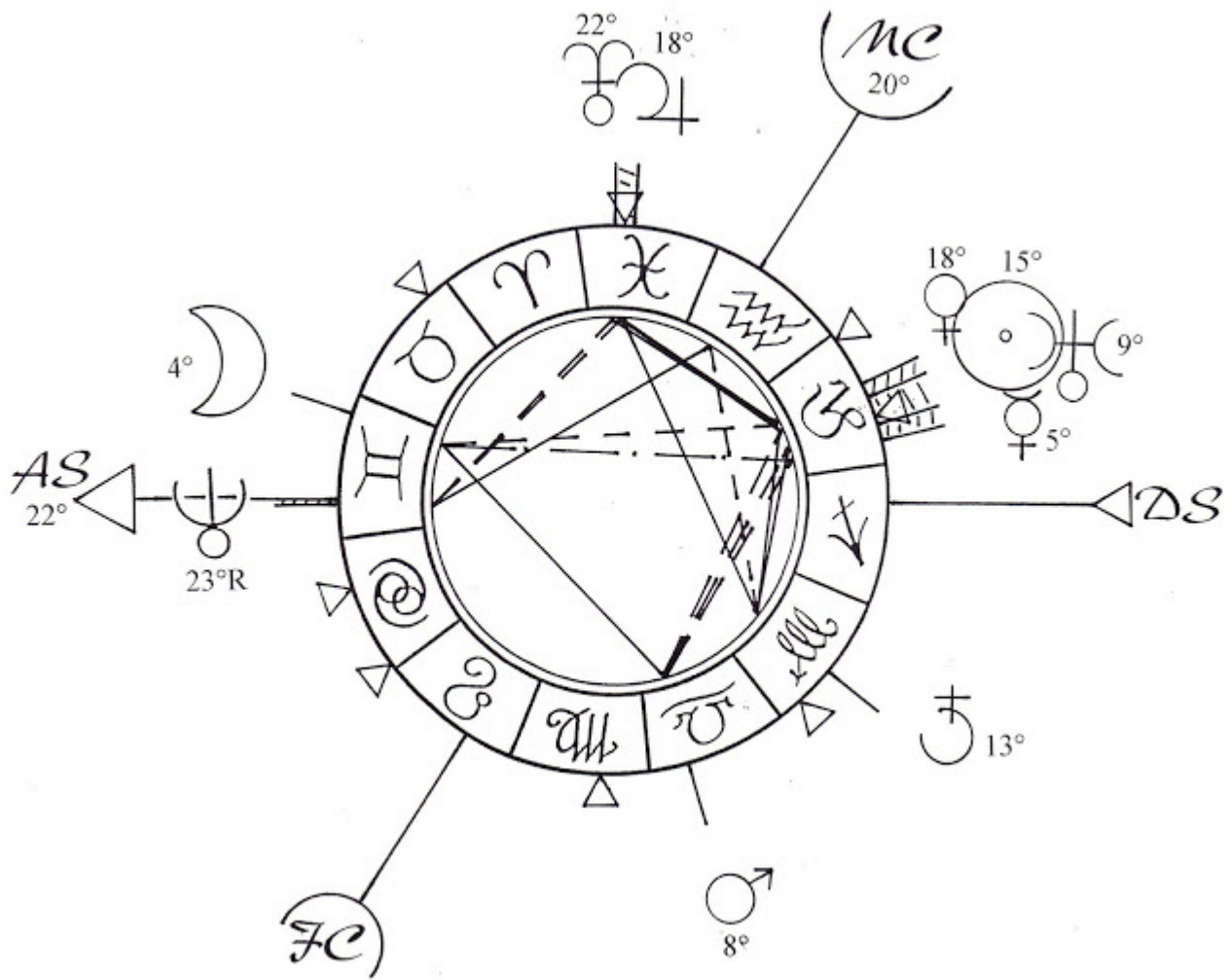
Raising of a Jupiter/Mars conjunction, whose Mars in Aries aspects the MC and the angular Moon to the CF in Cancer. Mercury aspects the Ascendant and it has a conjunction of Sun and Venus in Gemini.

The Secondary



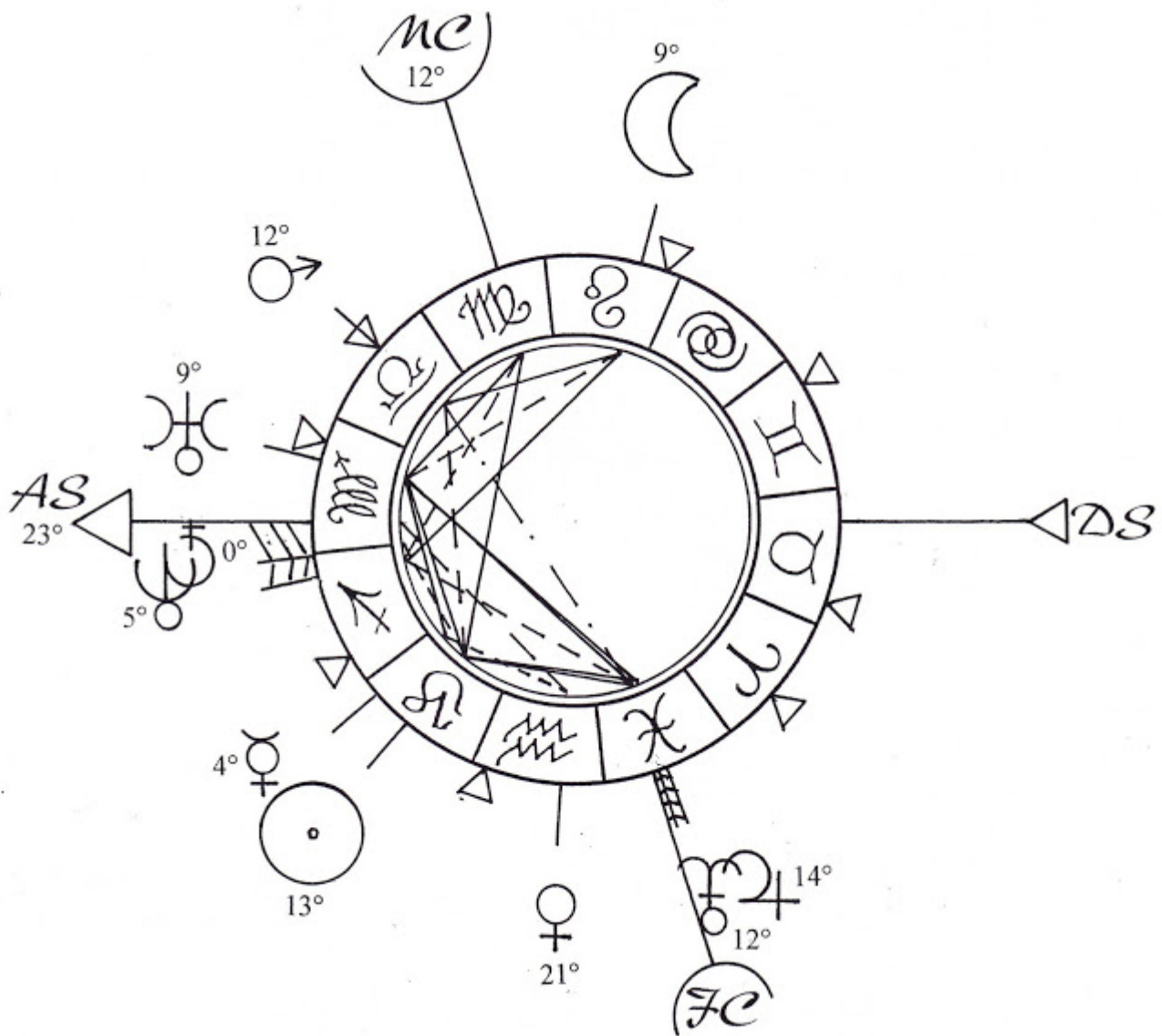
Gaston Bachelard: born on 27 June 1884 in Bar-sur-Aube (Aube) at 11 am.

Uranus is pricked on the Virgo Ascendant, and angularity to the MC of a conjunction Saturn - Mercury. Here we have a secundarization of thought.



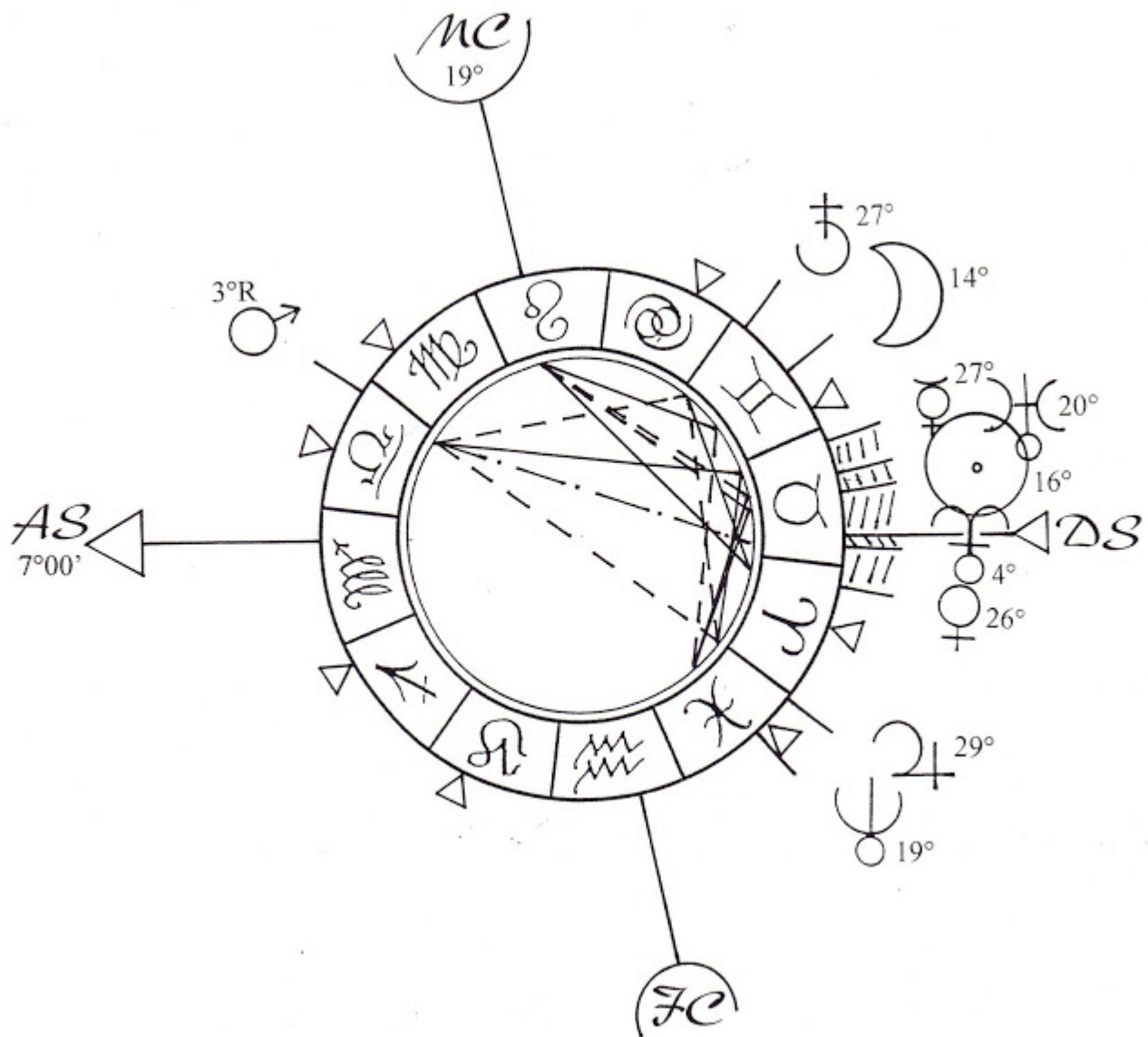
Johannes Kepler: born on 27 December 1571 in Weil der Stadt (Germany) at 14:30.

Saturn aspects the MC and the Capricorn cluster of which it is the dispositor. Indeed, there is a conjunction of Sun/Mercury/Venus/Uranus. The mind is concentrated and over-secondary.



Louis Braille: born on 4 January 1809 in Coupvray (Seine et Marne) at 4 am.

Saturn is angular to the Ascendant, to the semi-square of the Sun in Capricorn. Uranus gets up, he sprays the MC and the lights. Finally, there is a conjunction of Sun - Mercury in Capricorn.



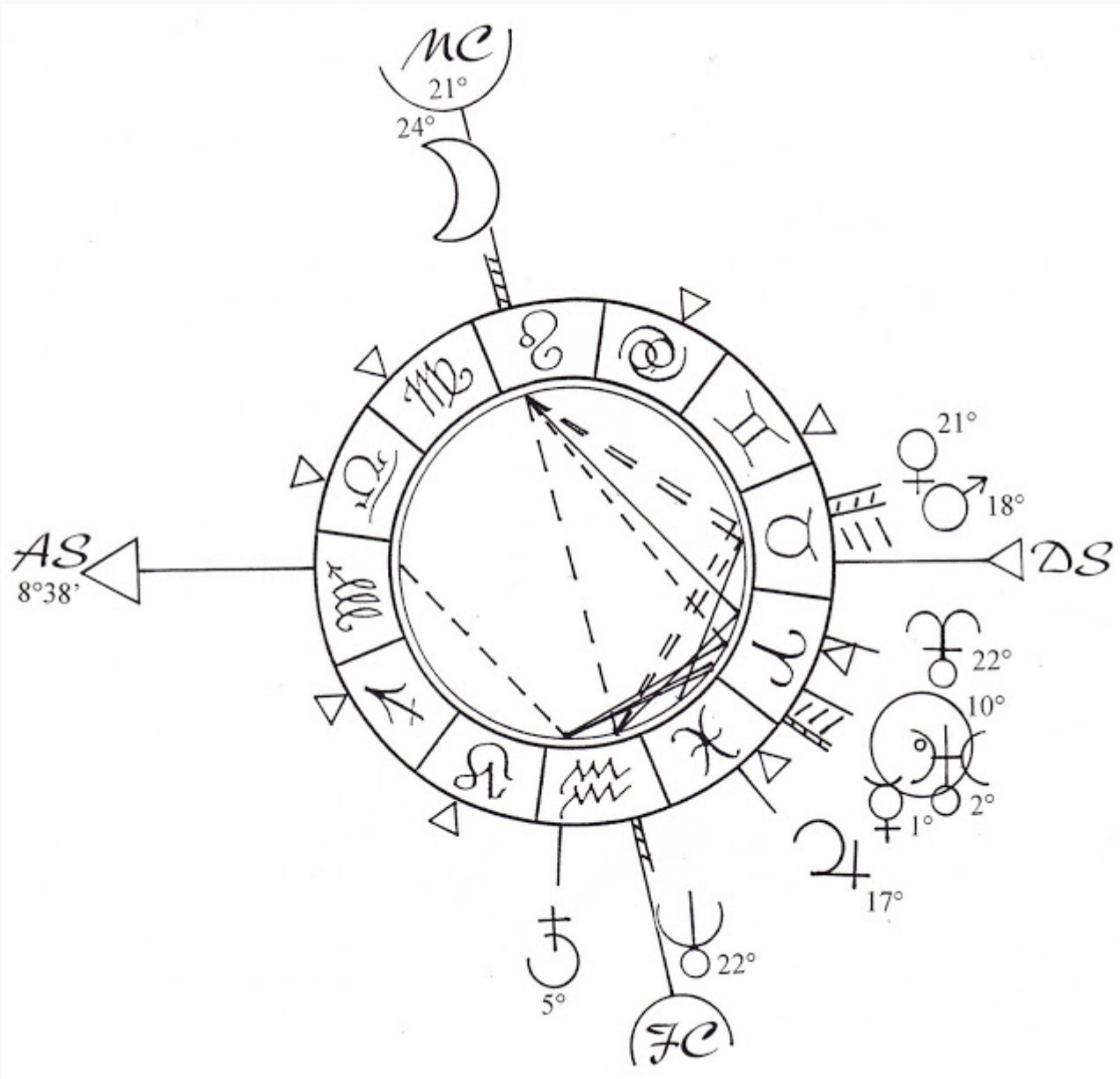
Sigmund Freud: born on May 6, 1856 in Freiberg (Moravia) at 18 hours 30 minutes.

Pluto is angular at DS, spouse at Venus who has control over the taurus cluster. Uranus is angular to the DS, joint to the Sun and Mercury in Taurus. Here too there is a secundarization of thought by Mercury joint to the Sun and Uranus.

The Nervous

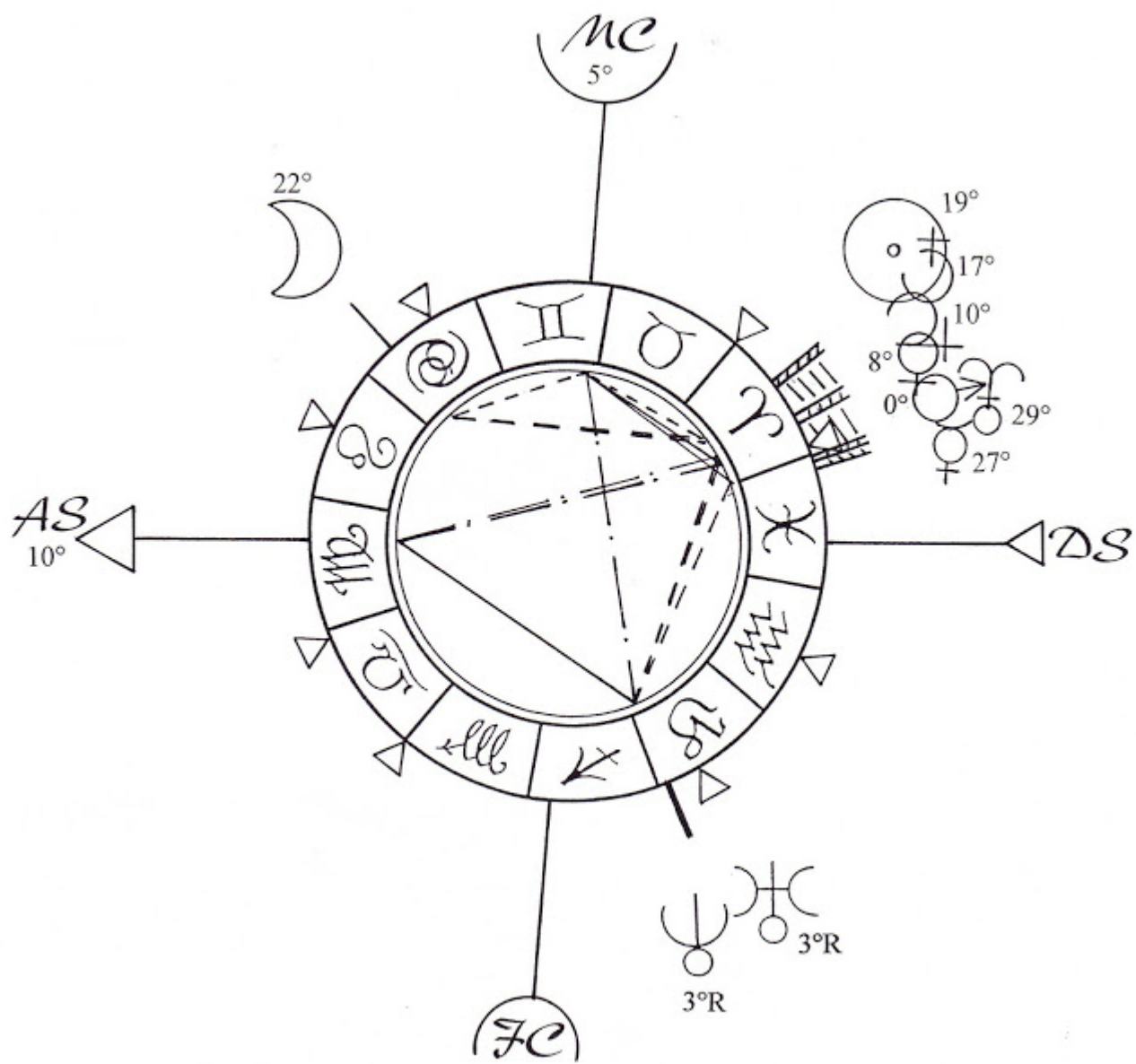
Emotivity - Primarity

Dominant Moon (Cancer)/March (Aries) – Gemini



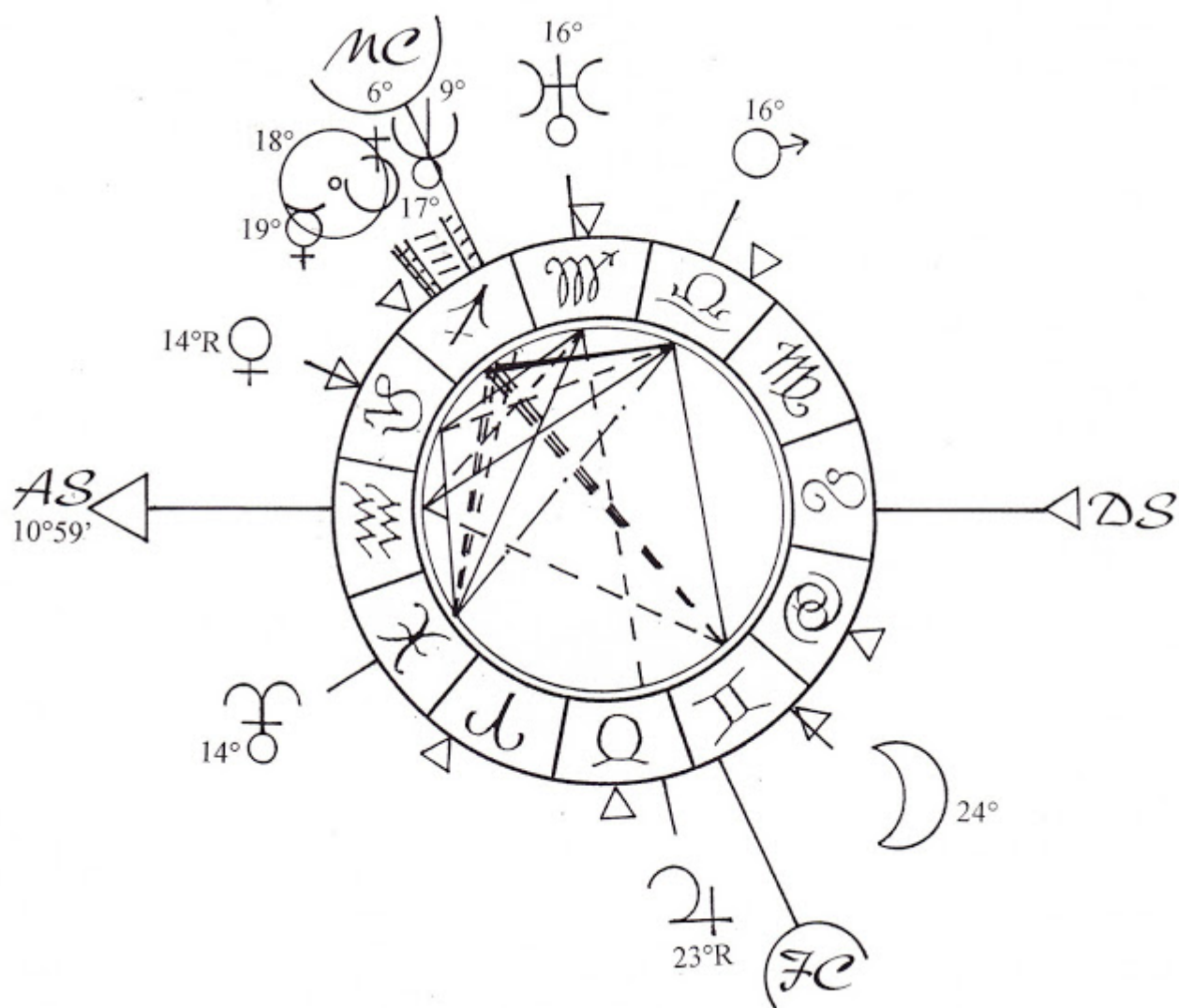
Paul Verlaine: born on 30 March 1844 in Metz (Moselle) at 9 pm.

Opposition Moon - Angular Neptune on the Meridian connected to the Sun in Aries by semi-square and sesqui-square. Mars is angular to the DS and has control over the Sun, Mercury, Uranus and Pluto in Aries.

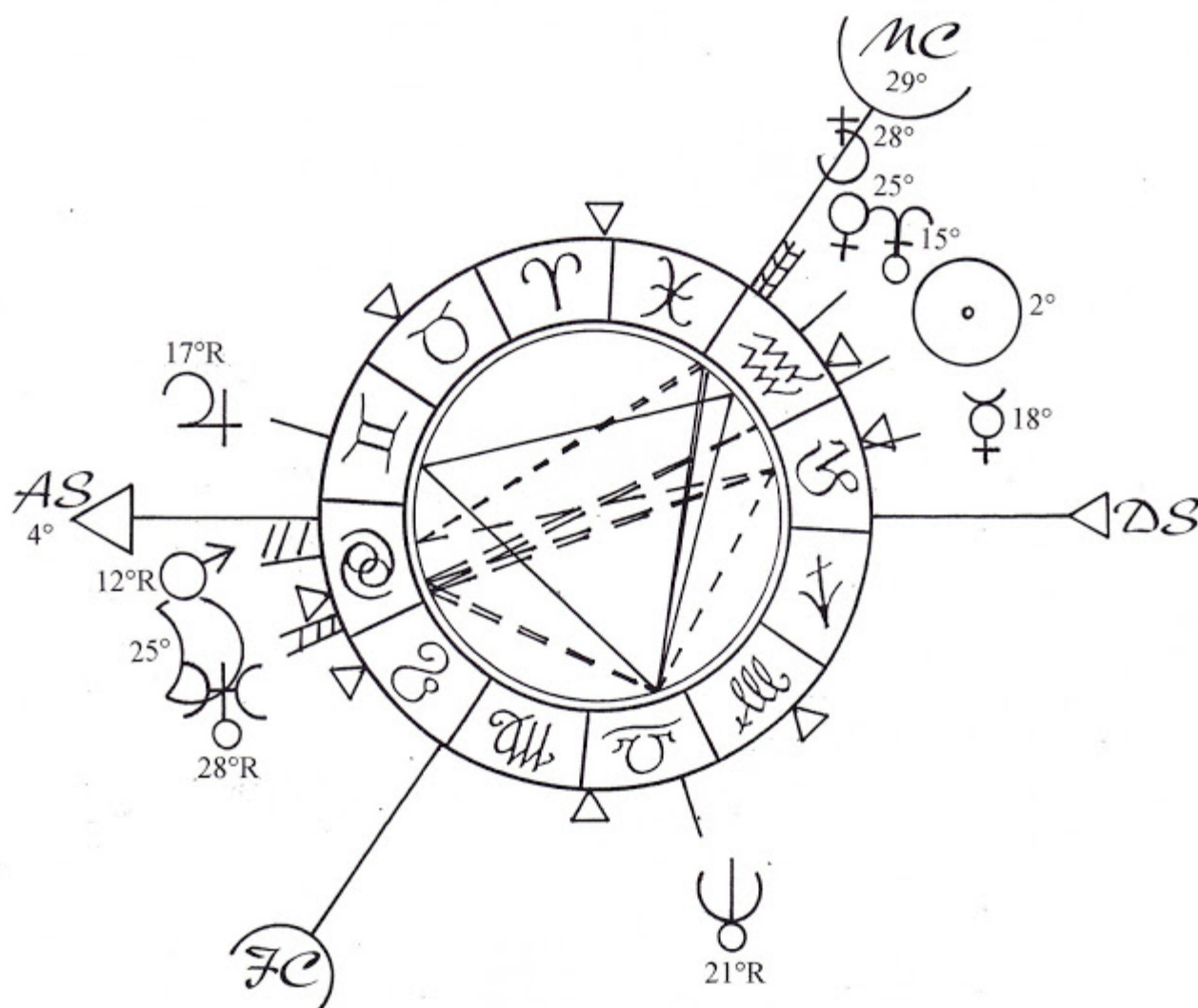


Charles Baudelaire: born on April 9, 1821 in Paris at 3 pm.

Valuation of a Moon in Cancer at the semi-square of the MC, at the square of a conjunction Sun - Saturn and trigone at Mercury. Valuation of Aries by the presence of the Sun, Saturn, Jupiter, Venus and Mars.



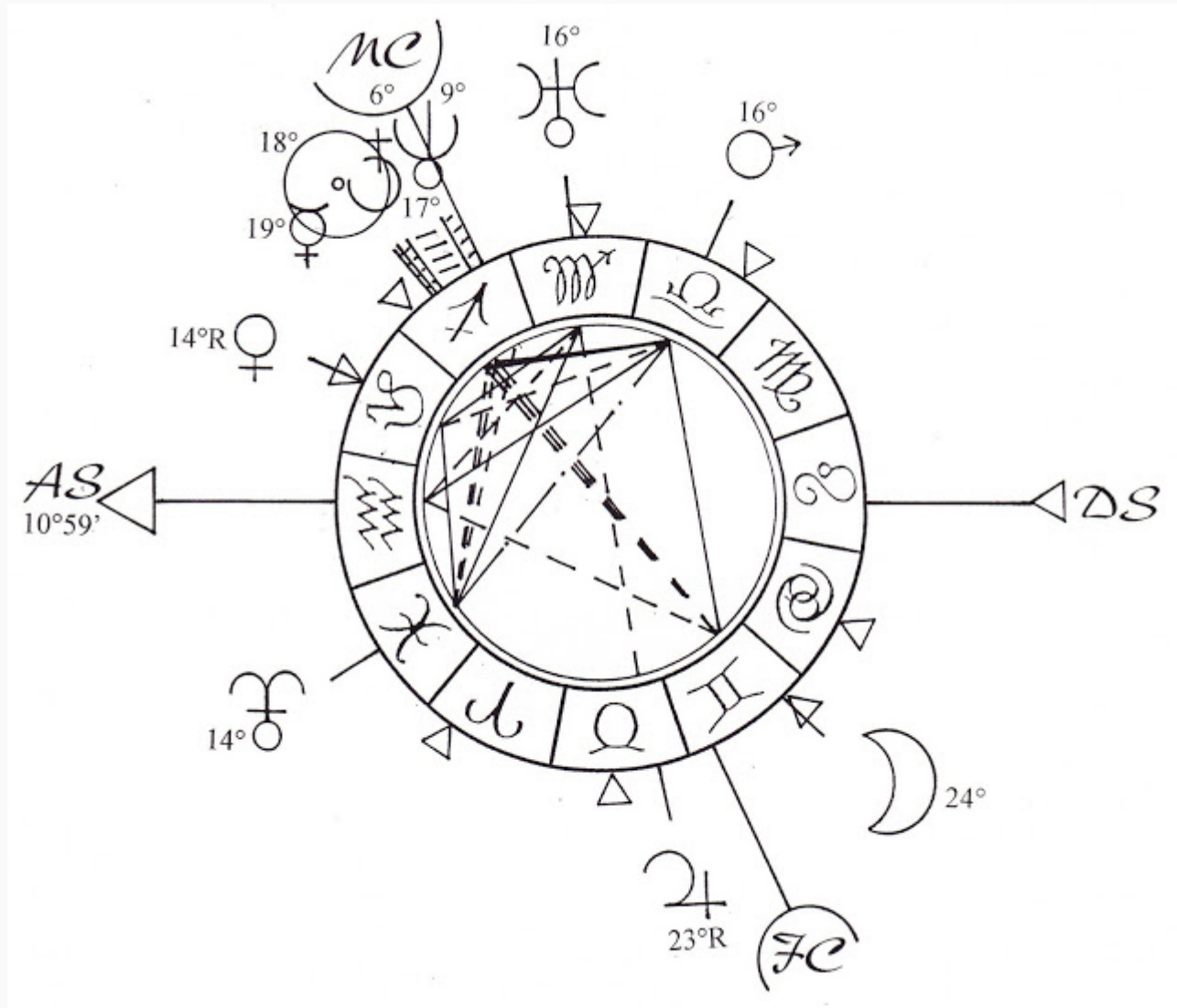
Alfred de Musset: born on 11 December 1810 in Paris at 11 a.m.
 Valuation of a Gemini Moon approaching midnight opposite a conjunction
 of Sun - Mercury - Saturn.



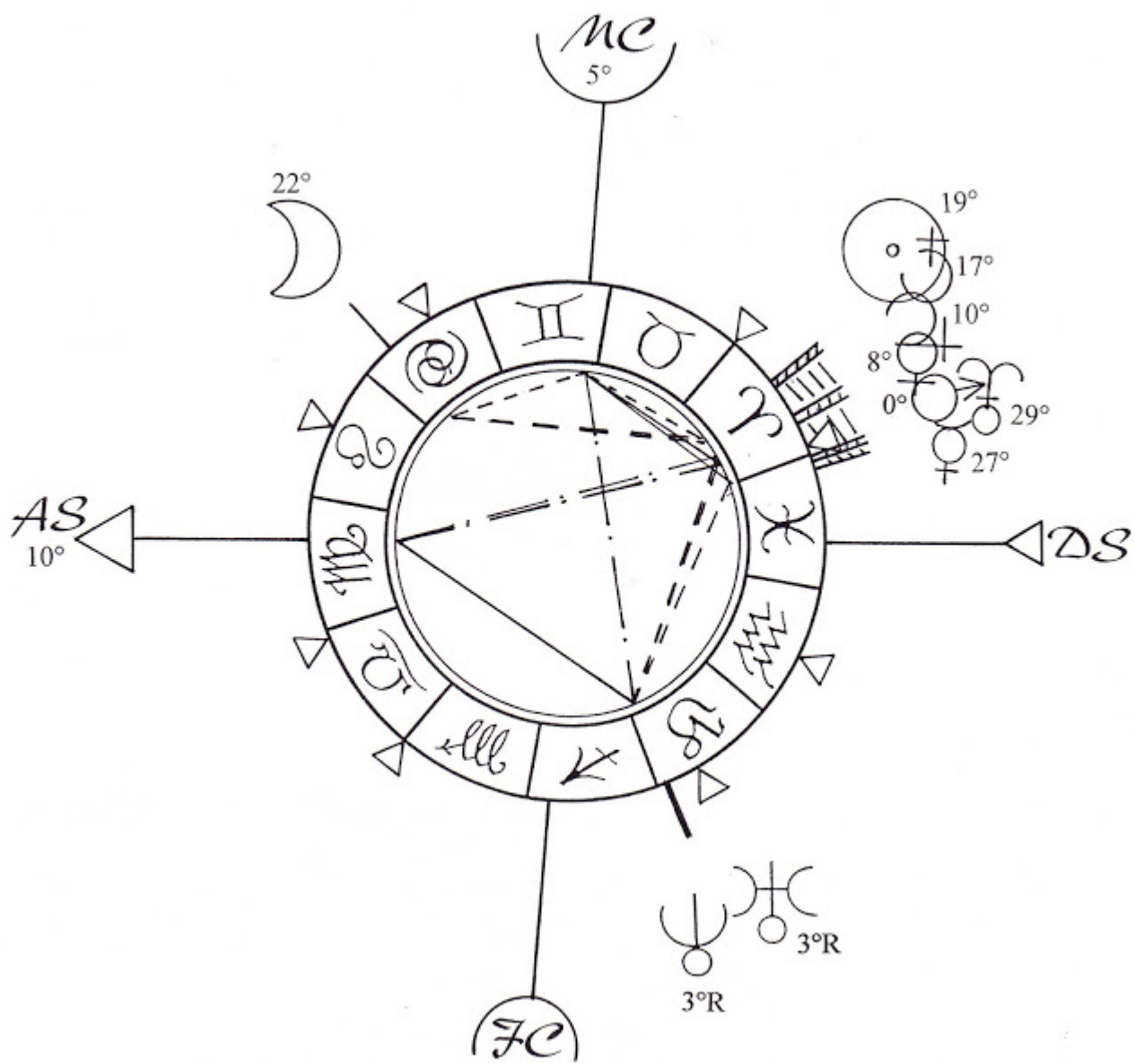
Lord Byron: born on 22 January 1788 in London (England) at 2 p.m.
 Valuation of a Mars as a Cancer, angular to the Ascendant, to the sesqui-square of the MC and opposite to Mercury joint to the Sun.

Non-Activity - Primarity

Dominant Moon - Neptune - Venus (Pisces)



Alfred de Musset: born on 11 December 1810 in Paris at 11 a.m.
Angular Neptune to MC. And the Gemini Moon opposite the cluster in
Sagittarius and the sequi-square of AS.

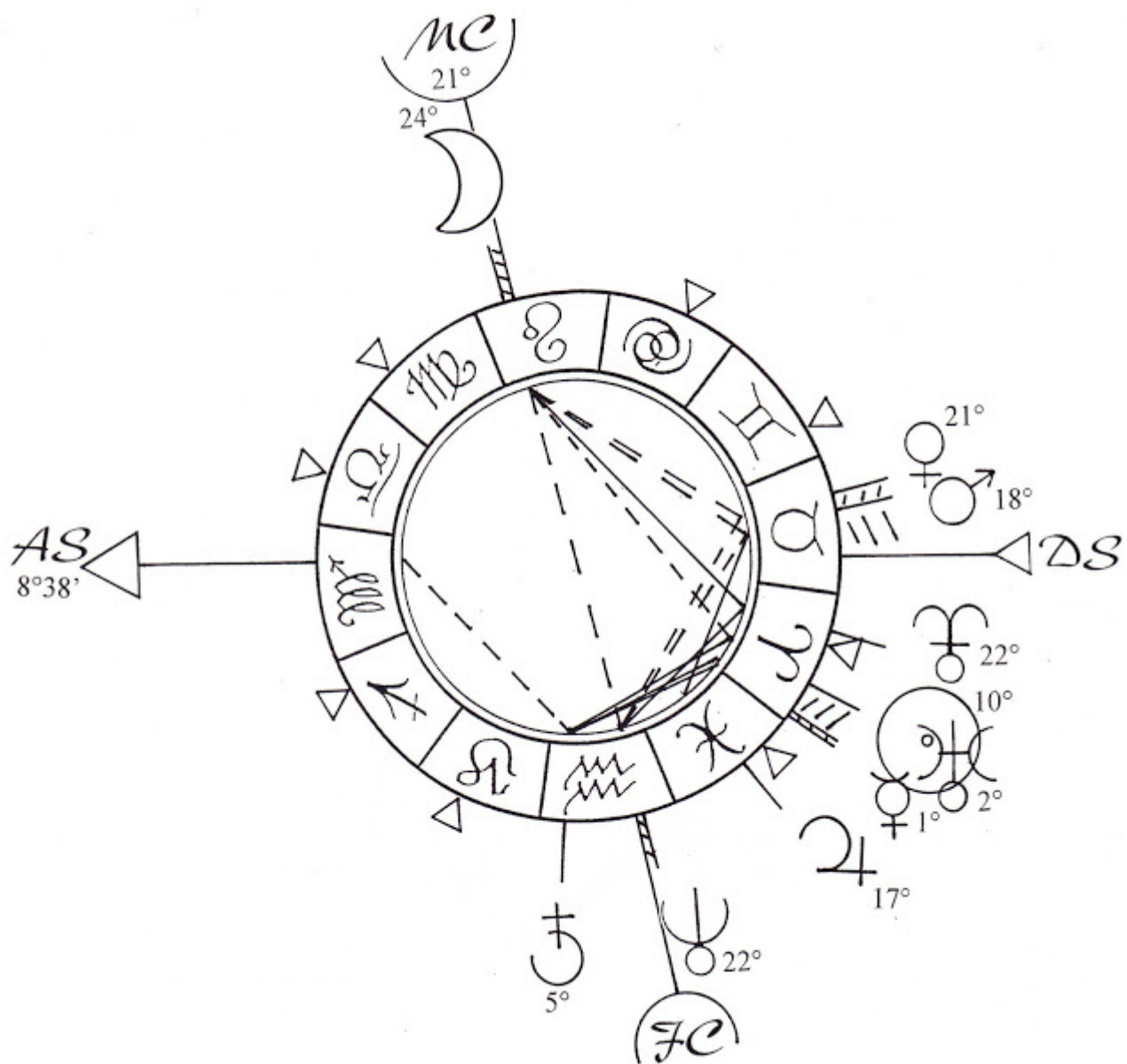


Charles Baudelaire: born on April 9, 1821 in Paris at 3 pm.

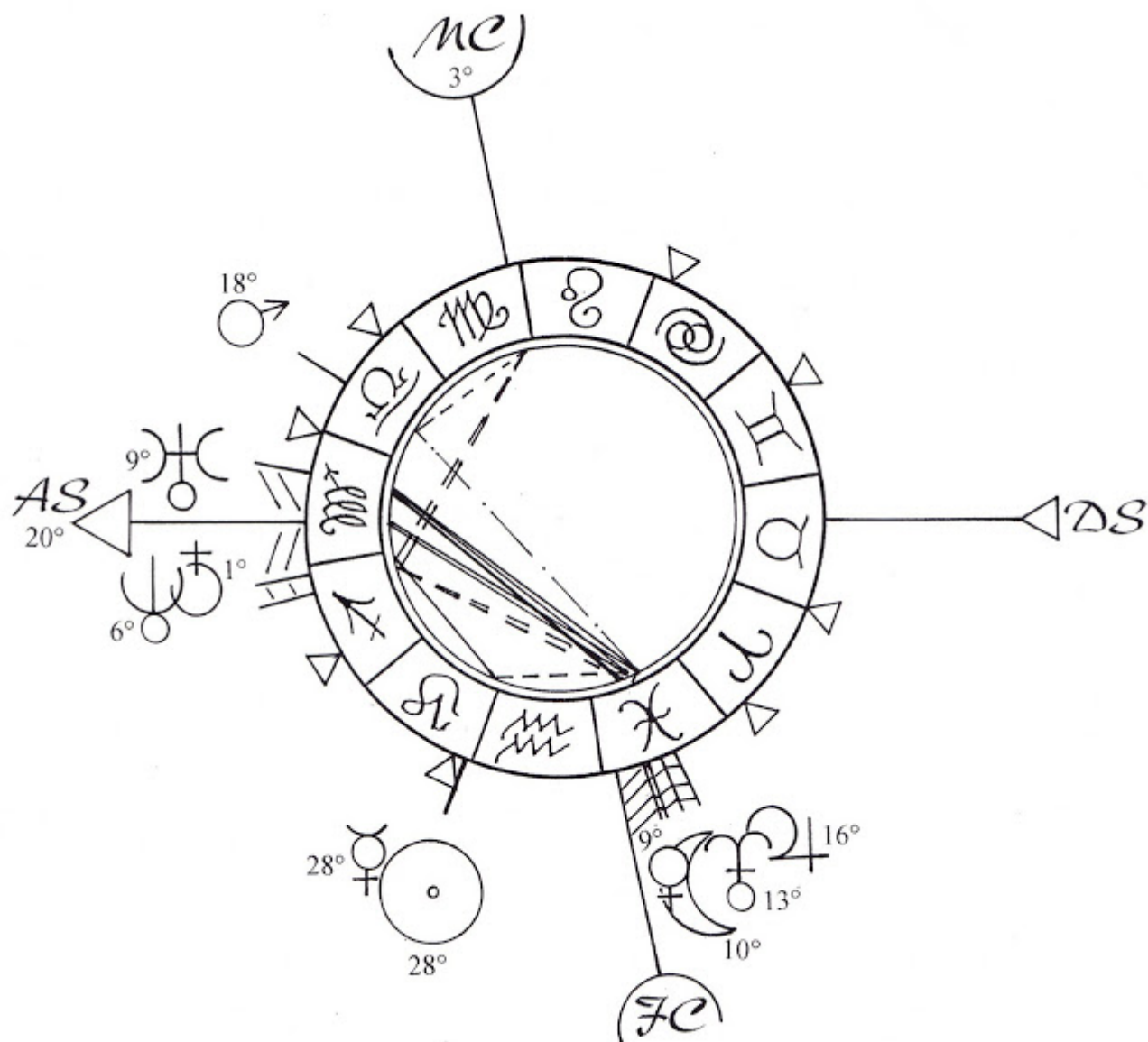
Important Saturn joint to the Sun and square to the Moon.

Lunar component: Moon in Cancer by its semi-square at the MC and its square at the Sun.

Let us not forget the rule we had seen above concerning Saturn: When Saturn is dominant in an emotional context (Moon, Venus or Neptune), it ceases to be inemotional and active and becomes emotional-un-active. This is typically the case here.

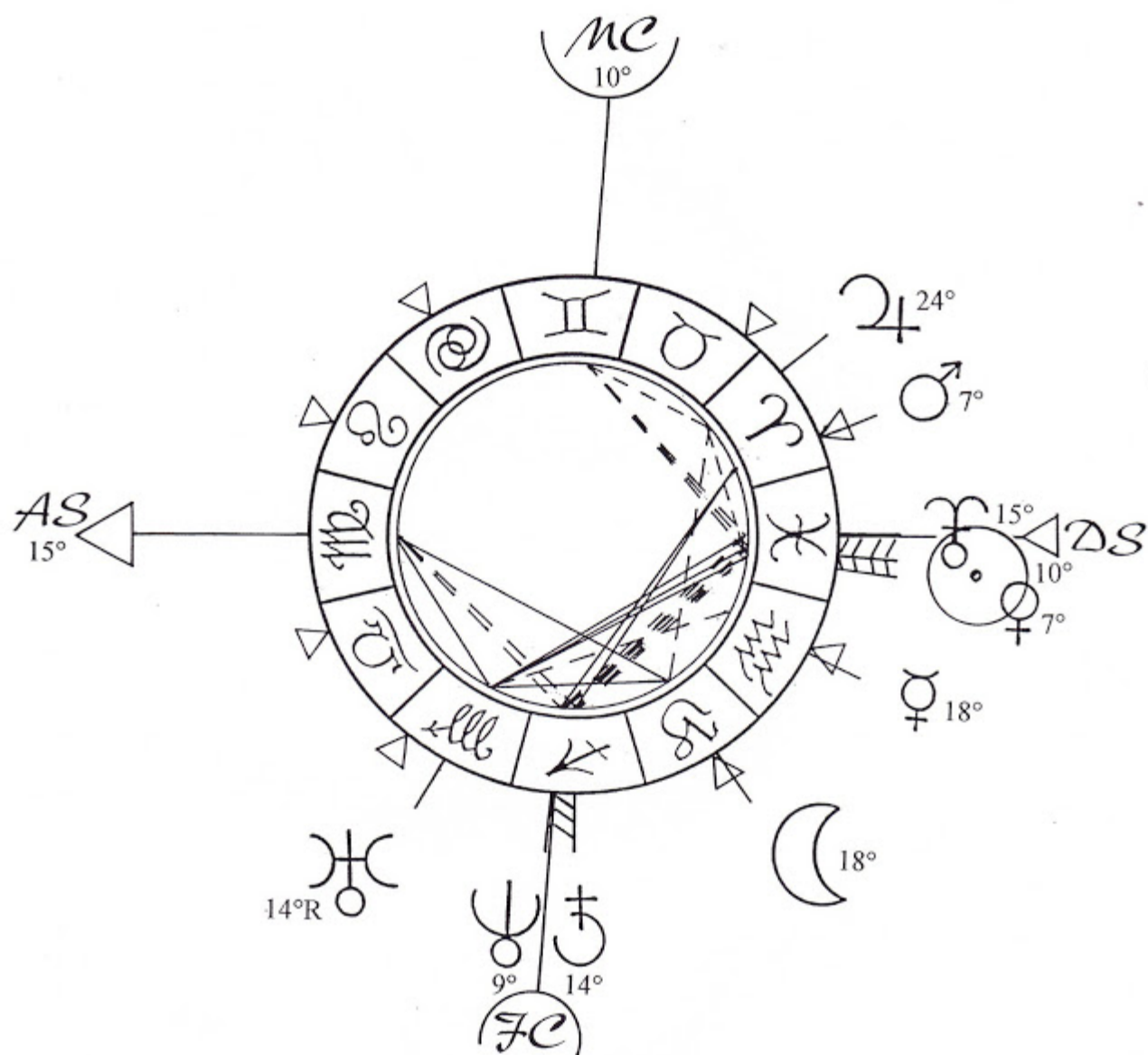


Paul Verlaine: born on 30 March 1844 in Metz (Moselle) at 9 pm.
 Importance of the angular opposition on the axis of the meridian Moon - Neptune.
 Emotivity - non-Activity
 Dominant Moon - Neptune (Cancer-Pisces) Venus - Saturn in an emotional setting.



Edgar Allan Poe: born on January 19, 1809 in Boston (USA) at 2 hours 30 minutes.

Angular Pisces Moon at FC. Saturn - Neptune who is about to rise.



Frédéric Chopin: born on 1 March 1810 in Zelazowa-Wola, near Warsaw (Poland) at 6 pm.

Sun - Venus conjunction in Angular Pisces at DS, square at Saturn - Angular Neptune at CF.

Remarks

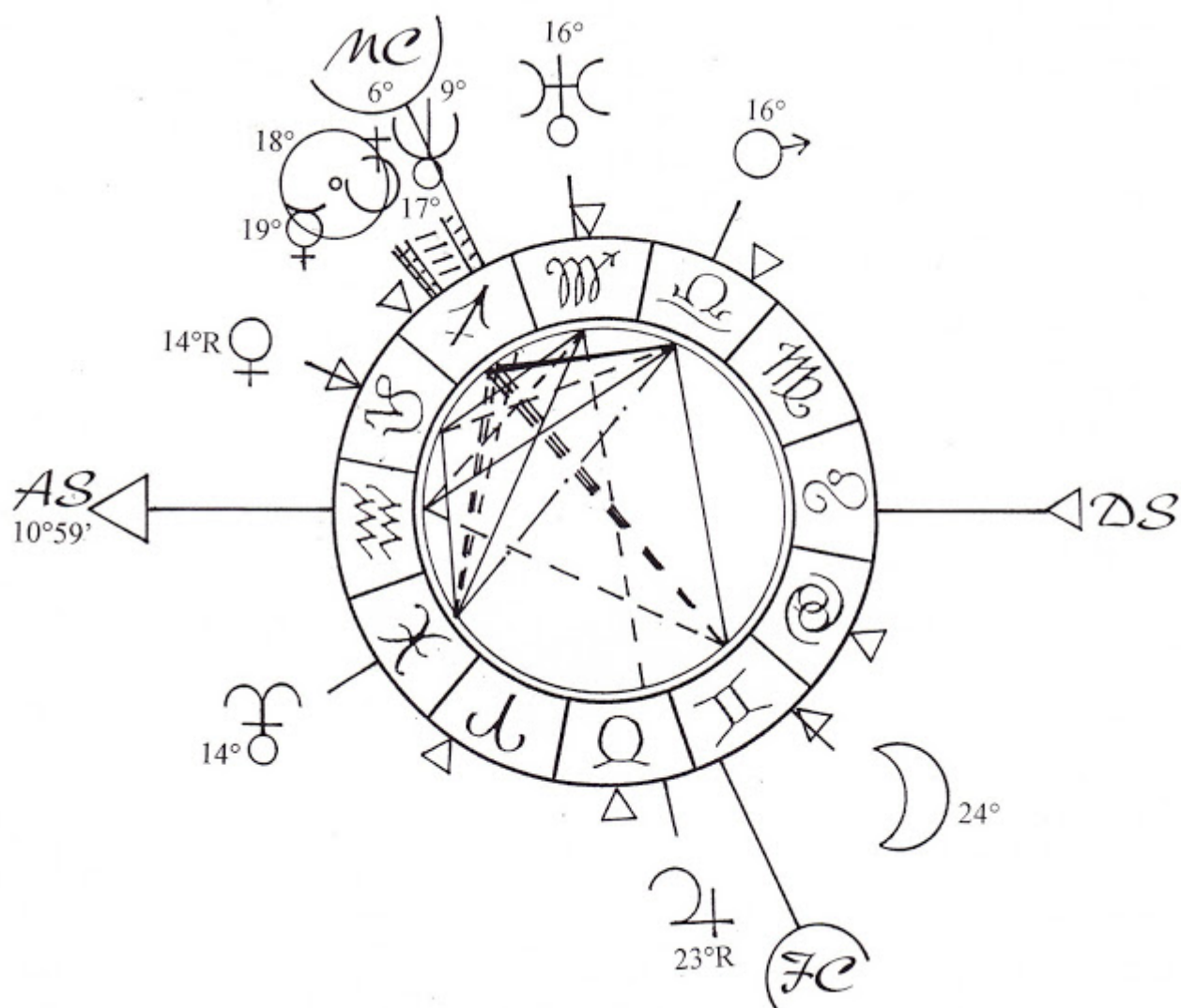
The Behavioural Nervous studied here has nothing to do with the Temperamental Nervous (Hippocrates), Verlaine cited by Le Senne as a case of Behavioural Nervous (characterological) is a Lymphatic in the Hippocrates ranking. Baudelaire which is stored under the Behavioral Nervousness is a case of Bilio-Nervous temperament.

The Temperamental Nervous is generally marked by Saturn, which supports the individual, while the Behavioral Nervous is primary (Mercury). Characterology gives us only one facet of the individual: for example, Charles Baudelaire, is classified by Le Senne as a Nervous, it is true: He is the eccentric Baudelaire, drinking alcohol, smoking opium. Also, his poems are short, they are written under the impulse of an emotion because there was a lack of activity accompanied by an emotion. But its chart presents us first of all with a powerful Saturn, it is only "lunarized", it is Saturn that allowed it to polish and repolish its life throughout, its masterpiece, "the flowers of evil", it is here that we see the second Saturnian secondarity appear. Moreover, is it permissible for us to describe as primary the one who wrote: "Every minute we are overwhelmed by the feeling of time"?

Alfred de Musset is interesting, insofar as Le Senne classifies him as a Nervous type of behaviour. This is true at one end: It is the young, precocious, fiery Musset, eager for pleasure and enjoyment, surrendered to the excesses of his sensitivity, the young dandy loving alcohol and exciting. But at the other end, there is also the Musset sad, serious, bitter, suspicious, despotic, hard. Moreover, all his work is based on this bipolarity. In "The night of October" he addresses the black and the darkness and then, in "The night of May" he establishes a dialogue with a muse. In "Les caprices de Marianne" the two protagonists are: Cœlio the lover transied and Octave the viveur.

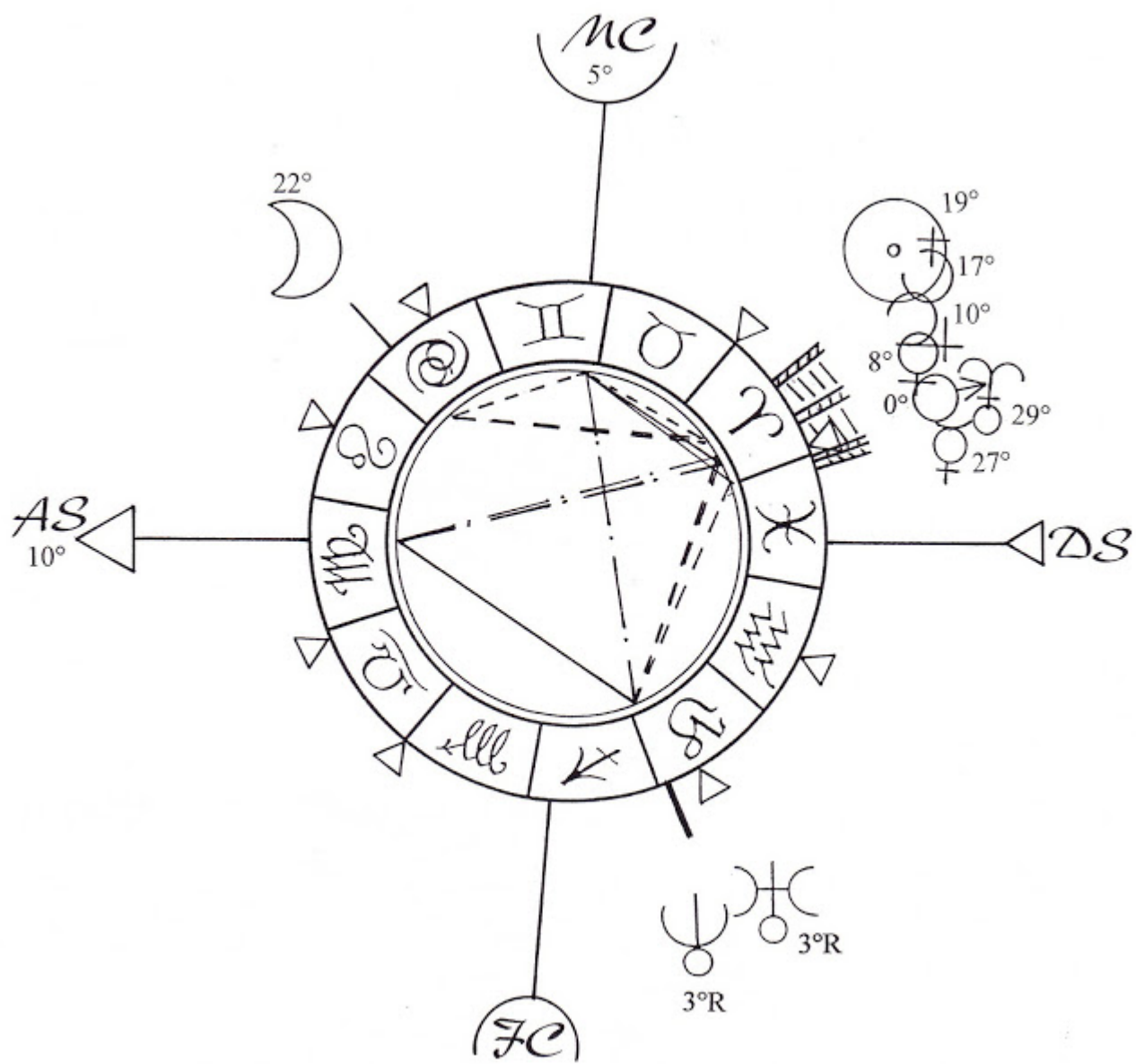
In a letter to Georges Sand, he wrote: "I only show Octavian in me; the deceit of women has made me mean and cynical. But I only dream of being Celio: it's my true nature. What does his chart tell us? It is marked by a dominant opposition of a Gemini Moon to a Sun/Mercury/Saturne conjunction in Sagittarius, this opposition approaches the meridian. To understand this opposition, we must first eliminate the Sun, which essentially values the three other planets Mercury, Saturn and the Moon. So we have the Moon/Gemini on one side and Mercury/Saturne on the other. In this trio, Mercury plays a double role, because it participates in the lunar pole because of its control over the Gemini where the Moon is located, and it participates in the Saturn pole, since it is joint to Saturn. This is why, despite the absolute antagonism of the two natures Moon/Gemini - Saturn, there is a double Mercurian game that means that we can find tendencies common to the two opposite individualities.

It is for these reasons that Musset is according to the criteria of characterology a Nervous (Moon - Gemini) para Sentimental (Saturn). Consequently, we are dealing with an emotional - non-active with an ambivalence at the level of the resonance of representations (primarity - secondarity). Moreover, his poems are not short, he has written plays. There is undoubtedly Sentimental in Musset's work. Here, it is also a dominant Saturn that expresses itself with the Moon, which loses its inémotivity and activity to become in the end an Emotional - Non-Active - Secondary (Saturn).



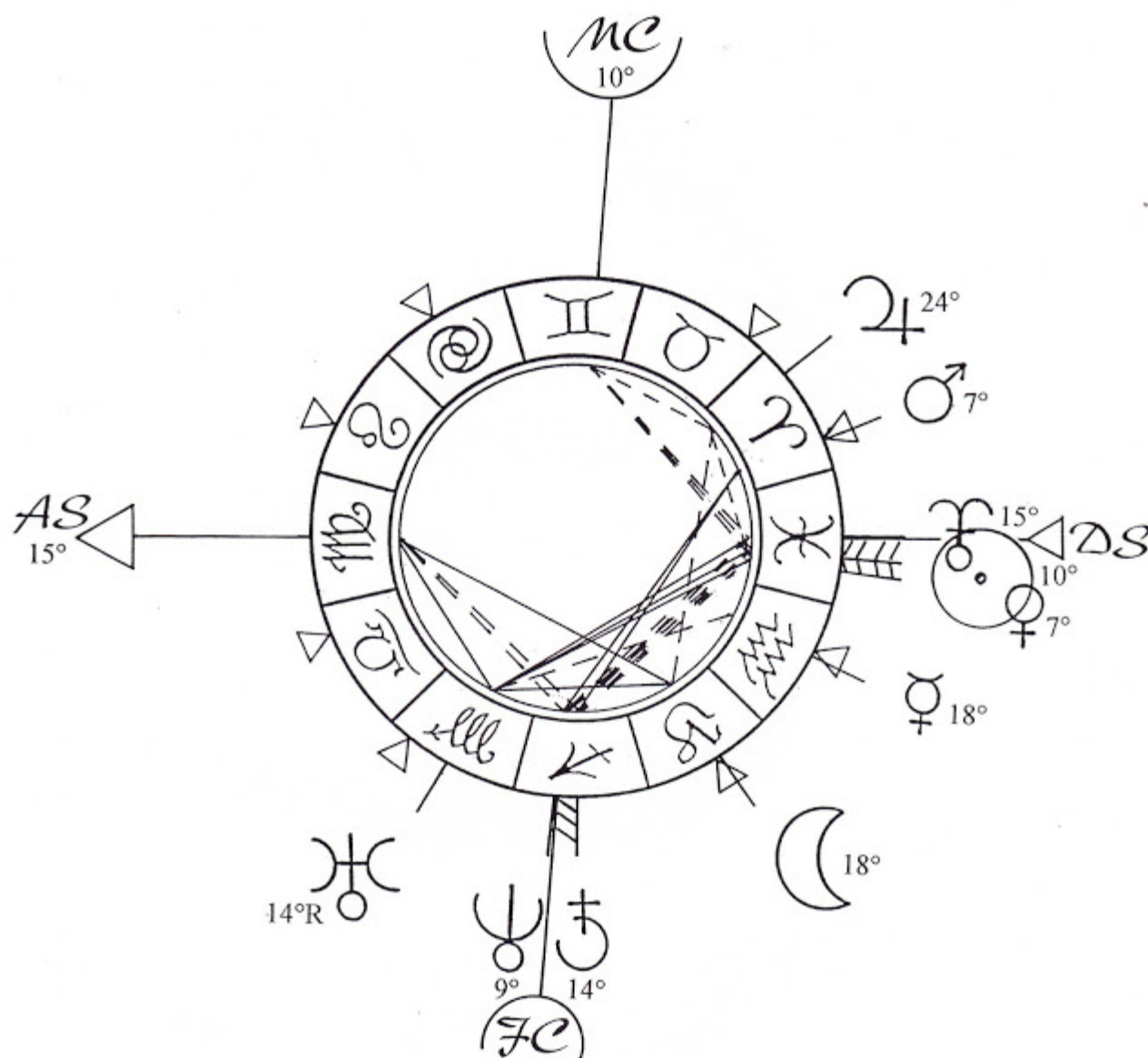
Alfred de Musset: born on 11 December 1810 in Paris at 11 a.m.

The Seine classifies him as a "haughty" Nervous, that is to say (sub-active and narrow), the sub-activity is the result of an angular Neptune at the MC which adds to what we had said about Saturn turning into inactive. The narrowness is also due to Saturn.



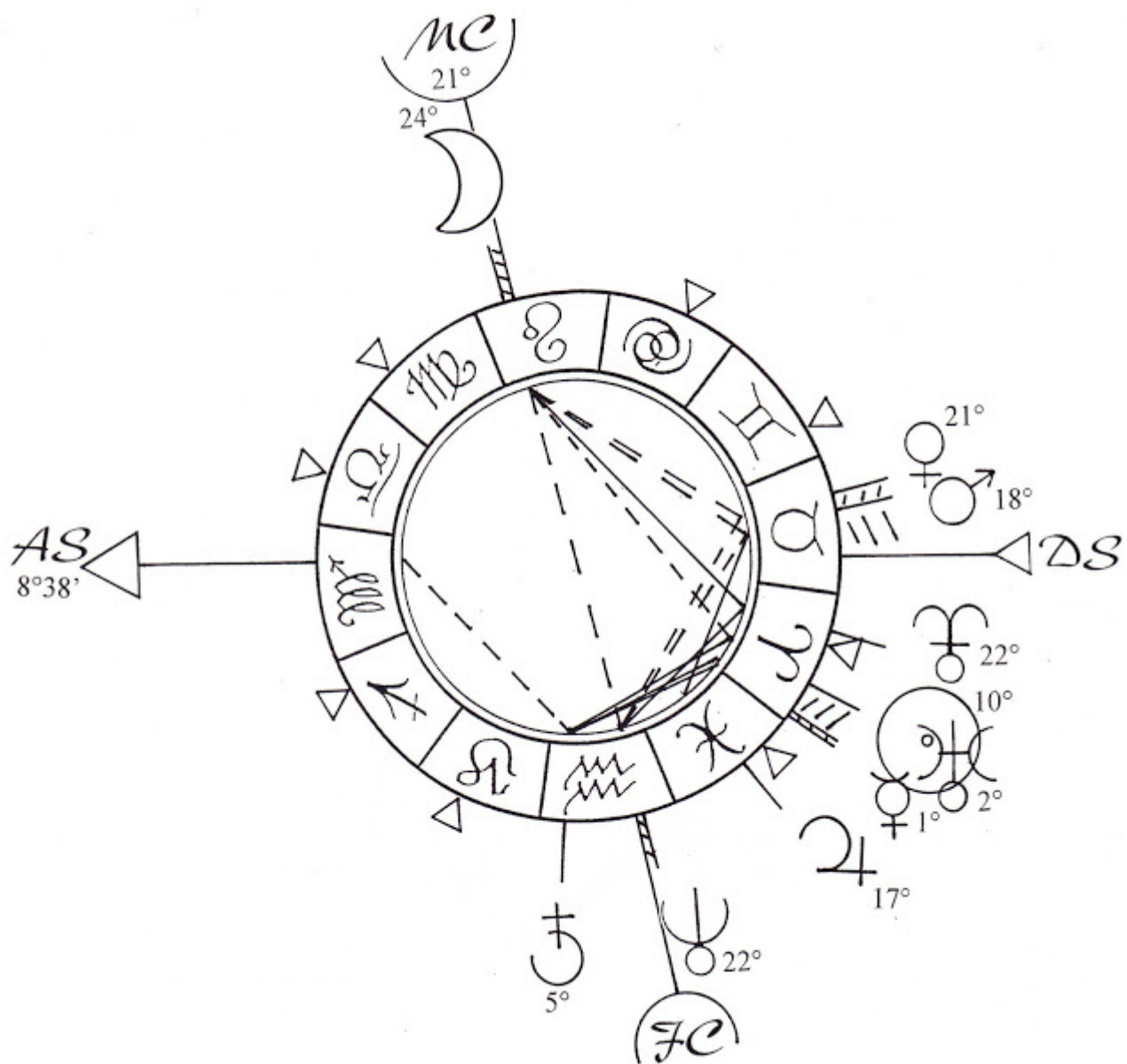
Charles Baudelaire: born on April 9, 1821 in Paris at 3 pm.

The Senne classifies him among the "undisciplined" Nervous (very narrow and very inactive). The indiscipline would be to the credit of a Moon in Cancer in an Aries setting.



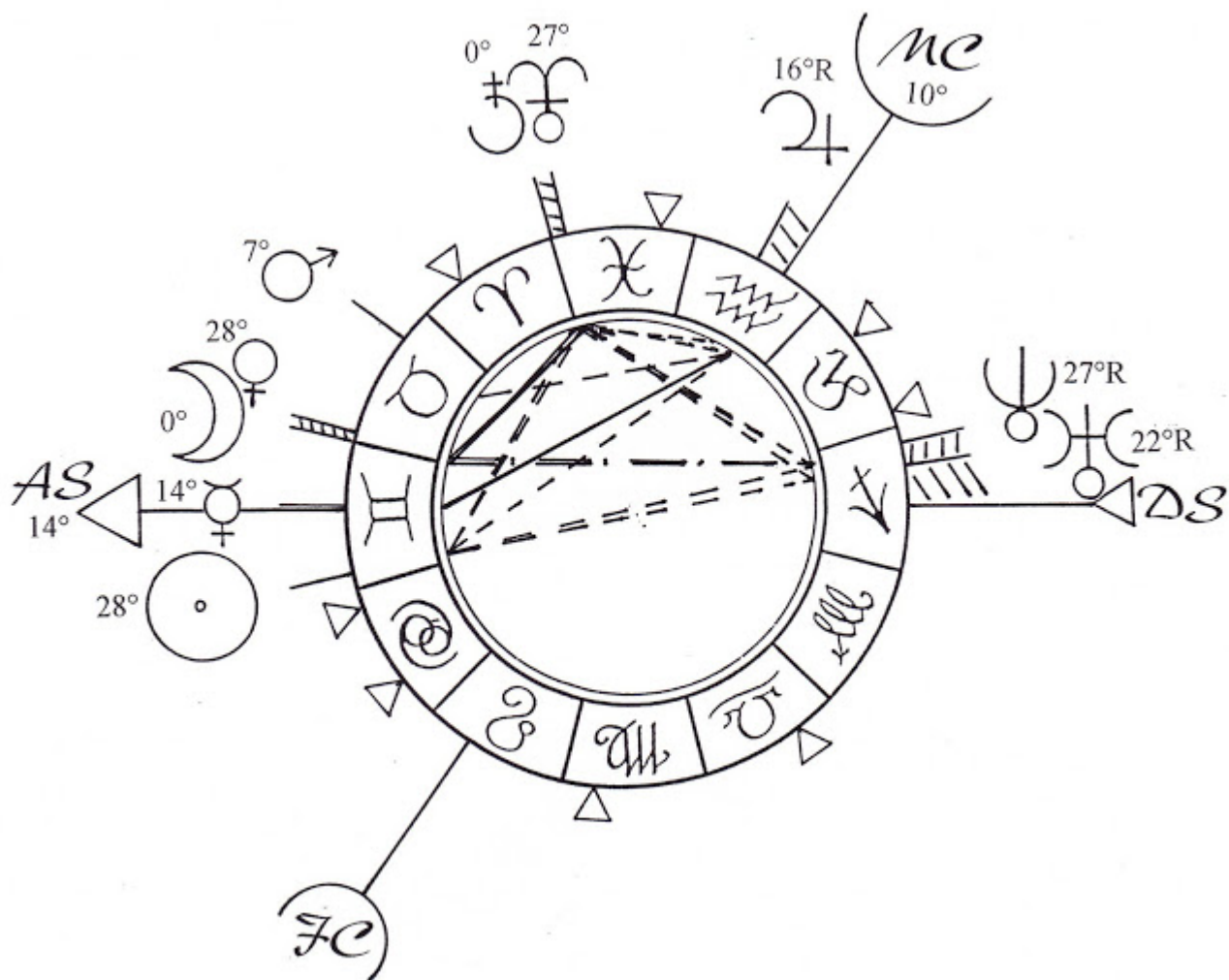
Frédéric Chopin: born on 1 March 1810 in Zelazowa-Wola, near Warsaw (Poland) at 6 pm.

Ranked by Le Senne among the "sad and compassionate" Nervous (under-inactive and broad). Saturn/Neptune angular conjunction with CF and Sun/Venus angular conjunction in Pisces.



Paul Verlaine: born on 30 March 1844 in Metz (Moselle) at 9 pm.

It is classified by Le Senne as a "dissolved" Nervous (very inactive and broad). Inactivity of the Moon and Neptune and the width is the fruit of Neptune.



Jacques Offenbach: born on June 20, 1819 in Cologne (Germany) at 3 o'clock.

Its chart presents a Gemini Ascendant with a Mercury pricked on the tip of the Ascendant; the Gemini Sun is about to rise. The Moon is rising with Venus. Here, there is a Nervous side: It is the light, mischievous, humorous and cheerful being. Unlike Musset, here it is Jupiter angular to the MC that intervenes as a sub-dominant, which gives the good life, cheerful and joyful. We can say that here we have a Nervous Parasanguine type.

THE CONSTELLATION OF THE NERVOUS SYSTEM

In the Nervous, we will have a climate that will revolve around the Moon (Cancer), Mercury (Gemini) and Mars (Aries). Concerning the Martian note (Aries) it comes to bring its note of emotivity and primarity, it comes as an additional factor, because if Mars is too strong we will have a Coleric tendency.

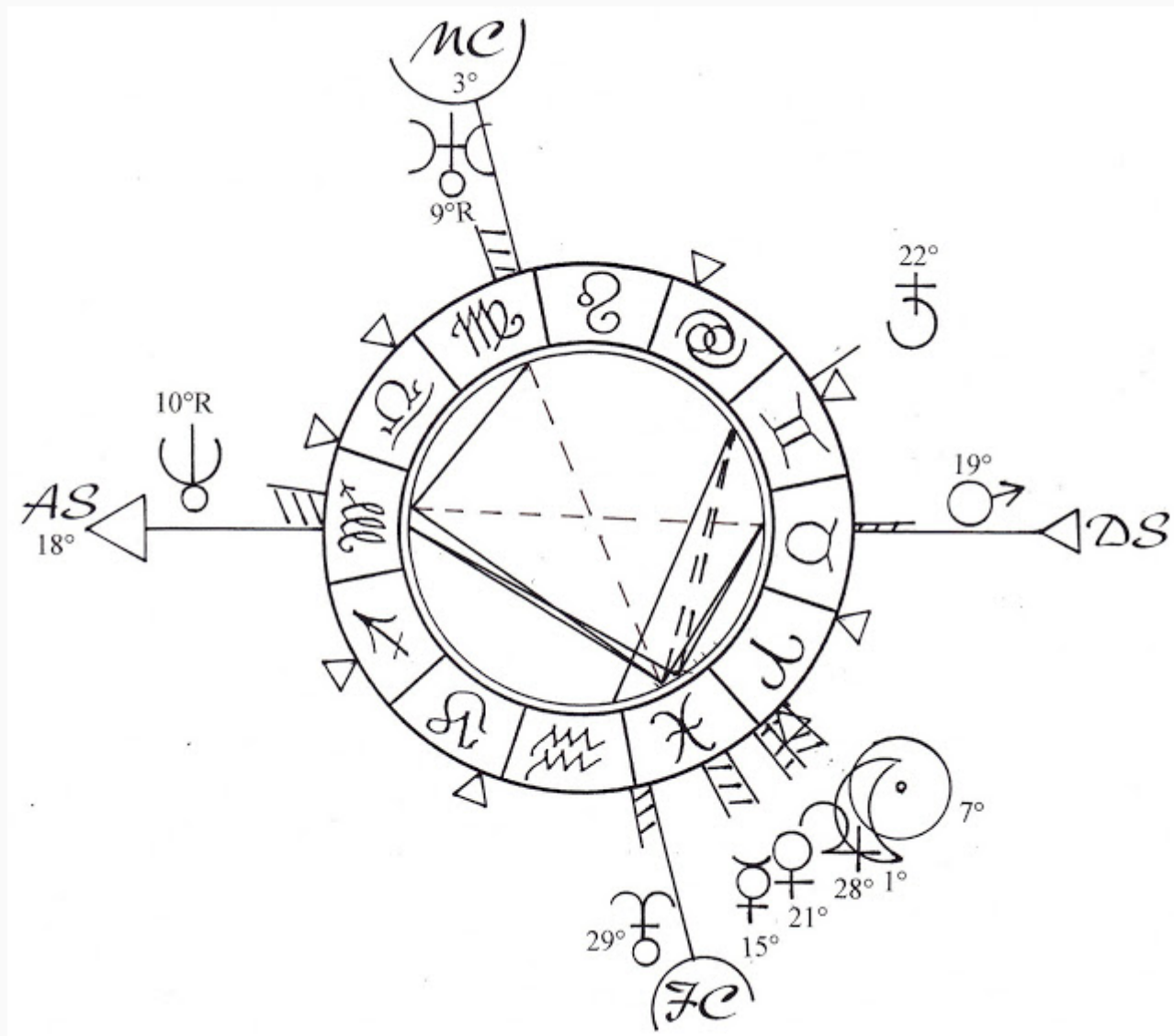
The climate is articulated around the constellations of the style: Moon/Mercury; Moon/March; March/Mercury; March/Mercury: bringing here above all an activity (Mars) and a primarity.

Finally, let us note that René Le Senne's Pure Nervous is almost rare in terms of notabilities, because we have seen that among the famous Nervous, there was often a Saturn (Musset, Baudelaire), which makes them more of the Para-Sentimental Nervous.

The Sentimentals

Emotivity - non-Activity

Dominant Moon - Neptune - Cancer

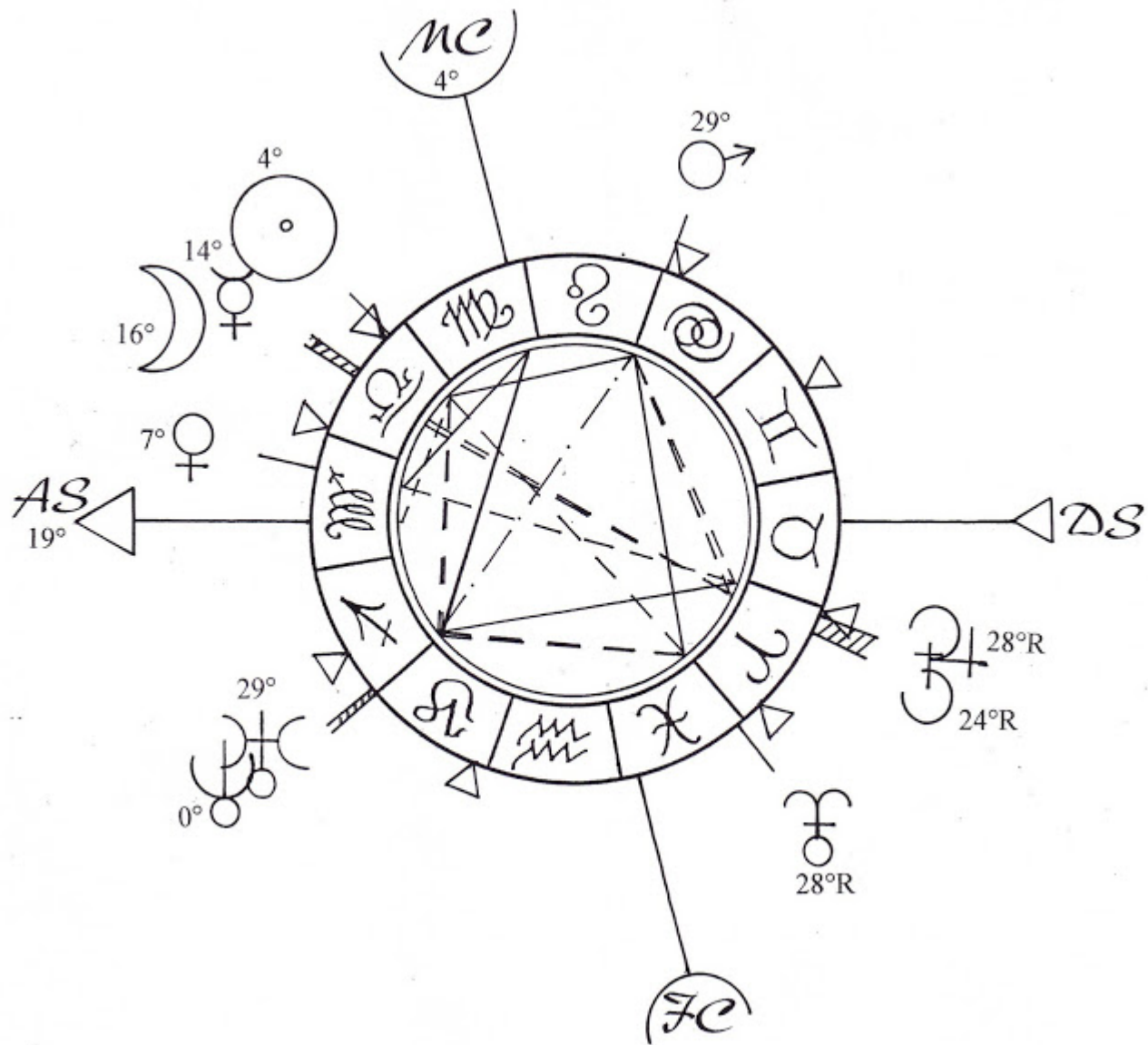


Alfred de Vigny: born on 27 March 1797 in Loches (Indre-et-Loire) at 10 pm.

An angular Neptune on the Ascendant and the Moon is conjoined with the Sun; Saturn is in quadrature of three vital planets: Mercury, Venus and Jupiter.

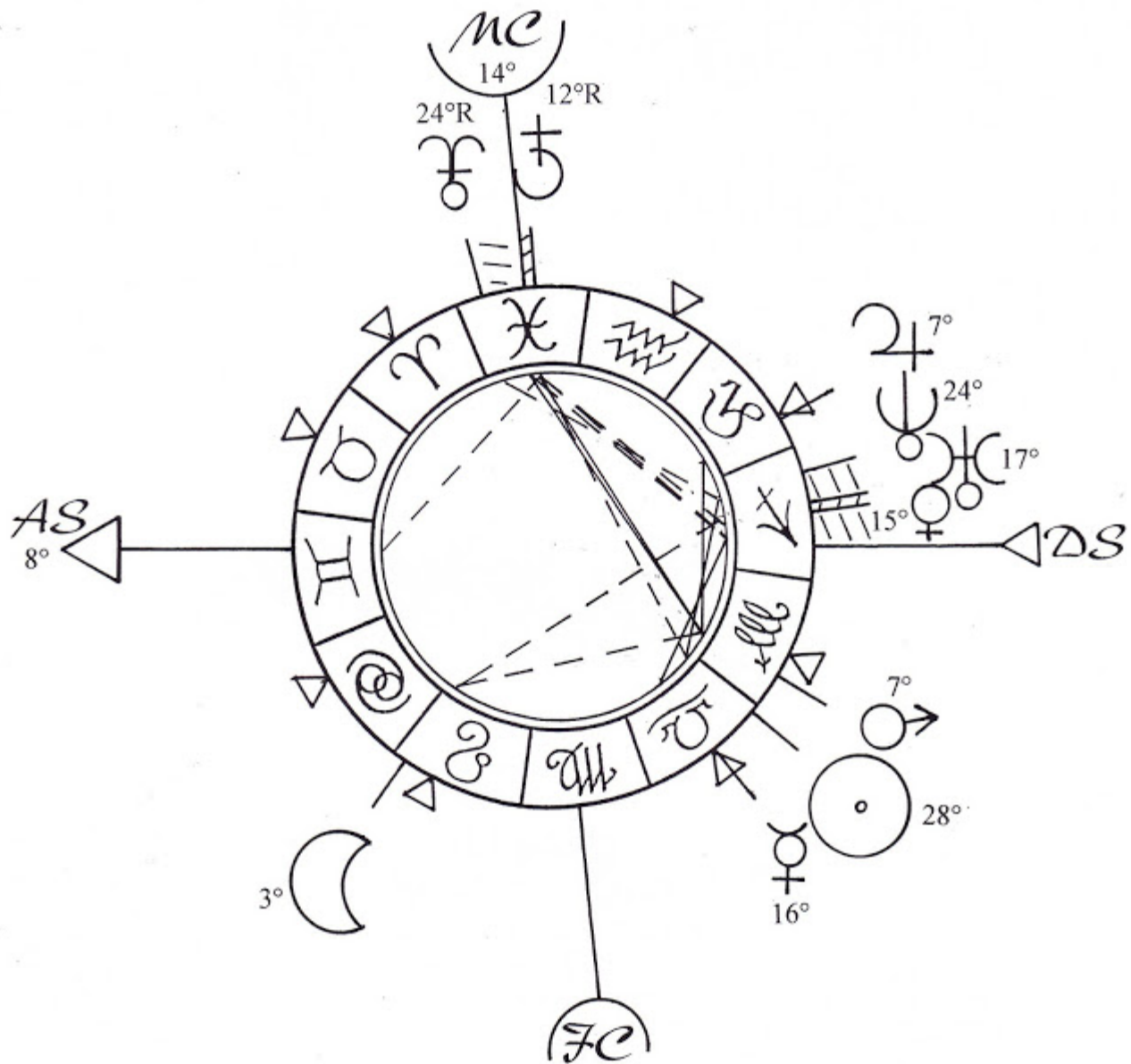
non-Activity - Secundarity

Dominant Saturn > Moon - Neptune - (Venus)



Henri Frédéric Amiel: born on 27 September 1821 in Geneva (Switzerland) at 10 a.m.

Saturn opposite the Moon, and Neptune is in the Sun square and trigone at the MC. Let us note in passing the Saturn/Mars square, Saturn blocking Mars' activity.



Leconte de Lisle: born on 22 October 1818 in Saint-Paul (Reunion Island) at 9 pm. Saturn is in Angular Pisces at the MC, the square of the Ascendant and the sesqui-square of the Sun.

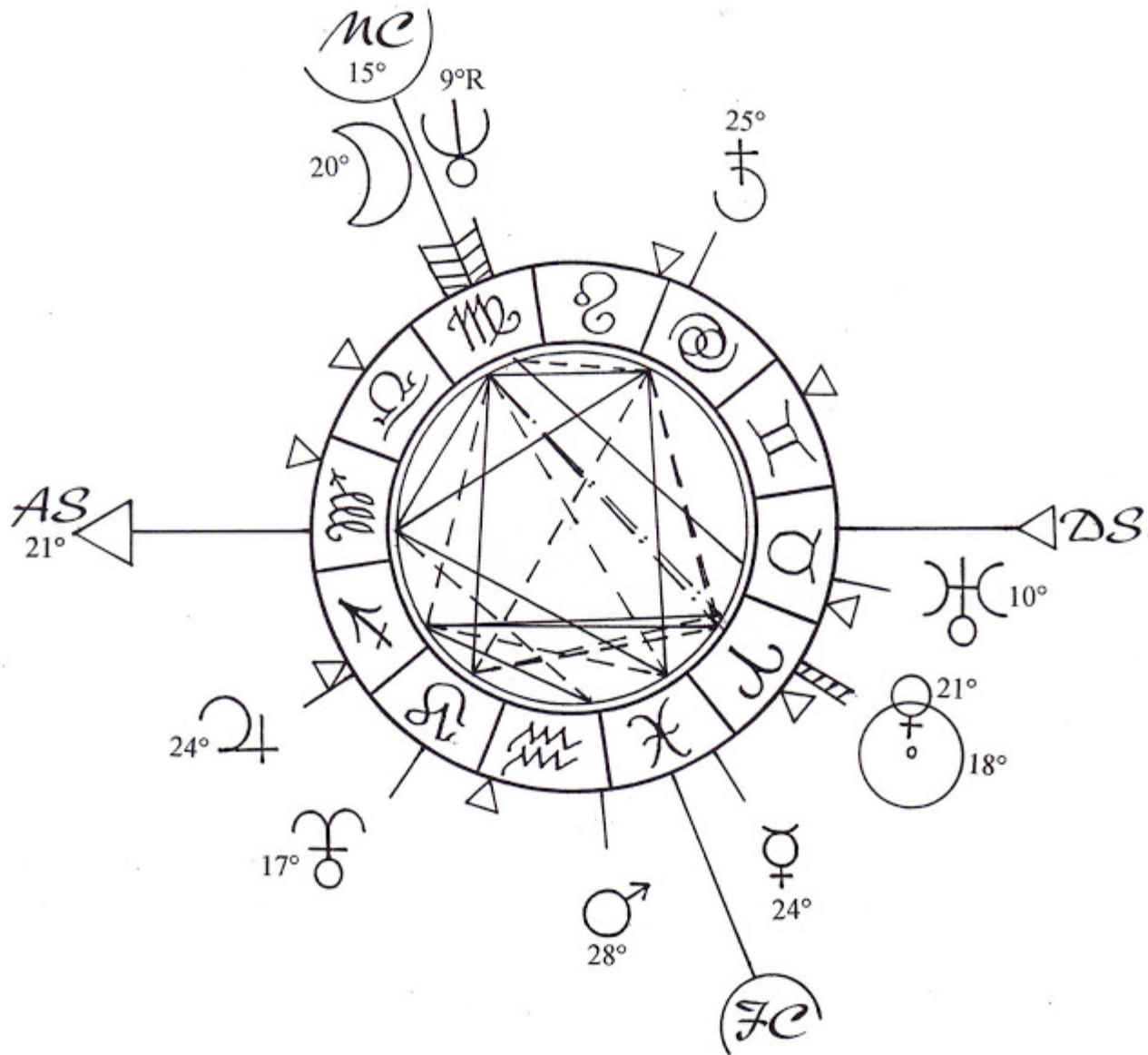
The Sentimentals

Emotivity - Secondarity

Dominant Moon - Neptune > Emotional Saturn

Leconte de Lisle : Saturn in square Fish with Venus (the aspect is angular), and Libra contains the Sun and Mercury.

What corresponds to the Sentimental of Le Senne is an emotional Saturn to which is added the part of inactivity of Moon - Neptune or even Venus. In other words, it is a Saturn in an emotional setting: Luno-Neptunian or even Venusian.



William Wordsworth: born on 7 April 1770 in Cockermouth, Cumberland (England) at 10 pm. Saturn is at the trigone of the Ascendant, at the sextile of the Moon which is angular at the MC, at the square of a conjunction Sun - Venus and it forms a trigone with Mercury. Finally this Saturn is in Cancer. The Moon - Neptune conjunction is angular to the MC. It should be noted that the presence of the Sun in Aries brings an over-emotivity.

Uranus in Cancer. Here too we have a Saturn that becomes emotional - non-active because it is in an emotional setting (Cancer - Moon - Neptune).

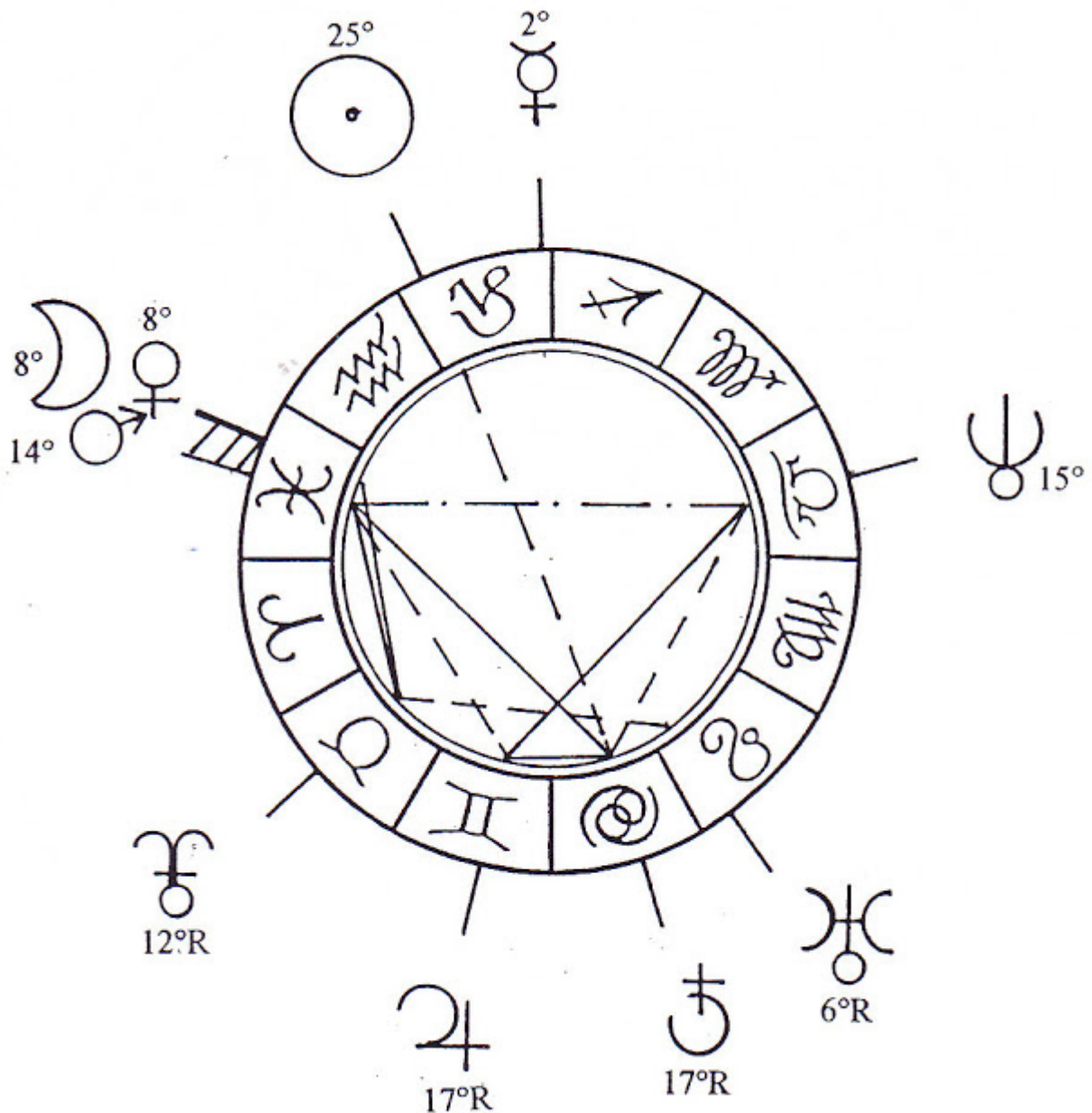
Molière's theatre is the work of a Sentimental:

Alcestis has all the characteristics of sentimental consciousness: honesty - sudden explosions - going back and forth between society and loneliness - clumsiness - touching and ridiculous desire to make her moral ideal and the image of Celimene coincide, let us note that the latter is the prototype of the Behavioral Nervous: she is young, coquette, spiritual and meditative.

Harpagon is a very secondary sentimental, hardened by greed.

Chrysalis and Orgon are grumpy sentimental minds.

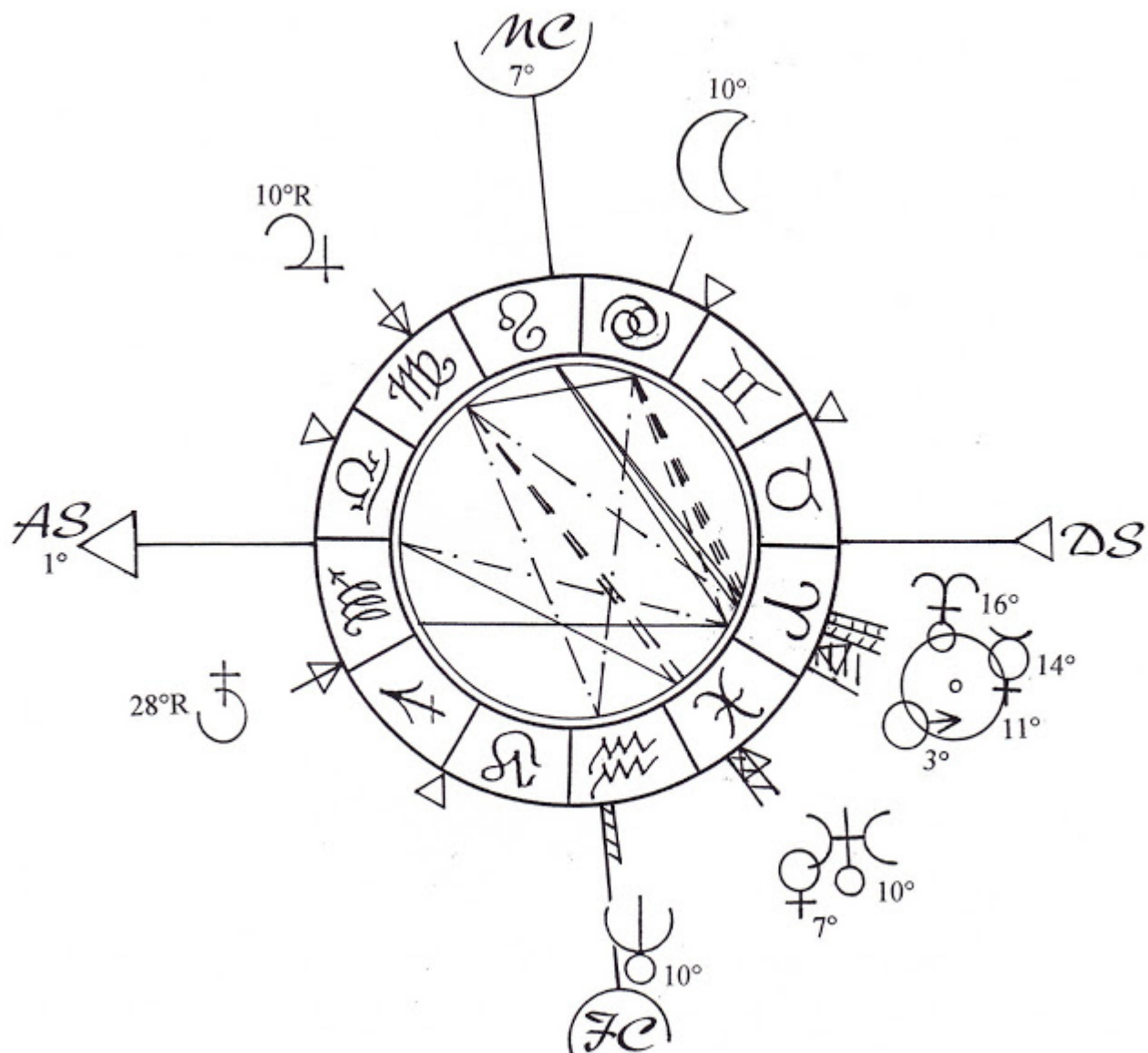
Arnolphe and Alceste are Sentimentals attracted to nervous women (Agnes and Célimène), as was the case of Alfred de Vigny by Marie Dorval.



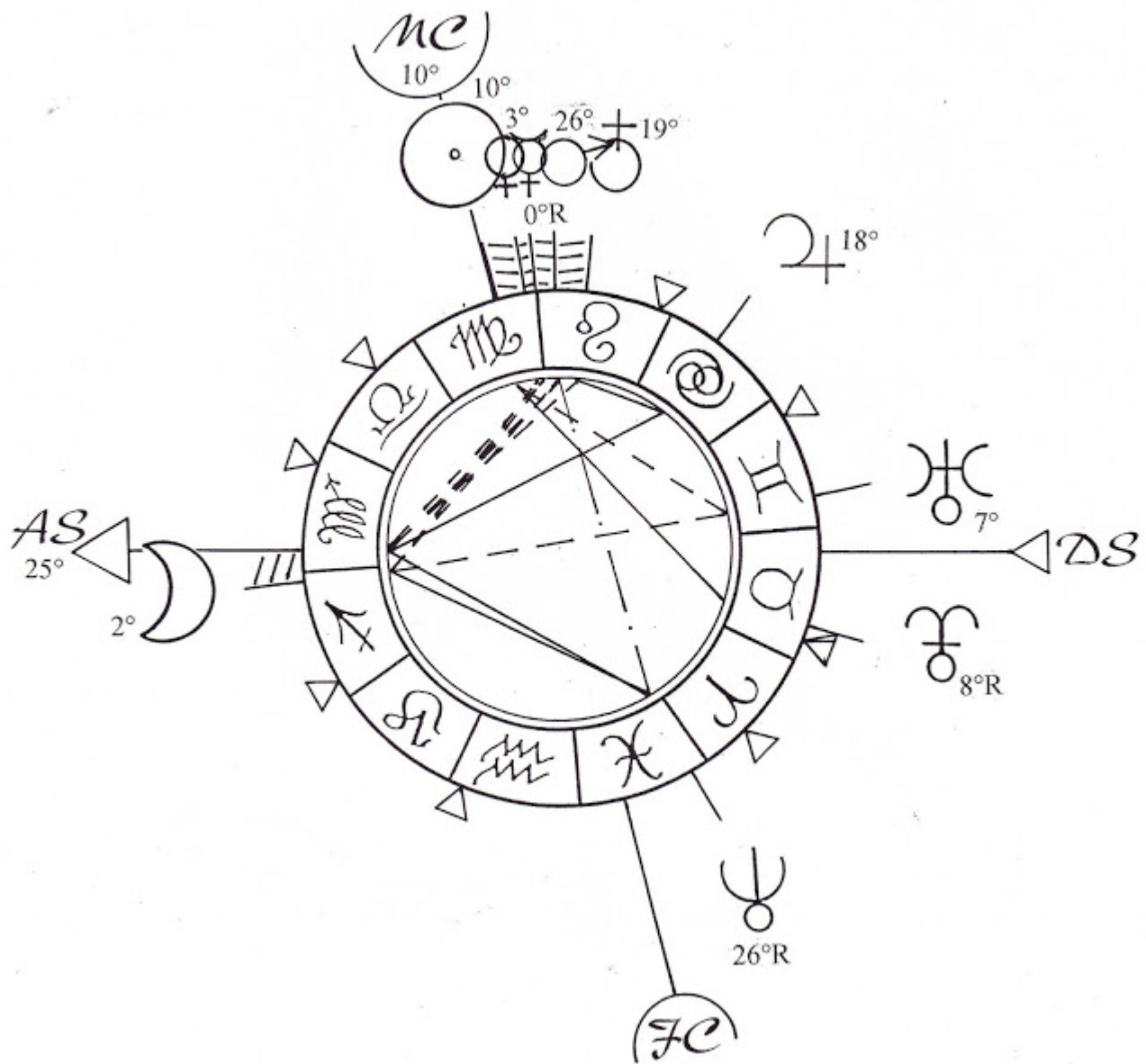
Molière's chart presents features of the Sentimental, unfortunately his birth time is forever unknown to us. However, the sky of the day of his birth, which took place on 15 January 1622 in Paris, has an importance of Saturn and Neptune. Saturn is opposite to the Sun which is in Capricorn, Saturn is in Cancer. As for Neptune, he is in the square of Saturn and has control over the Moon, Mars and Venus which occupy the sign of Pisces.

The Choleric
Emotivity - Primarity

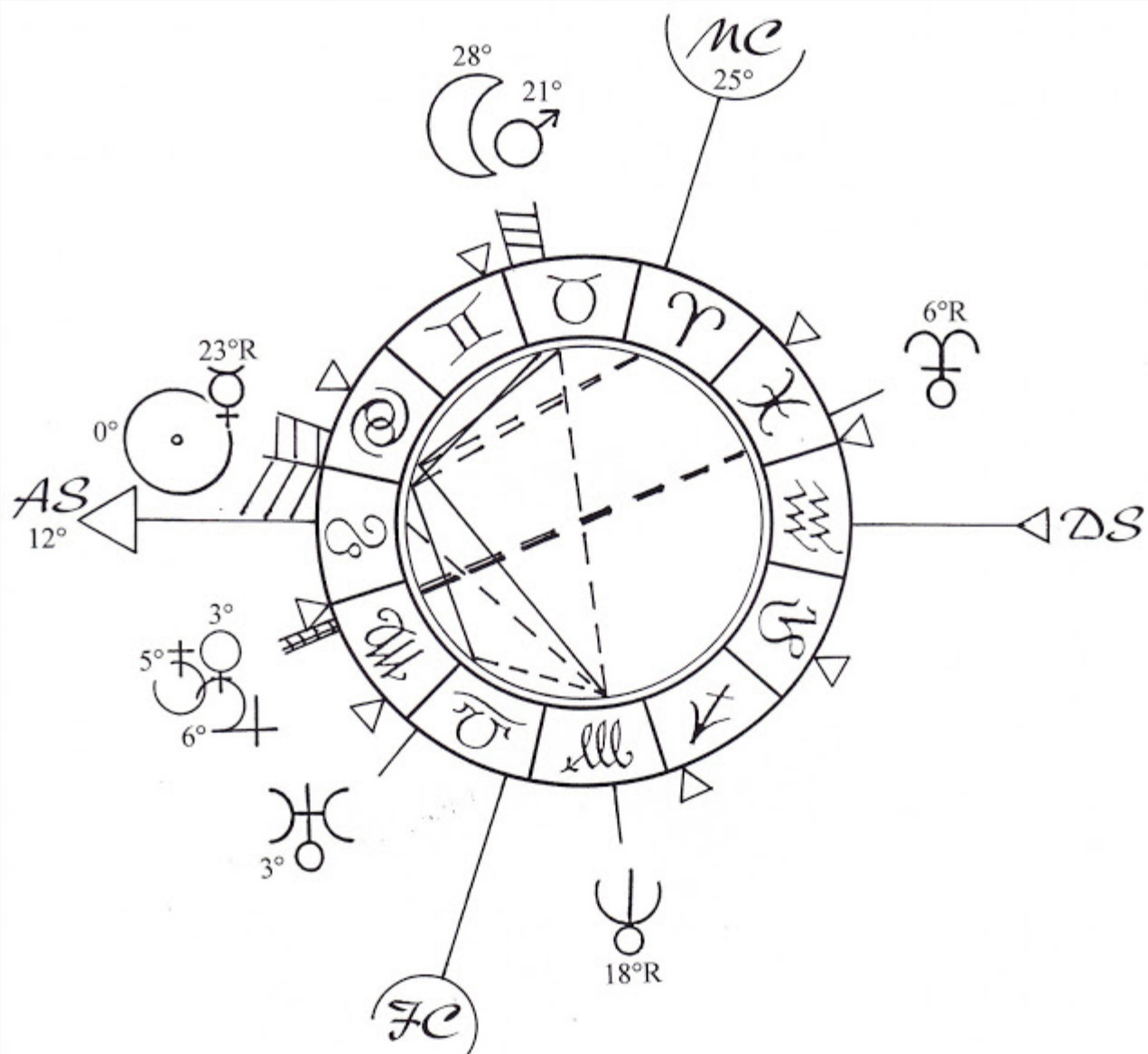
Dominant Mars - Aries - Jupiter



Léon Gambetta: born on April 1, 1838 in Cahors (Lot) at 8 pm.
Sun - Mars conjunction in Aries at the MC trigone. Semi-square Jupiter at the Moon.

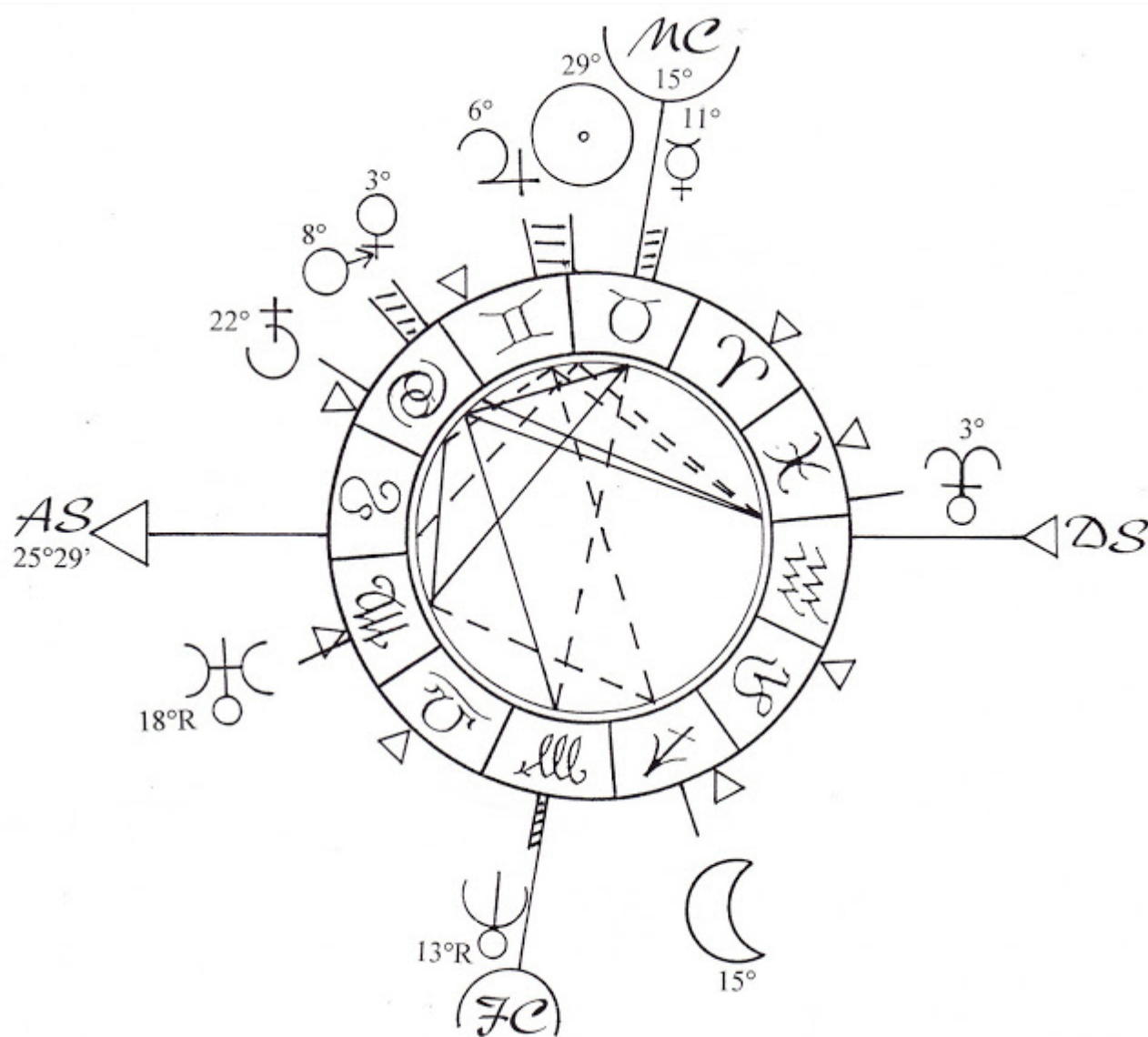


Jean Jaurès: born on 3 September 1859 in Castres (Tarn) at 12 noon.
Mars as an angular Leo at the MC, joint to the Sun, Mercury and Venus.
Jupiter is at the trigone of the Ascendant and at the sesqui-square of the Moon in Sagittarius.



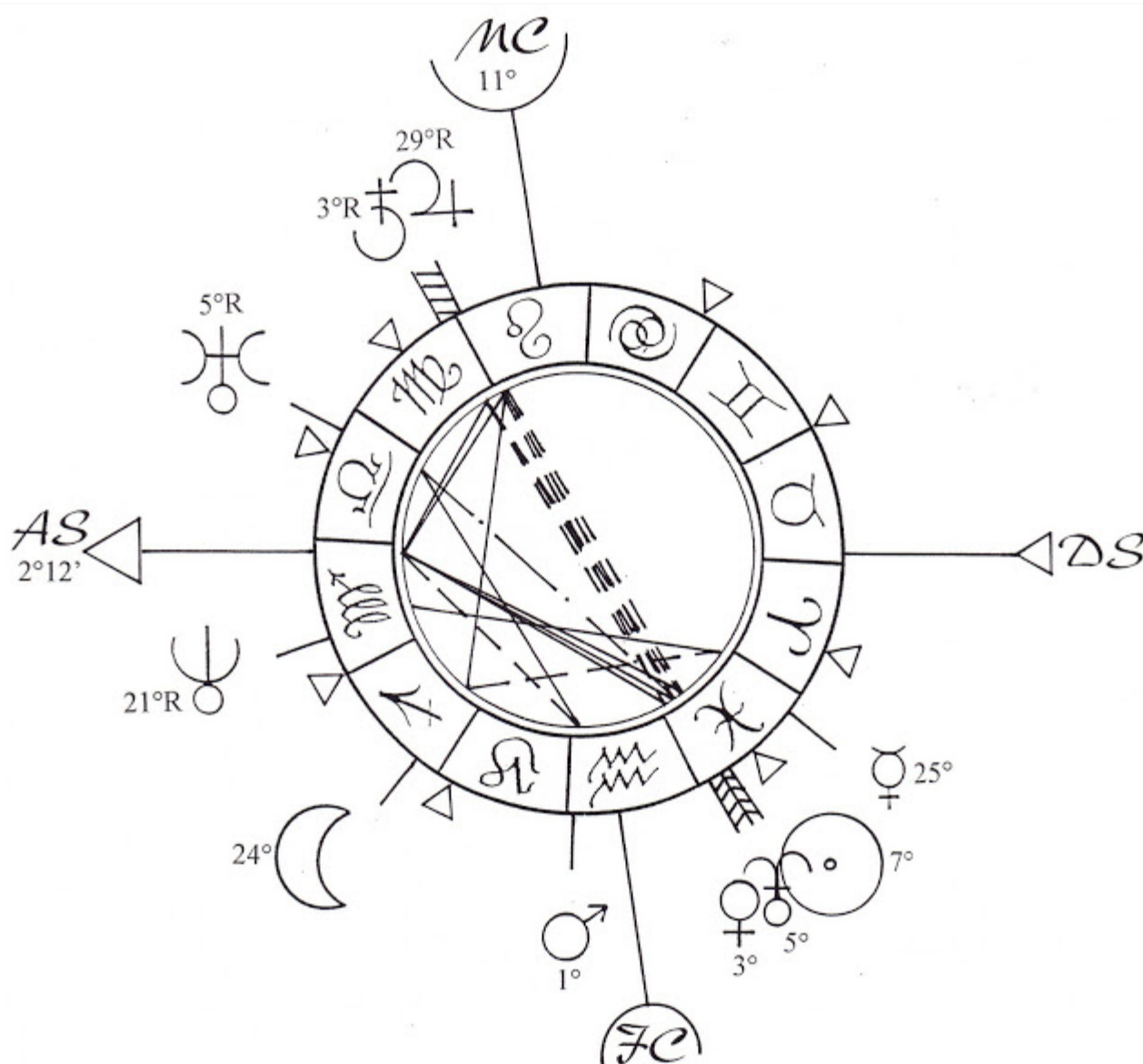
Alexandre Dumas father: born on 24 July 1802 in Villers-Cotterêts (Aisne) at 5 hours 30 minutes.

Moon-Mars conjunction at the sextile of a Sun-Mercury conjunction.



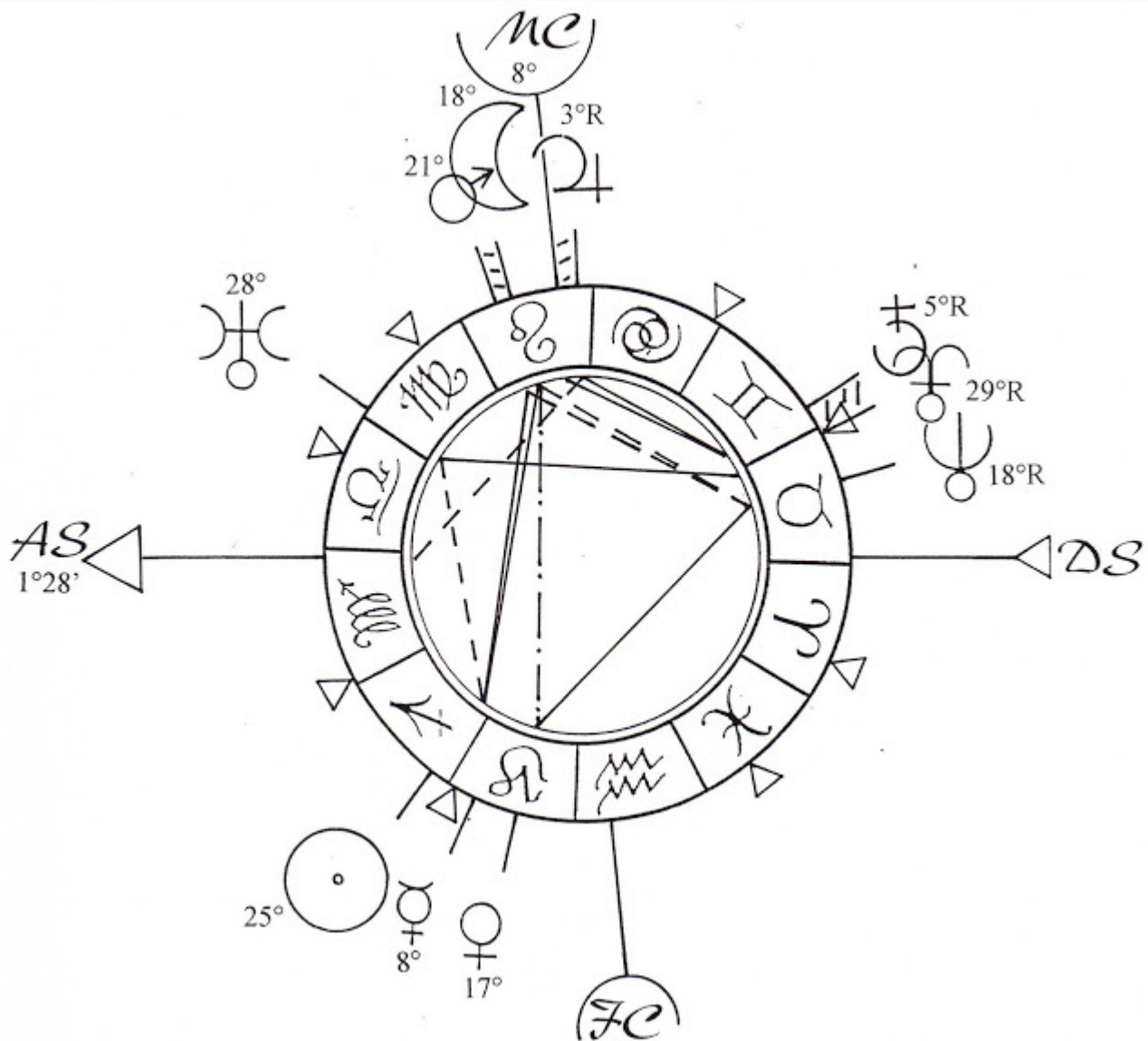
Honoré de Balzac: born on May 20, 1799 in Tours (Indre-et-Loire) at 11 am.

Sun conjunction - Jupiter entering culmination and Jupiter opposing the Moon.



Victor Hugo: born on 26 February 1802 in Besançon (Doubs) at 22 hours 30 minutes.

Jupiter is in the sextile of the Ascendant and opposite to the group Venus - Pluto - Sun moreover, Jupiter is master of Venus - Pluto - Sun - Mercury in Pisces.

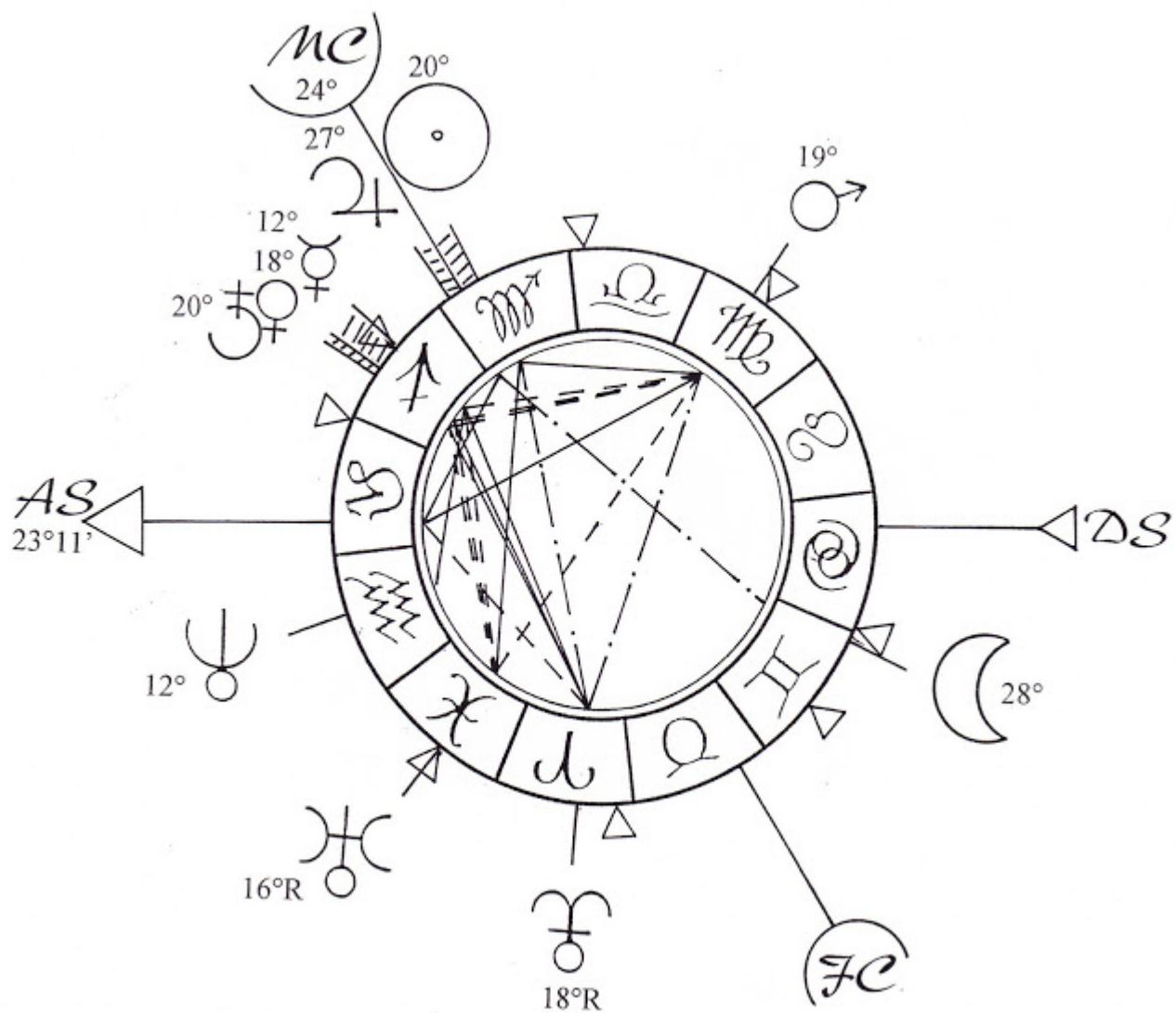


Raimu (Jules-Auguste César Muraire, dit): born on December 18, 1883 in Toulon (Var) at 3 am.

Jupiter as a Leo joint to the MC in the Ascendant square. Moon - Angular Mars conjunction at the MC at the Sun Trigon.

Emotivity - Activity

Dominant Mars - Jupiter - Aries (hot and fire)

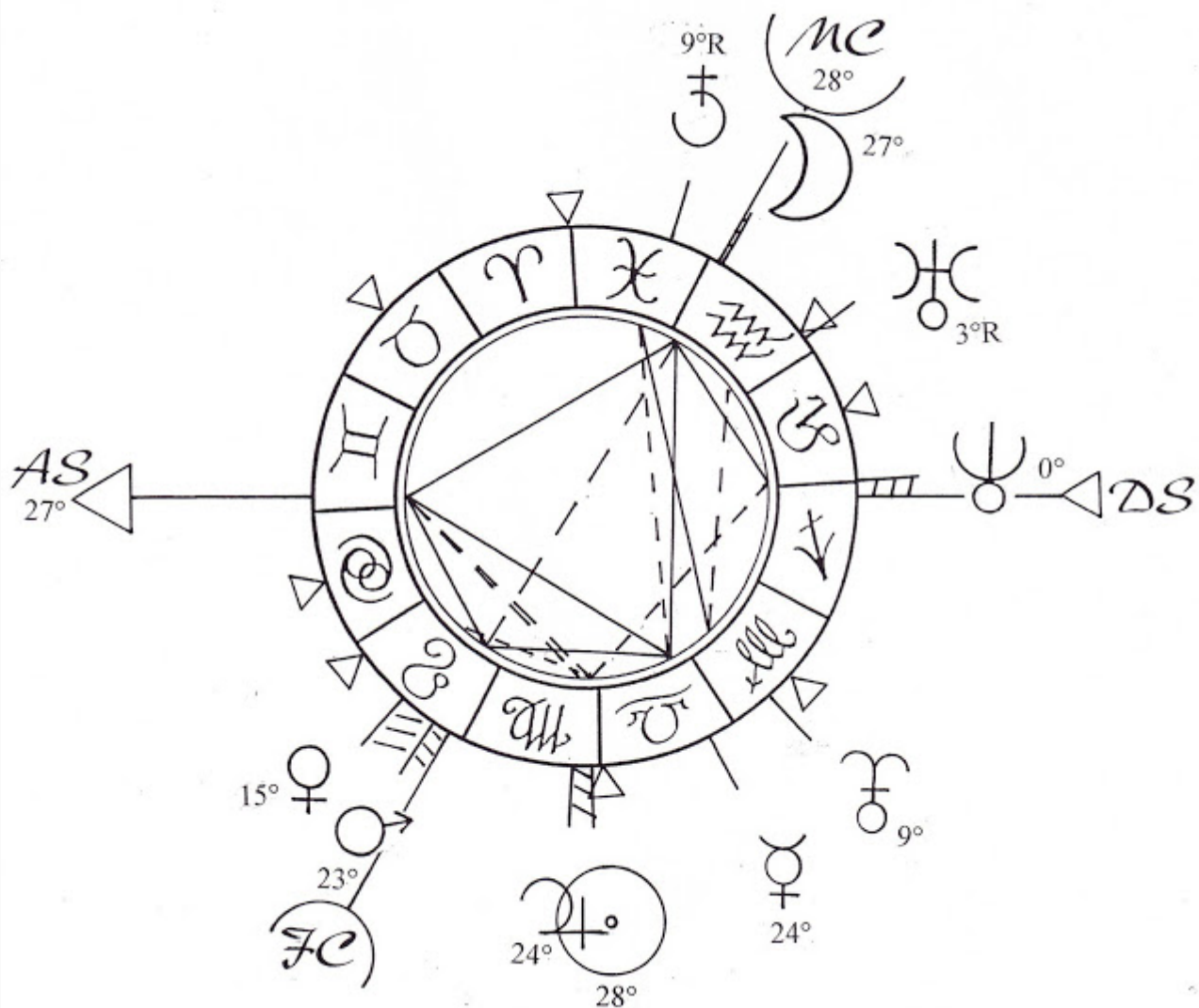


Auguste Rodin: born on 12 November 1840 in Paris at 12 noon.

Sun - Angular Jupiter at the MC, the sextile of the Ascendant and the sextile of Mars. Mars is sending a trigone to the Ascendant.

Activity - Primarity

Dominant Mars - Aries - Jupiter



Auguste Rodin: born on 12 November 1840 in Paris at 12 noon.

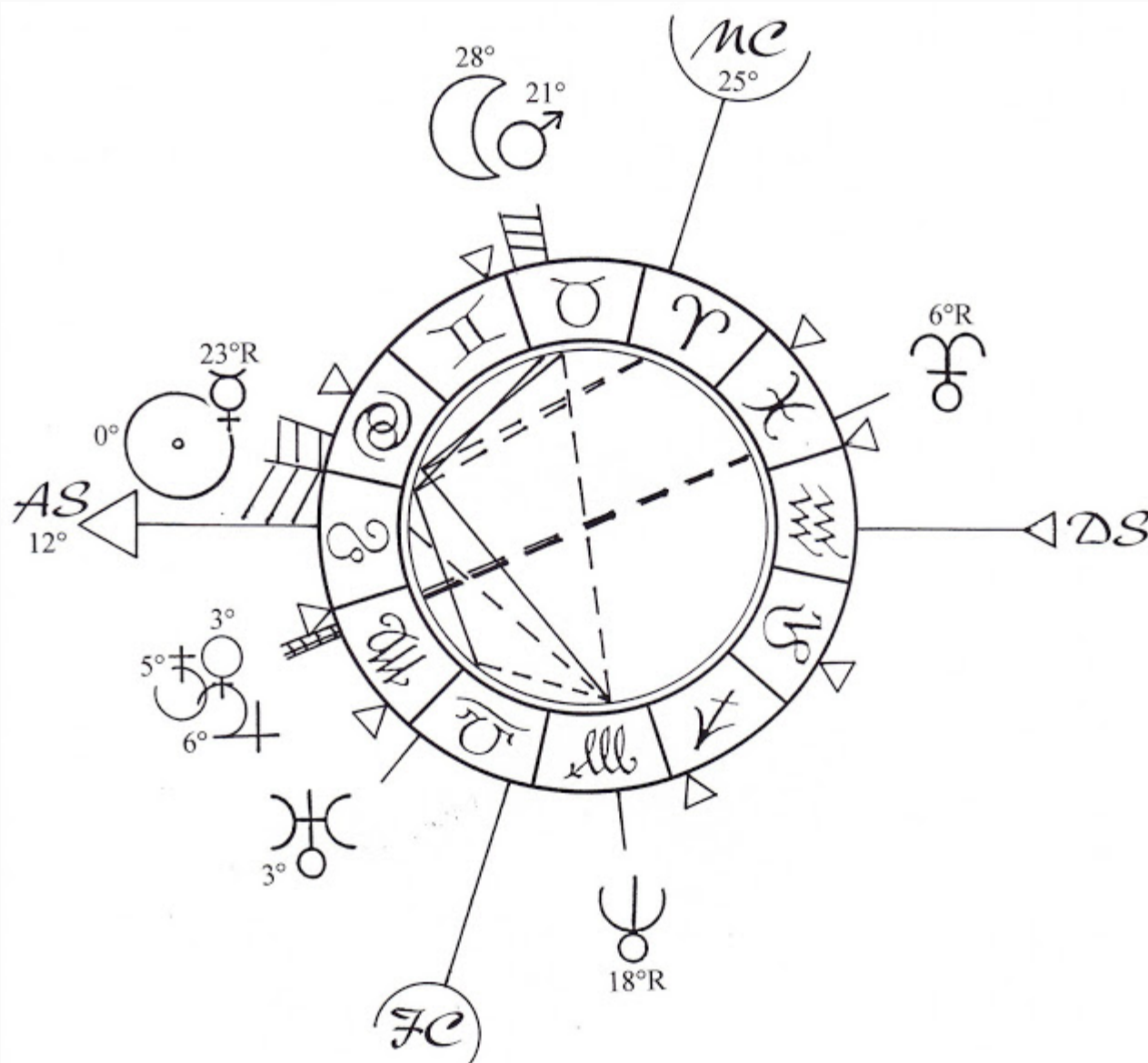
Sun - Angular Jupiter at the MC, the sextile of the Ascendant and the sextile of Mars. Mars is sending a trigone to the Ascendant.

Activity - Primarity

Dominant Mars - Aries – Jupiter

What corresponds to Le Senne's Anger is a Jupiter - Mars compound. It is Hippocrates' Bilio-Sanguine temperament. To this can be added a dominance of the Signs of Fire. When the activity is strongly marked in a

chart, a lunar contribution will accentuate the primarity without decreasing the activity. This is the case of Alexandre Dumas Père:

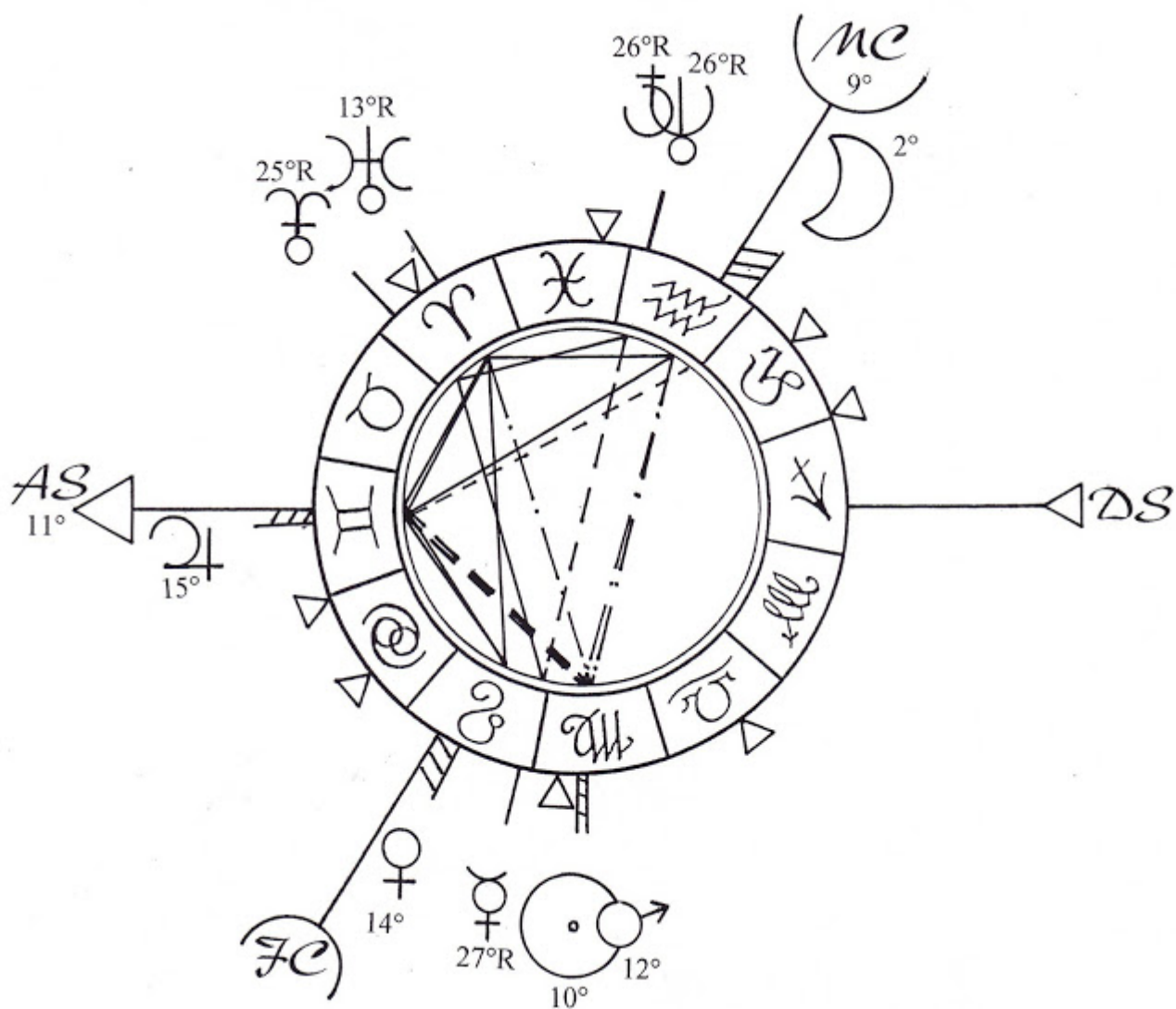


Emotivity: conjunction Moon - Mars in Taurus.

The activity: Sun at the Ascendant Leo.

Primarity: conjunction Moon - Mars.

Let us note: here, the power of the Moon which is connected to the angular Sun to the Ascendant and Mars, from which emerges a power of the emotional group - primarity. But here, the Moon's inactivity has been completely corrected by Mars and the Sun.



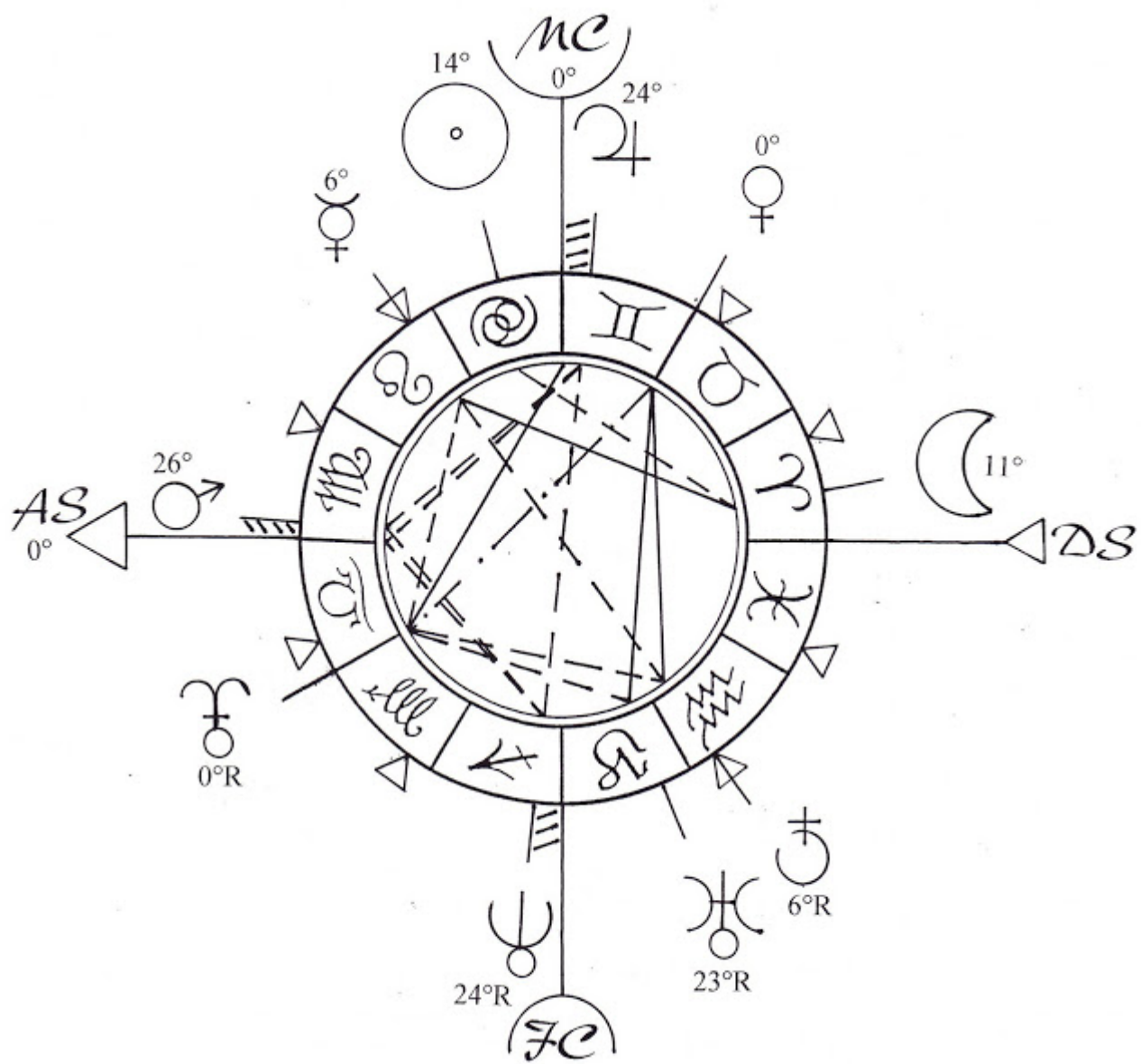
Paul Déroulède:

Emotivity: Valuation of Mars joint to the Sun, Jupiter joint to the Ascendant and the angular Moon to the MC.

Activity: Joint Mars in the Sun at the Ascendant Square.

Primarity: Power of Mars, Jupiter, the Moon and the sign of Gemini is on the Ascendant.

In fact, this chart presents the trio Jupiter - Moon - Mars well.



A significant example is that of Henry VIII of England: born on 28 June 1491 in Greenwich (England) at 11 am.

Jupiter joint to MC squared to AS; Mars joint to AS; Aries Moon sets to square of a Cancer Sun. Neptune's angularity amplifies the structure, here we have the Choleric type: excellent archer, tennis champion, great rider. Loving the table and the pleasures. We also know his fate as Bluebeard. Here is revealed an infantile being, prey to wild impulses: Aries Moon in VII, Cancer Sun and Mars of the Virgo which gives the type "loose anal".

The Passionate

Emotivity - Activity

Dominant Sun - Secondary Leo Mars - Jupiter - (Pluto/Scorpion)

Emotivity - Secundarity

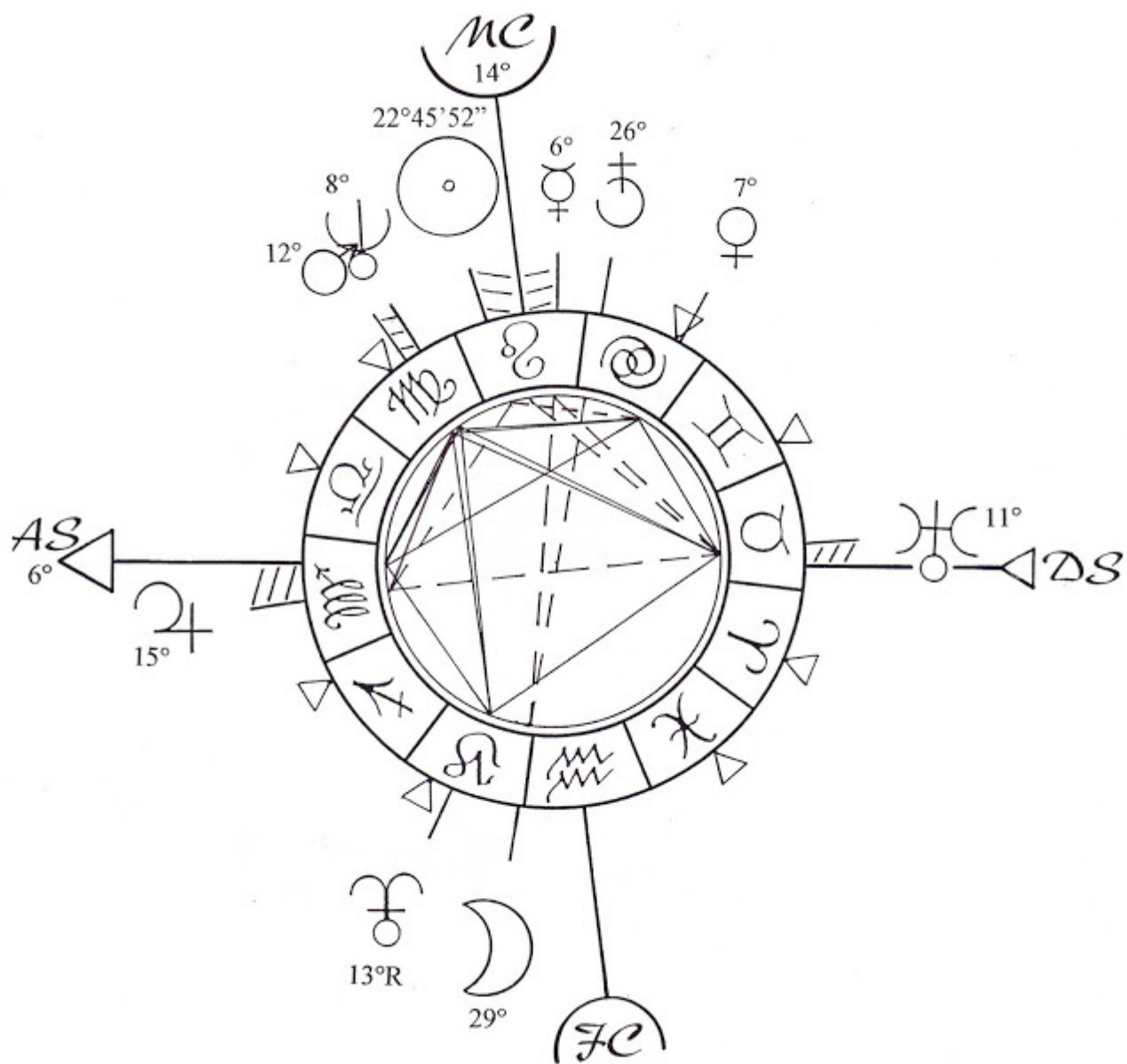
Dominant Sun - Secondarily emotional Saturn Leo.

Activity - Secundarity

Dominant Sun; then Saturn - Capricorn.

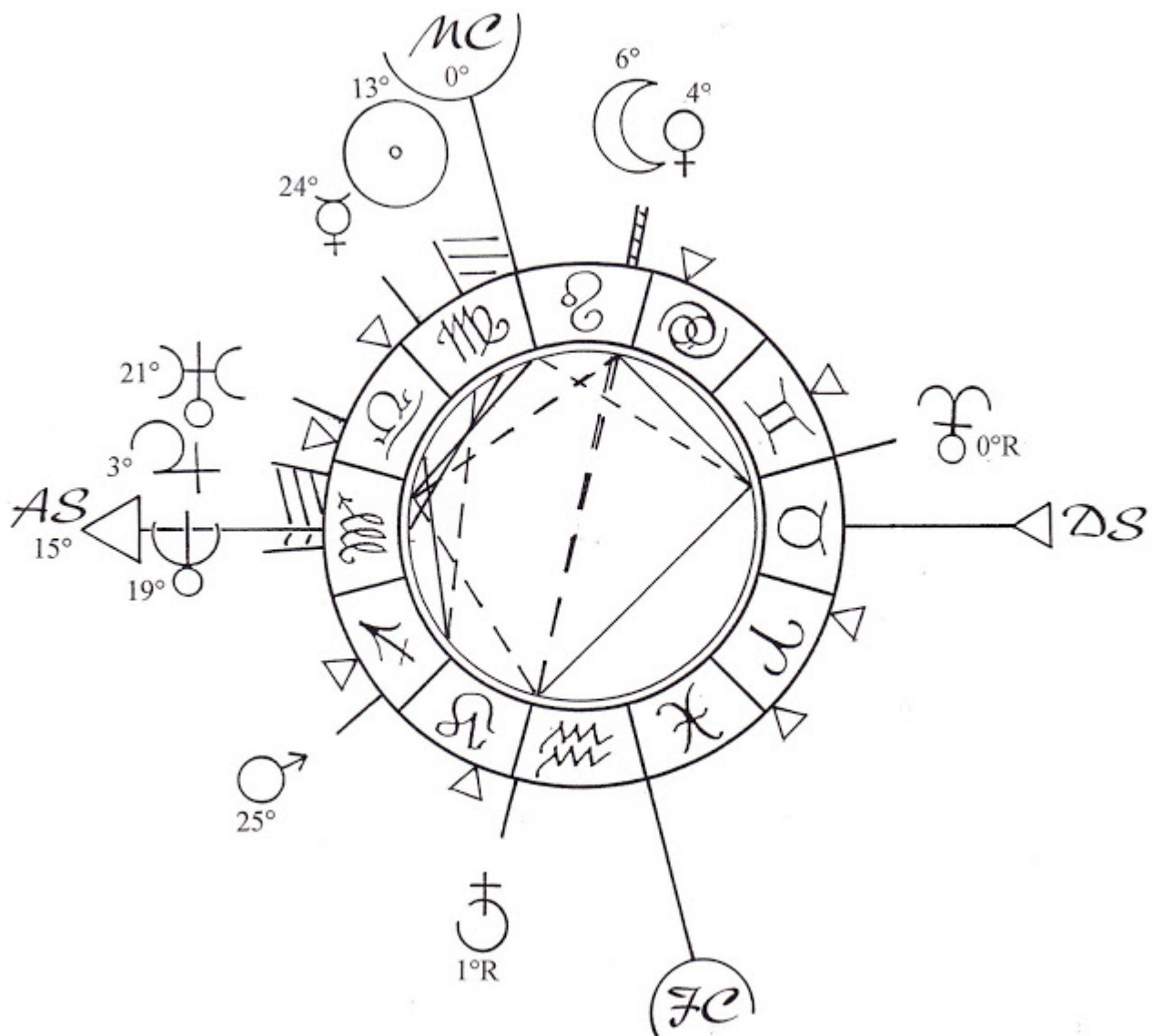
As a result, what corresponds to Le Senne's Passionate is a solar type (especially Sun - Leo), the Sun being at the same time Emotional - Active - Secondary. Uranus also corresponds to the Passionate type, as well as Pluto.

In addition, an association of Mars - Jupiter (emotivity - activity) and Saturn - Uranus (Saturn bringing secundarity, and Uranus the narrowness of the field of consciousness that will direct the native on a single goal) gives the Passionate character. Here Pluto and Scorpio can replace Mars. The Signs that mark the Passionate are especially the Signs of Fire (Leo) - Capricorn (if emotion is involved).



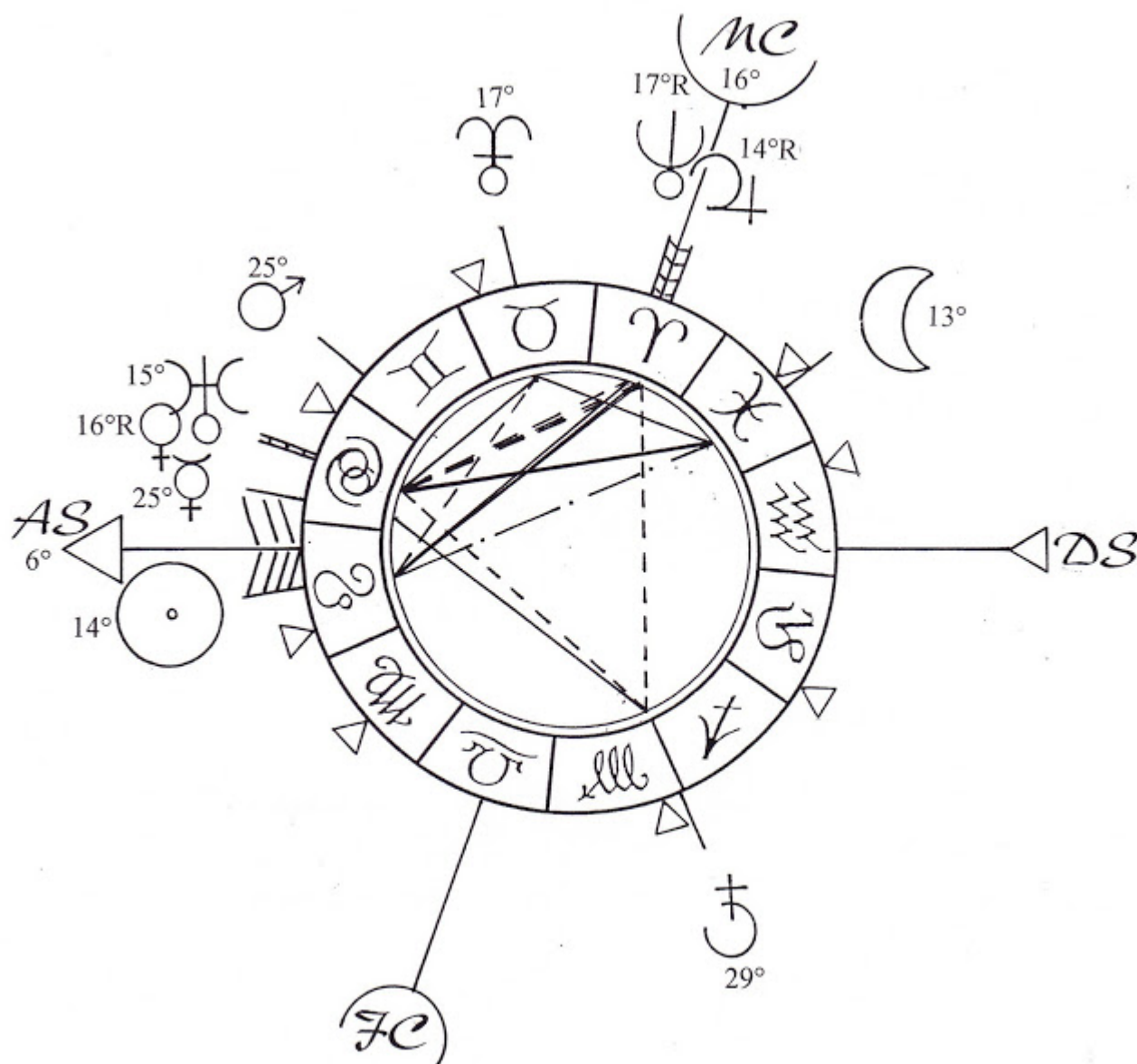
Napoleon I: born on August 15, 1769 in Ajaccio (Corsica) at 11 hours 30 minutes.

Jupiter rises, Ascending Scorpio. The Leo Sun is angular at the MC. Uranus is at sunset.



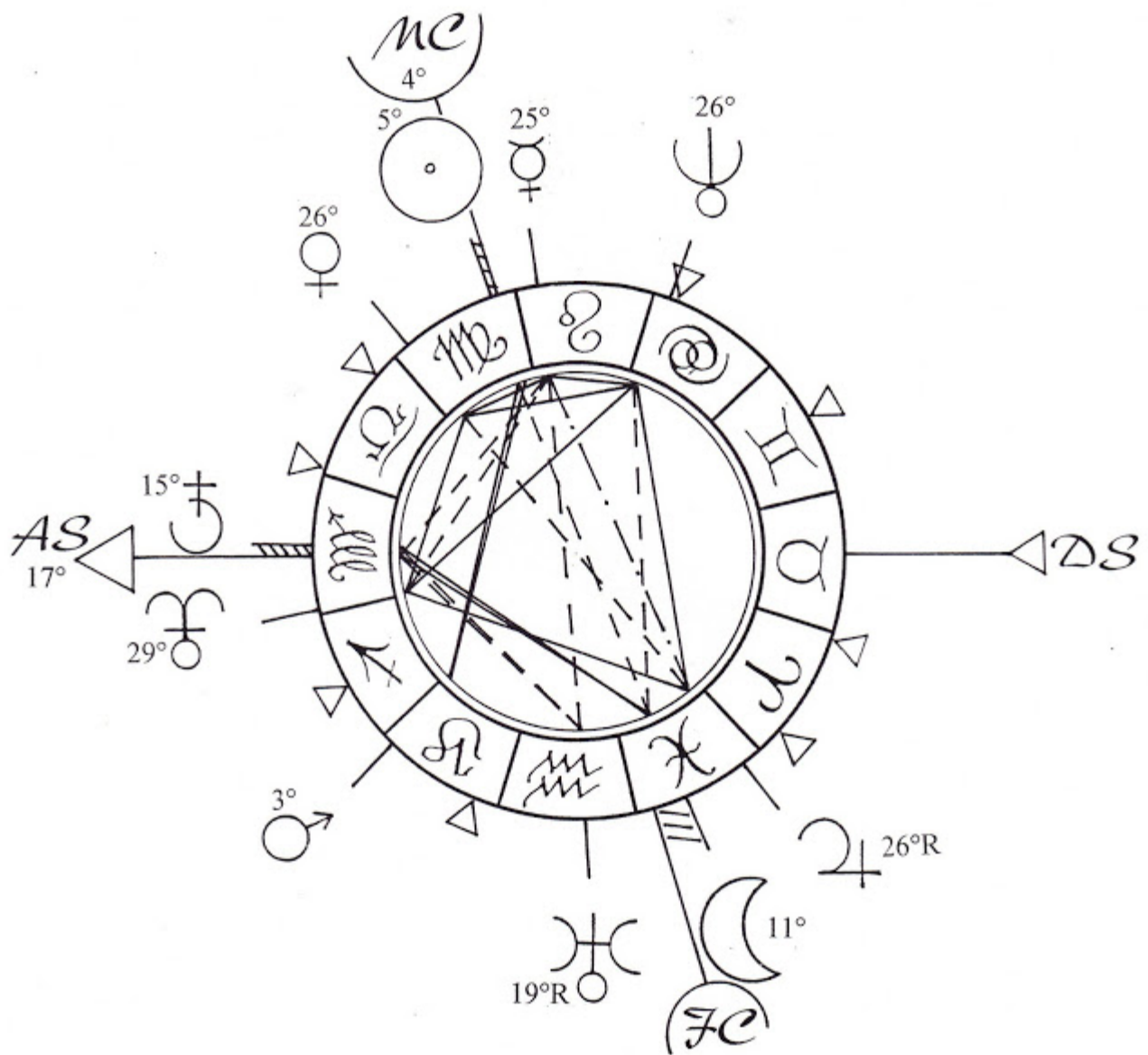
Louis XIV: born on September 5, 1638 in Saint-Germain-en-Laye at 11:11 am.

Jupiter Scorpio rises. The Sun is angular to the MC and the sextile of the Ascendant.



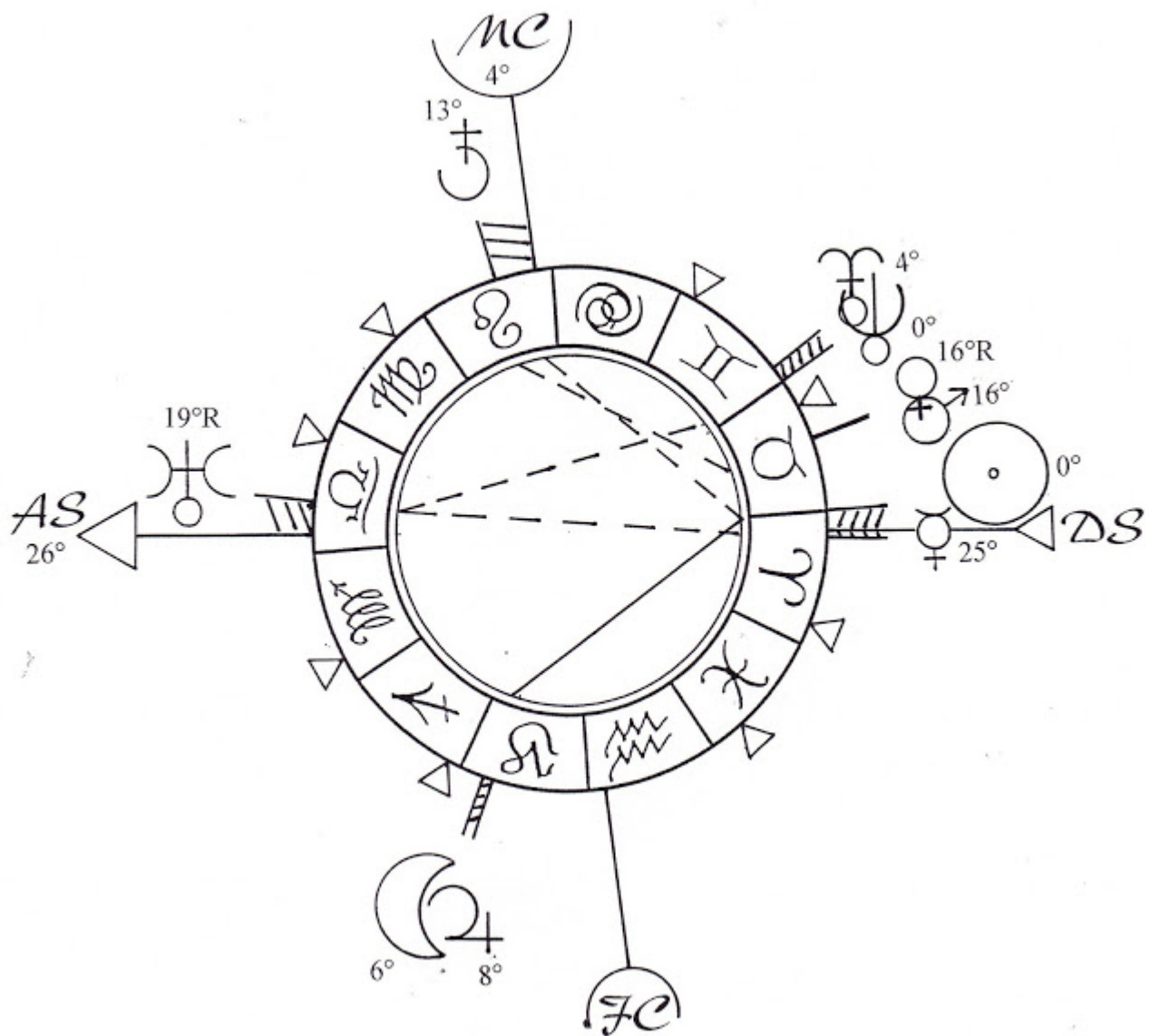
Paul Claudel: born on August 6, 1868 in Villeneuve sur Fère (Aisne) at 4 am.

The Leo Sun rises and there is a culmination of Jupiter at the Sun's trigone.



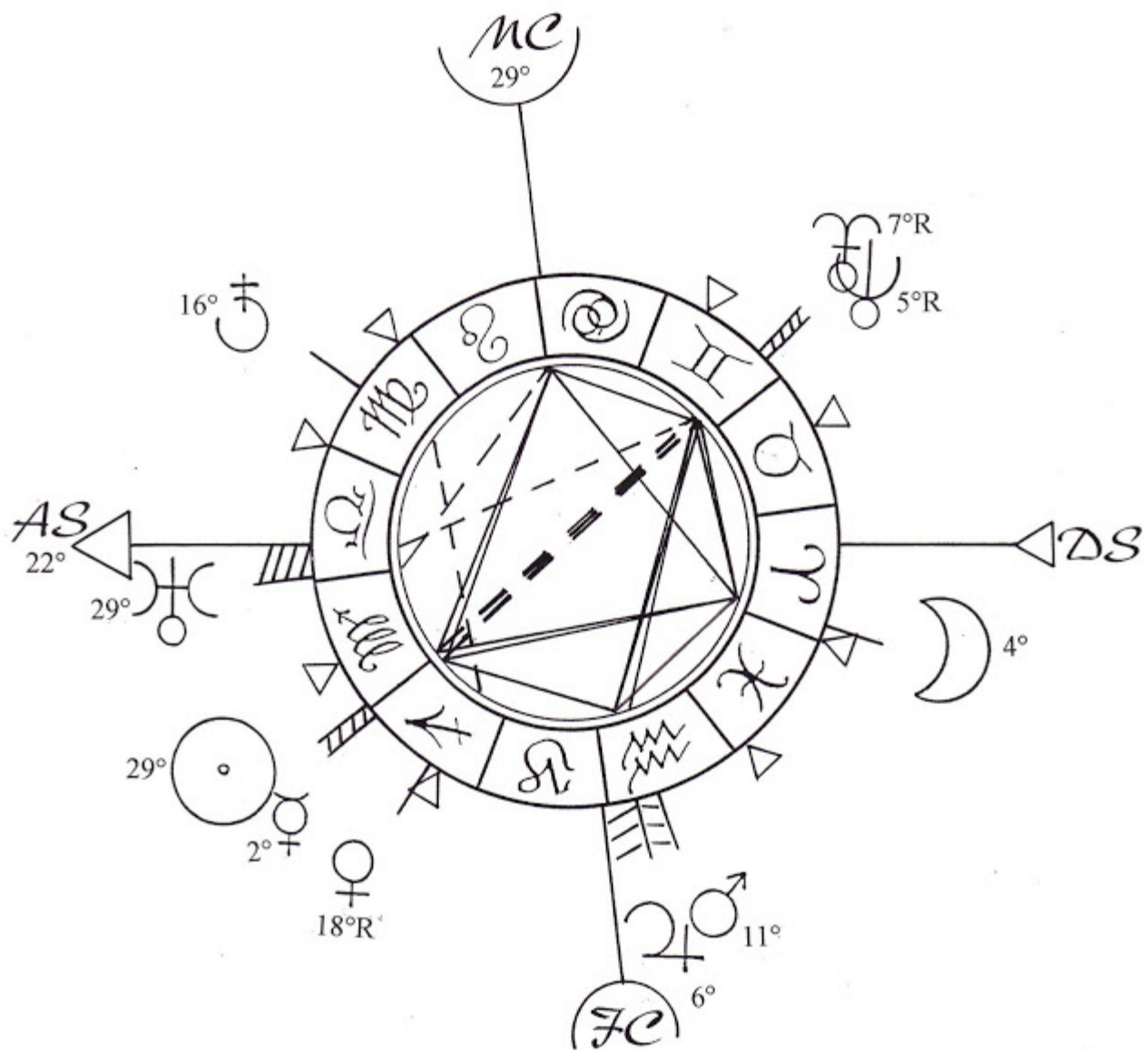
Johann Wolfgang Goethe: born on 28 August 1749 in Frankfurt am Main (Germany) at 12 noon.

Scorpio ascendant joint to Saturn - Pluto. The Sun is angular to the MC.

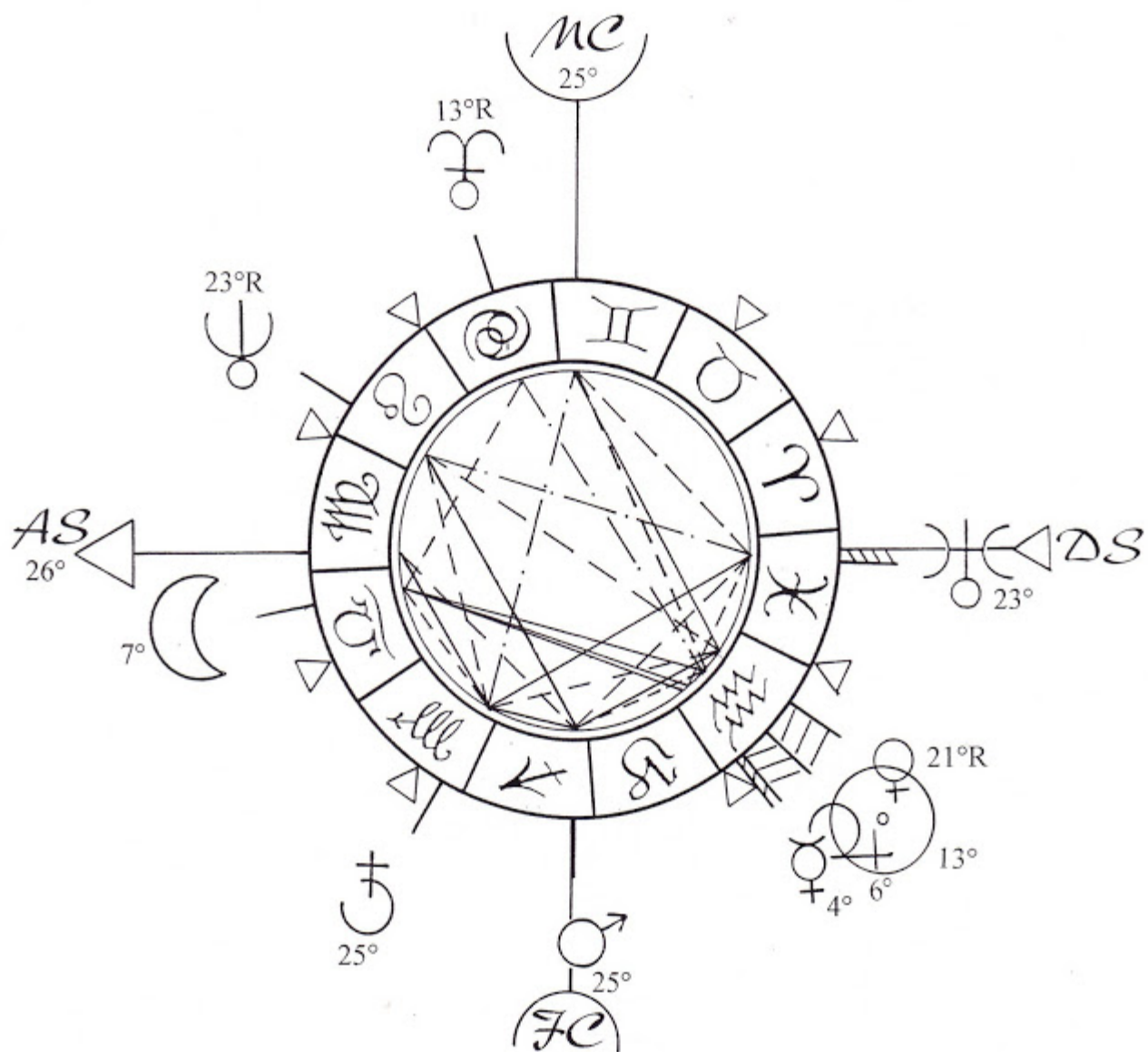


Adolph Hitler: born on 20 April 1889 in Braunau-sur-Inn (Austria) at 18 hours 30 minutes.

Uranus rises, the Sun is at sunset, Saturn culminates in the MC and there is a conjunction of Jupiter - Moon in Capricorn.



Charles de Gaulle: born on 22 November 1890 in Lille (North) at 4 am. Angular Uranus to the Ascendant. The Sun in Scorpio is opposed to Pluto and the sextile of the conjunction Jupiter - Mars.



Valéry Giscard d'Estaing: born on 2 February 1926 in Koblenz (Germany) at 21 hours 20 minutes.

Angular Uranus at DS has control over the Aquarius cluster which contains the Sun, Mercury, Venus and Jupiter. This Uranus is squared with an angular Mars on the CF and forms a trigone on Saturn, which has control over the Aquarius cluster.

Giscard's image is "aligned" with this trigone from Uranus to Saturn from Scorpio in Sector III to the sextile of the Ascendant and the trigone of the MC. This saturnized and Virgoized Uranian, on a nocturnal (the planets are located under the horizon) and winter (Aquarius) background, is the man with a slender, retracted silhouette, predominantly internalized and

cold. He is the man with a nervous temperament and whose character is typically that of the essentially cerebral Passionate, in a word, he is the cold Passionate of Saturn - Scorpio style: firm, tenacious, calm, controlled, enduring, unshakeable, who devotes a fierce will to the service of ambition: the master tendency of the Passionate.

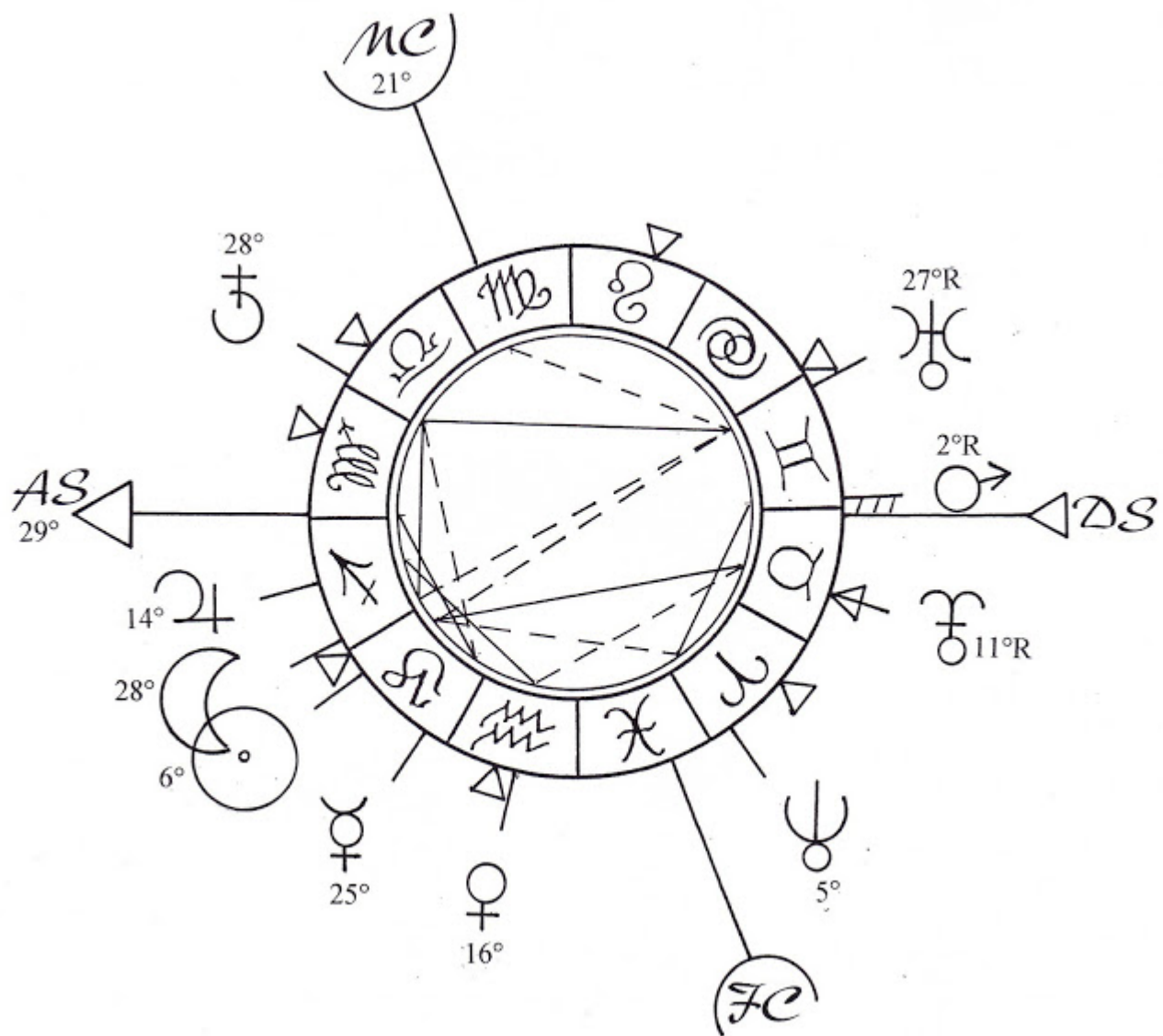
The Sanguine

This guy doesn't match Hippocrates' Sanguine. The Senne did not study the Sanguine by grouping the constituent properties two by two. He places this guy opposite the Sentimental (E-nA-S). It is the transition from the subjective to the objective.

Indeed, the Sanguine finds its support in the objectivity, perception and analysis of the outside world. If the Sentimental is described as "a soul without spirit", the Sanguine is "a spirit without soul".

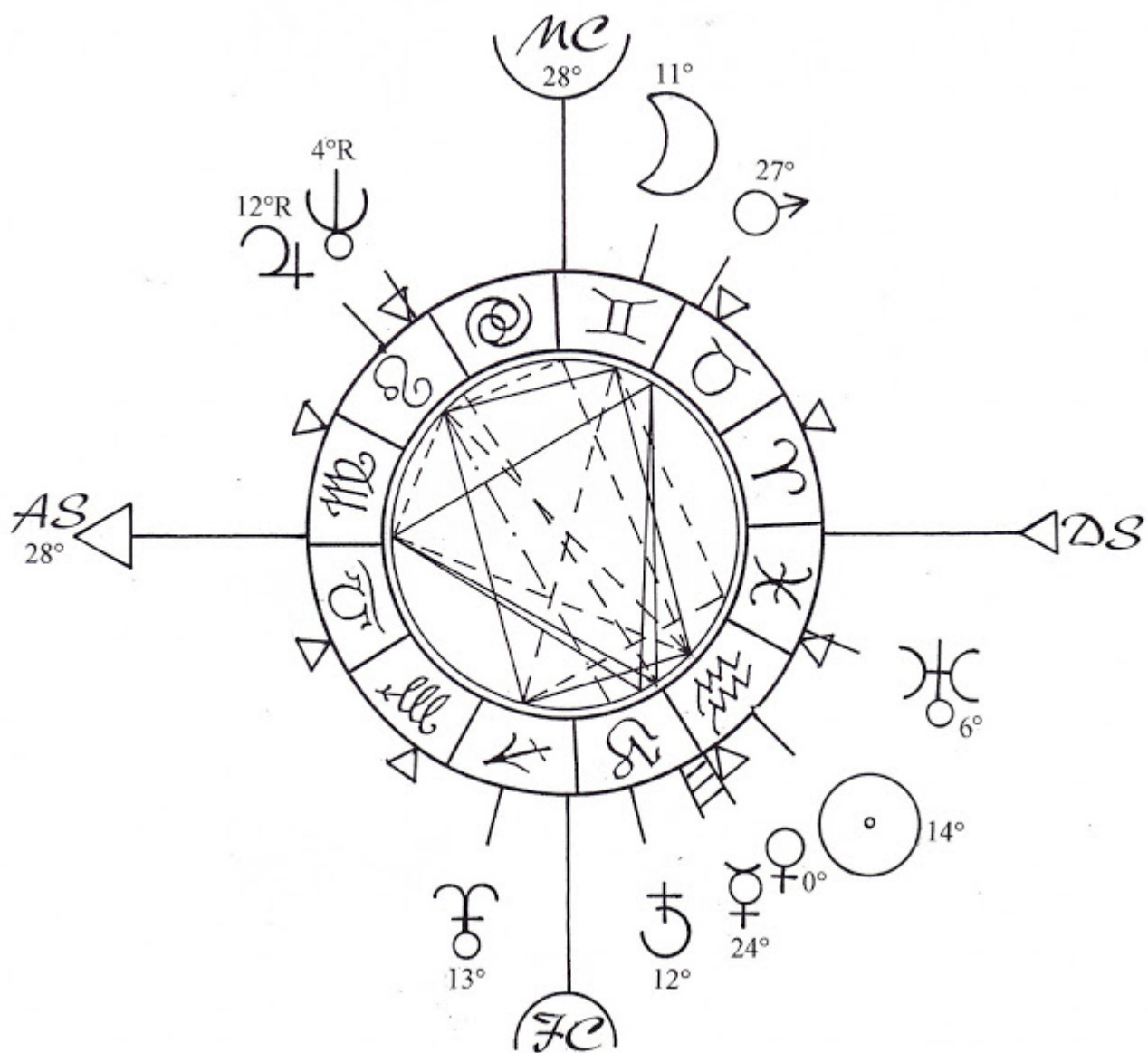
The Sanguine (Le Senne) is typically that of Mercury of Gemini. It gives all the characteristics of the Dry. Le Senne's Sanguine is a Dry one with a slight Cold value, which gives this type calm, neat and polite.

Indeed, if Dry Saturn can be emotional, Mercury is the non-emotional dry type, it is also more primary than secondary (Mercury); and its activity is all intellectual and pragmatic curiosity.

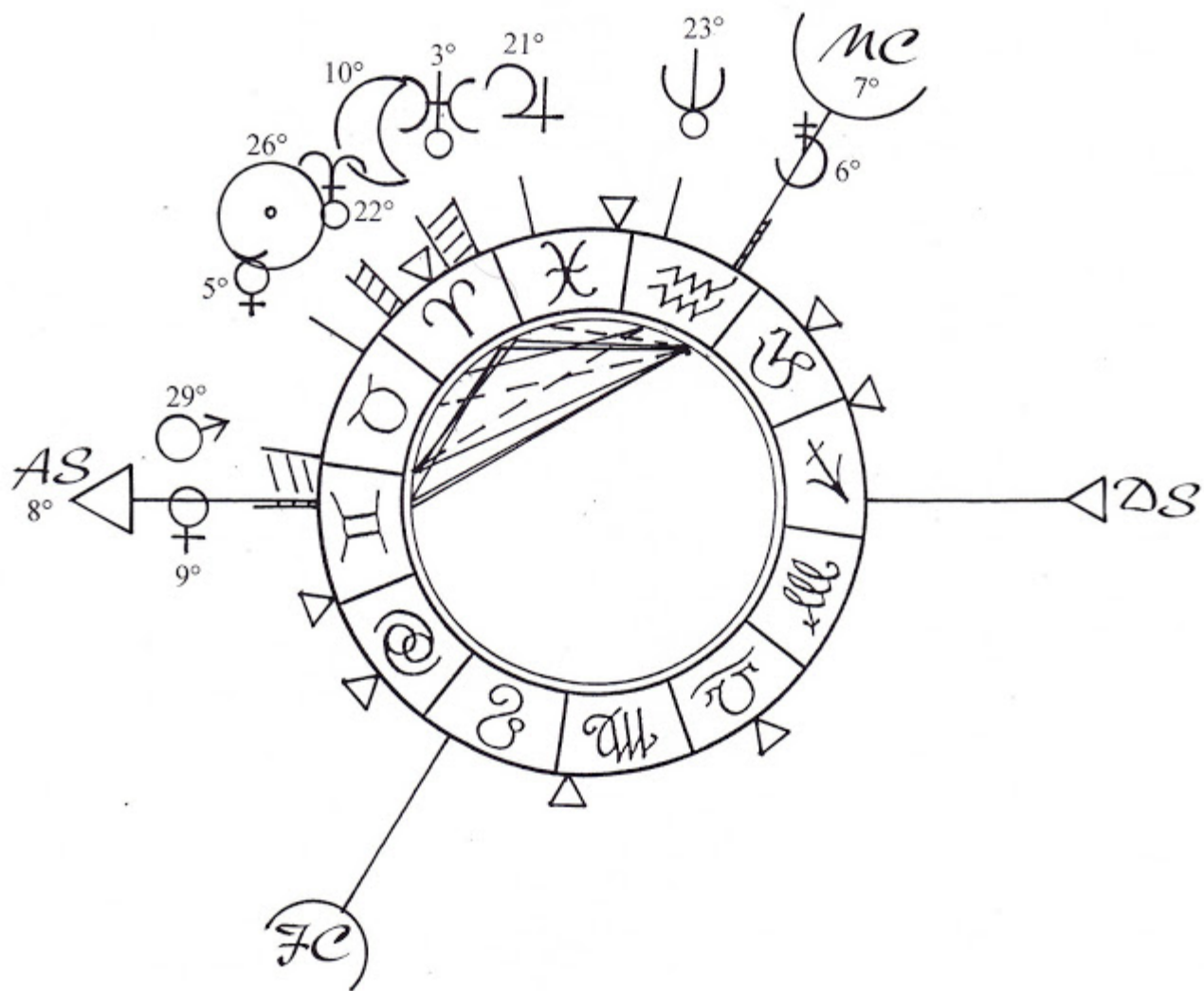


Henri de Régner: born on 28 December 1864 in Honfleur (Calvados) at 5 am.

Mars in angular Gemini at DS. The Sun and Mercury are in Capricorn which brings coldness.



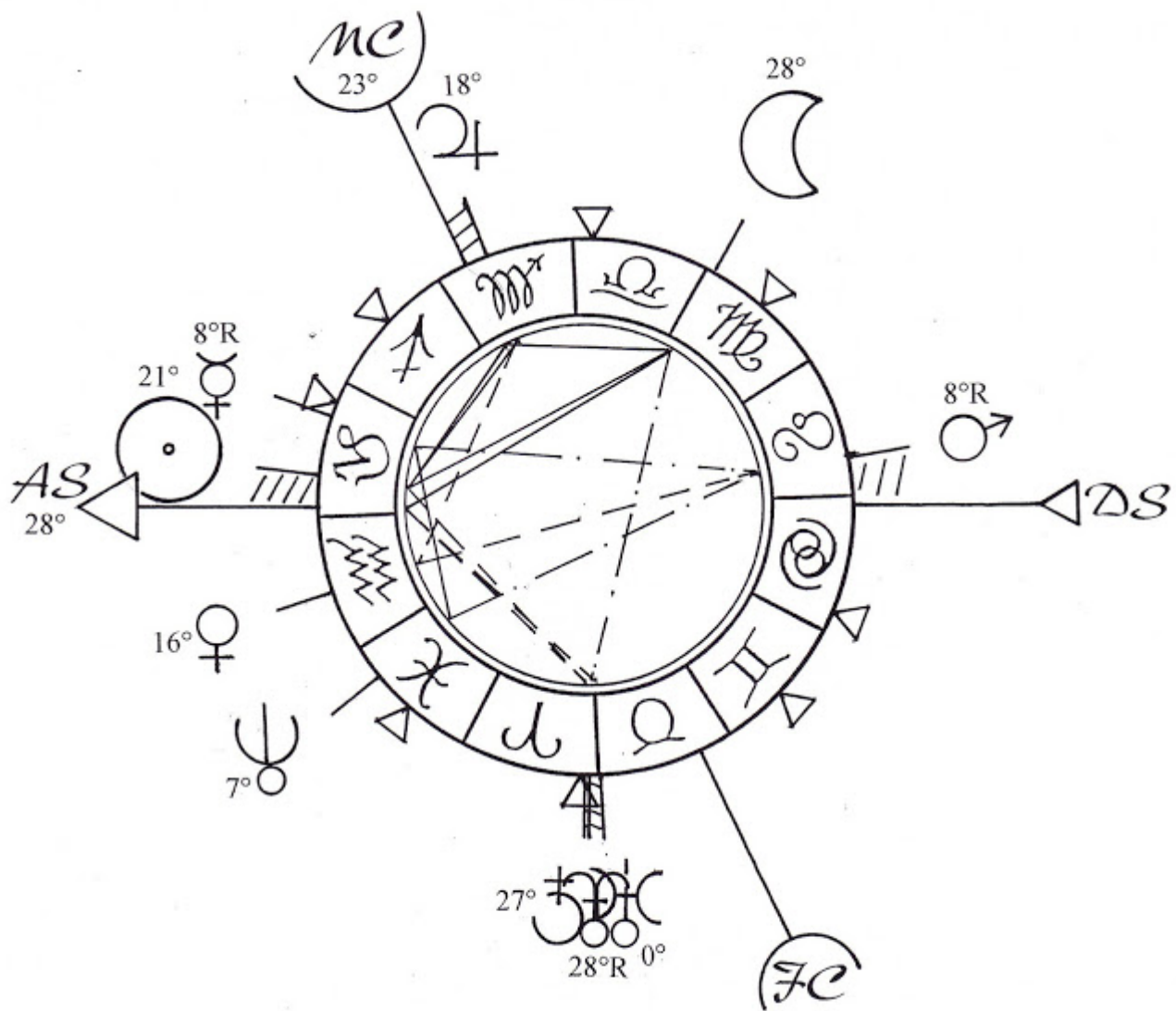
Charles Maurice de Talleyrand: born on February 2, 1754 in Paris at 9 pm. Moon coming out of culmination in Gemini. Saturn and Mercury are in Capricorn and Aquarius contains the Sun and Venus. Consequently, there is therefore a valorization of the saturnian signs that brings the non-emotional cold side. However, there is a certain amount of secondarity.



Anatole France: born on 16 April 1844 in Paris at 7 am
 Venus is conjunct the Gemini Ascendant. Angular Saturn at the MC occupies Aquarius and sends a quadrature to Mercury.

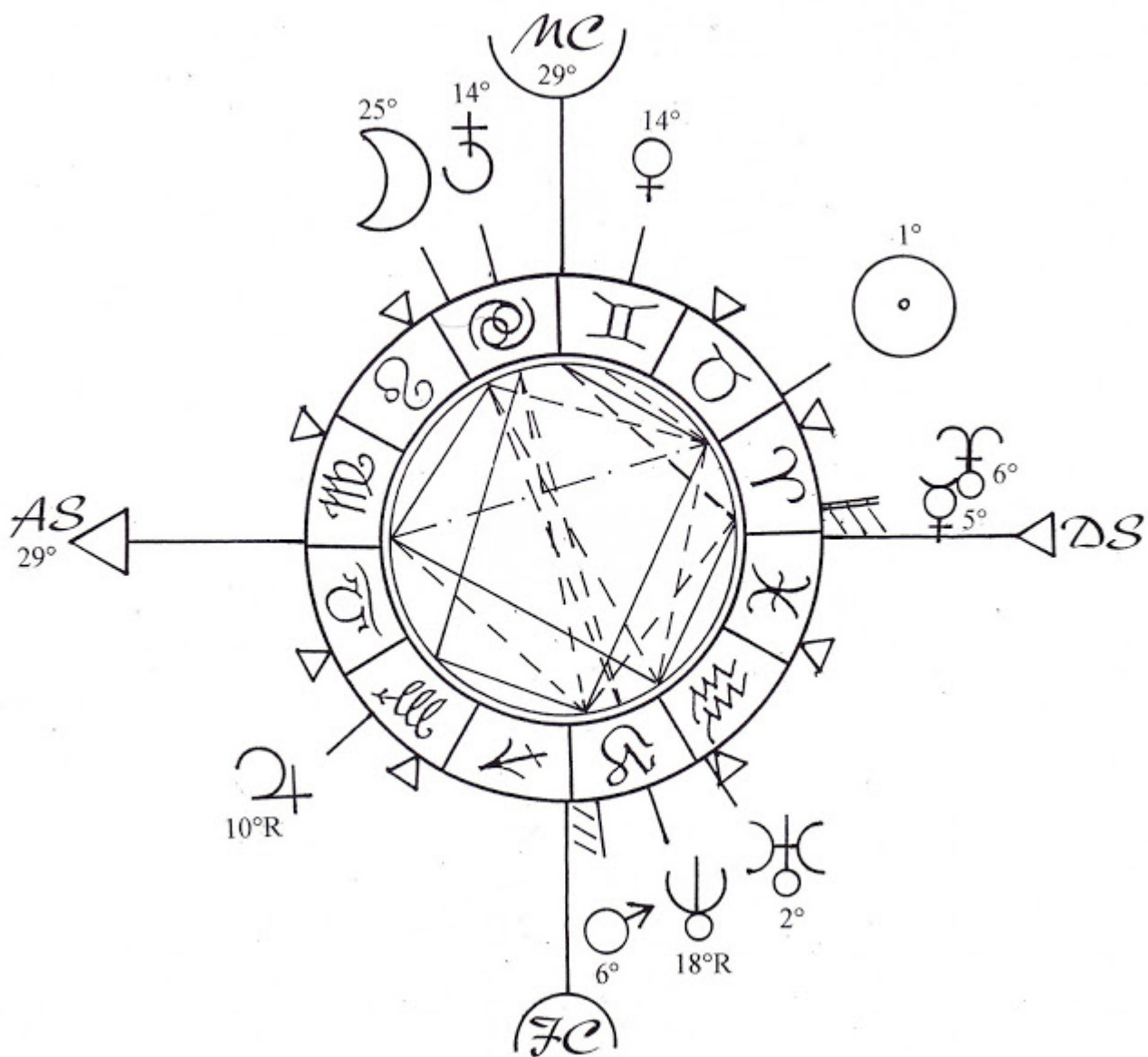
The Flegmatics

Dominant of cold and stability. Therefore, the signs of Earth - Saturn - Capricorn. Here, it is the non-emotional Saturn: the cold Saturn.



Le Maréchal Joffre: born on 12 January 1852 in Rivesaltes (Eastern Pyrenees) at 8 am.

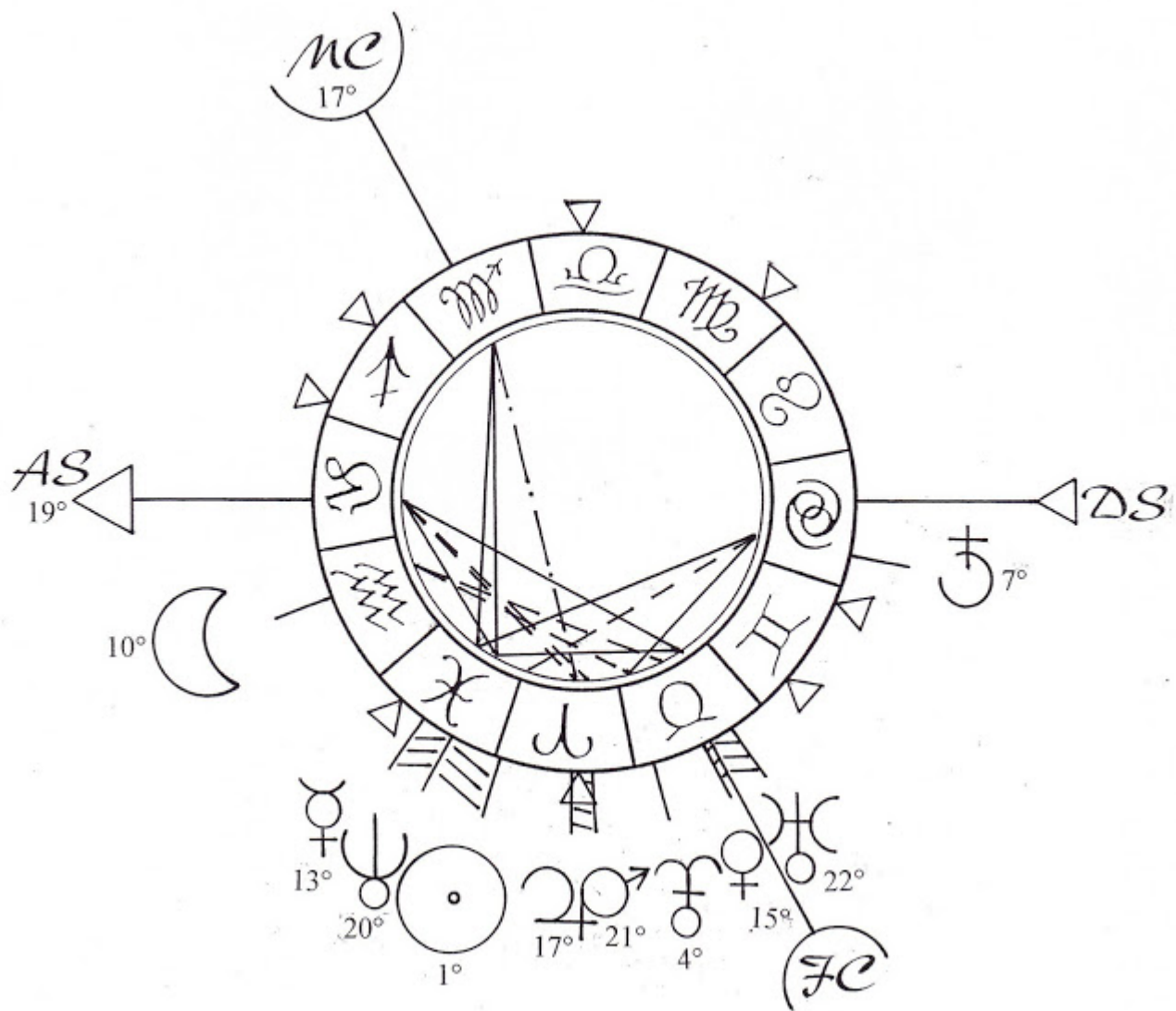
Solar type: Sun on the Ascendant with Mercury, all in Capricorn, hence the power of cold. Saturn, which has control over the Ascendant, the Sun and Mercury, is in the aspect of the Ascendant, the Sun and the Moon. This chart illustrates the fact that the angular Sun highlights the Sign where it is located.



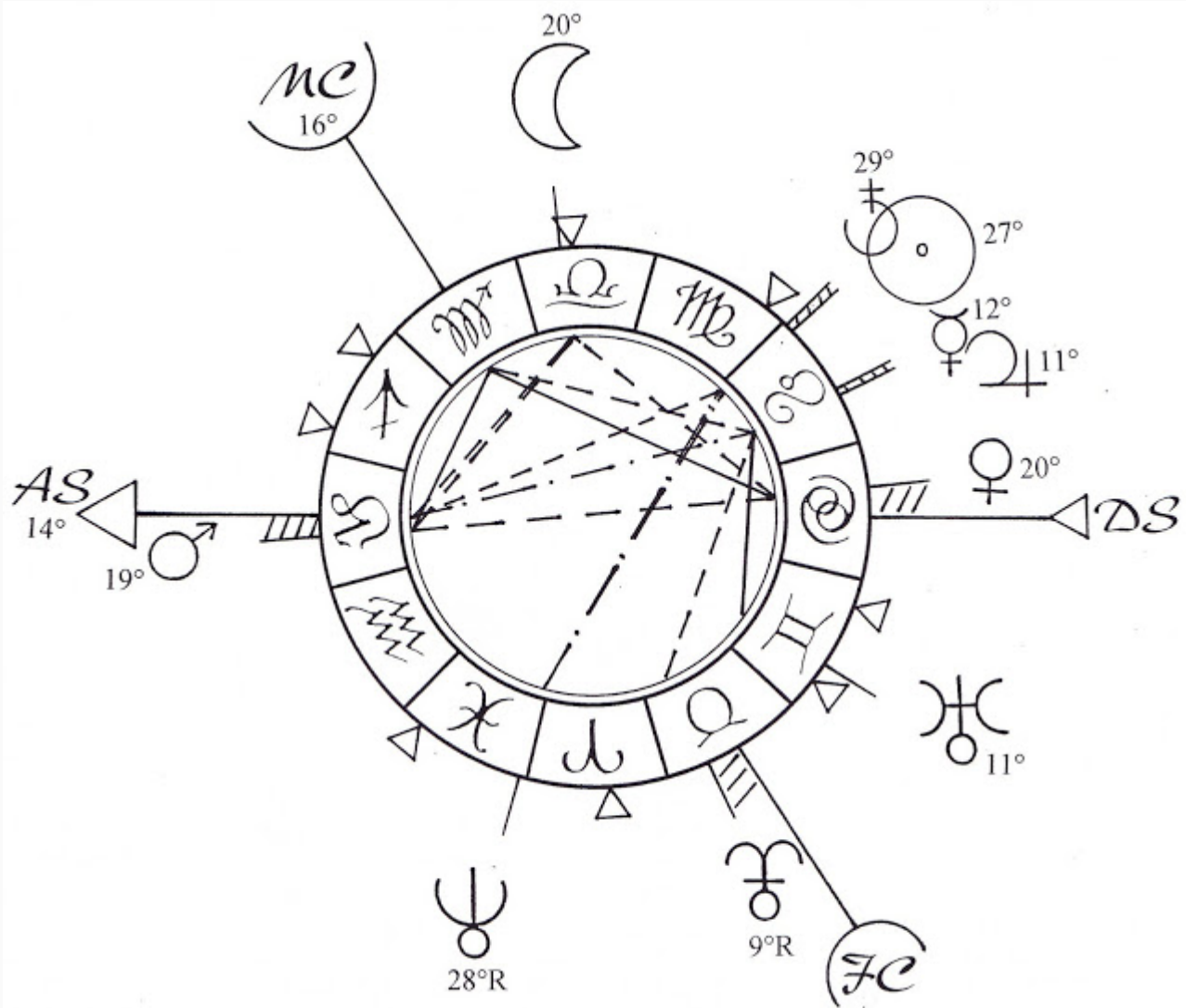
Hippolyte Taine: born on 21 April 1828 in Vouziers (Ardennes) at 4 pm. Angular Mars at CF in Capricorn looking at the Sun and AS, which gives the activity. Culmination of a Saturn - Moon conjunction at the MC. Saturn bringing secondarity and cold.

Man with a system: "Man can be considered as an animal of a higher species that produces philosophers or poets much like silkworms make their cocoons, and bees their hives."

For him, man was "a product of race, environment, time."



Paul Doumer: born on 22 March 1857 in Aurillac (Cantal) at 3 am.
 Saturn is lying at the DS, he has control over the Capricorn Ascendant, he is at the square of the Sun and at the Mercury Trigon. The Aries share gave the activity.



Raymond Poincaré: born on 20 August 1860 in Bar-le-Duc (Meuse) at 5 p.m.

Angular Mars to the Ascendant in Capricorn giving the activity. Saturn is conjoined to the Sun in Leo, a sign that Mercury and Jupiter also occupy. Therefore: power of Saturn and Mars.

It should be noted that Mars in Capricorn, develops Mars' activity at the expense of its emotivity. From there all variants are possible: saturnized Mars etc.

The Amorph

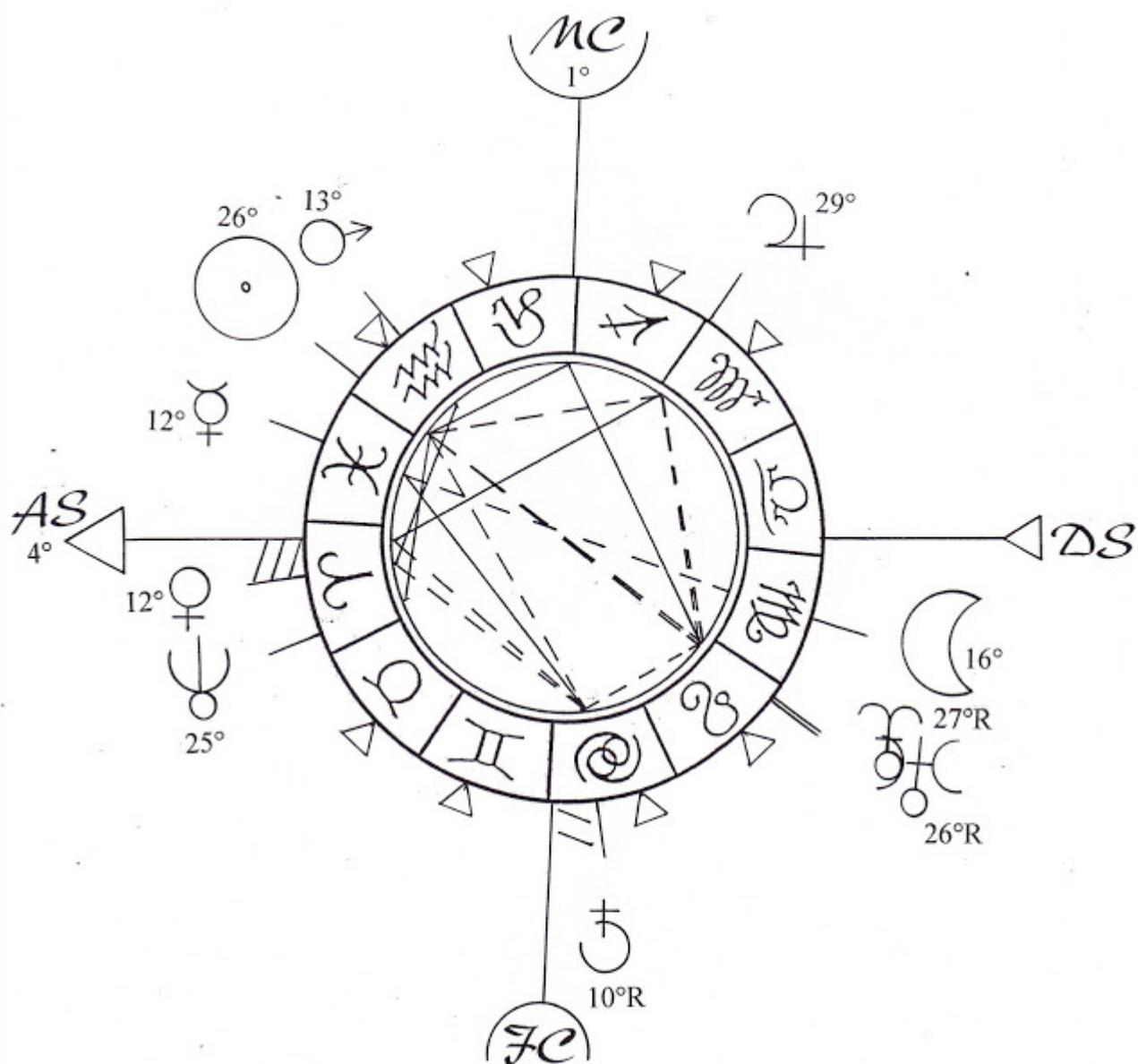
Lower lunar dominating. The term Lower Moon means that the native lives at the lower level. This character is found especially in the morphological type of the accomplished dilated, whose face has no hollows, relief or flat spots. Here laziness, sexual indiscipline, the taste of the table dominate, the individual is a big sleeper, not very concerned about cleanliness... It is a "soft".

Can the chart reveal a lower, middle or upper lunar?

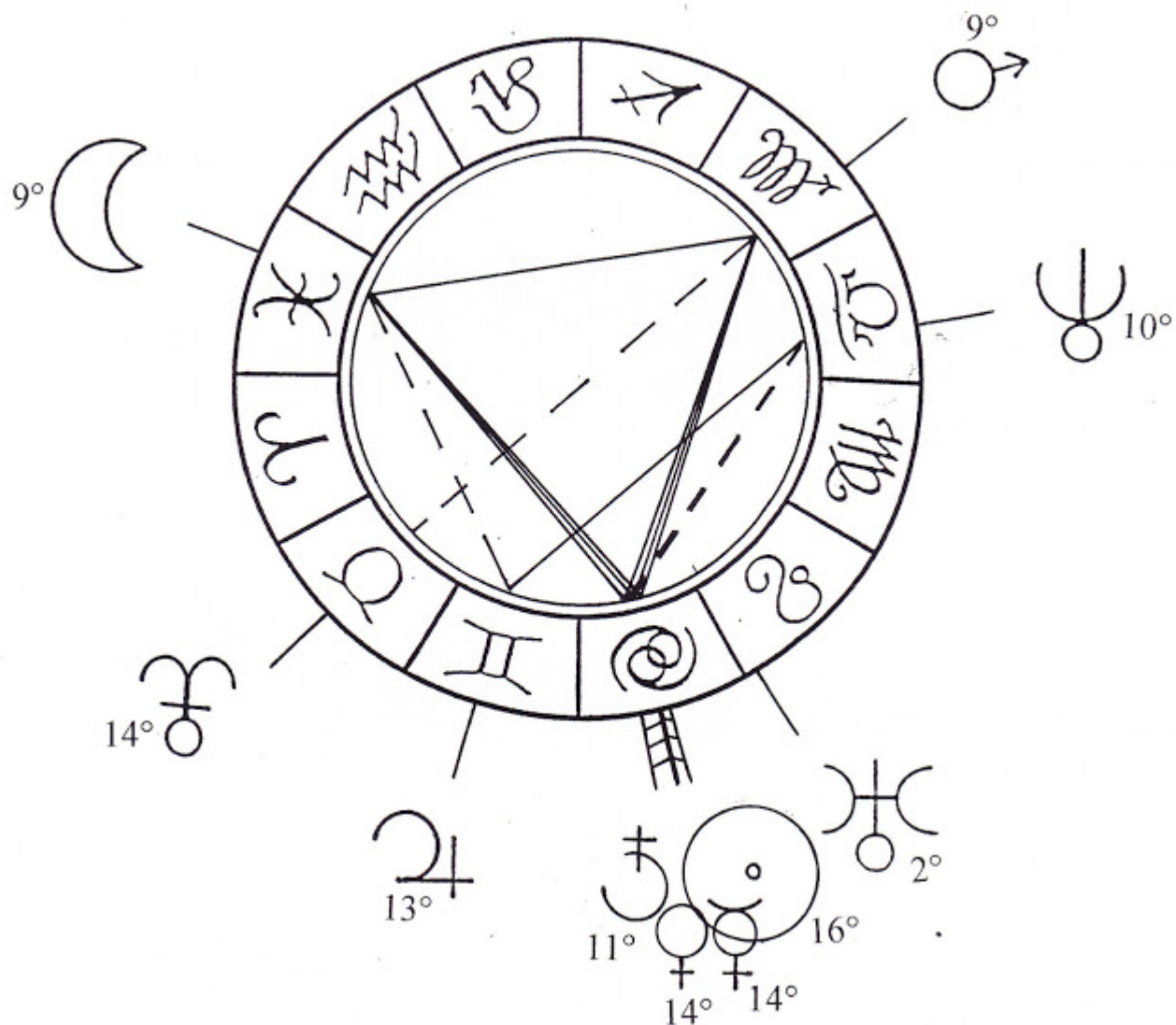
I personally asked André Barbault the question. I'll give you his answer:

"To answer the fundamental question you raise: the level of human potential that we are missing. Lower lunar, or medium if not upper? If we stumble, it is because it is not sure that the chart has the answer to the question. Is this not where, perhaps, the environment has the most obvious role? I believe it anyway since I can't do otherwise. It is important to know that astrology will only really become adult at this decisive stage when we (if possible a team of researchers like CNRS) will do comparative research on groups of people with the same chart, twins in front of the stars, to go to the very end of what we can find. In the meantime, we are still little boys in this matter."

For his part, René Le Senne cites only one amorphous man: Louis XV, while Gaston Berger cites Jean de La Fontaine in this category.



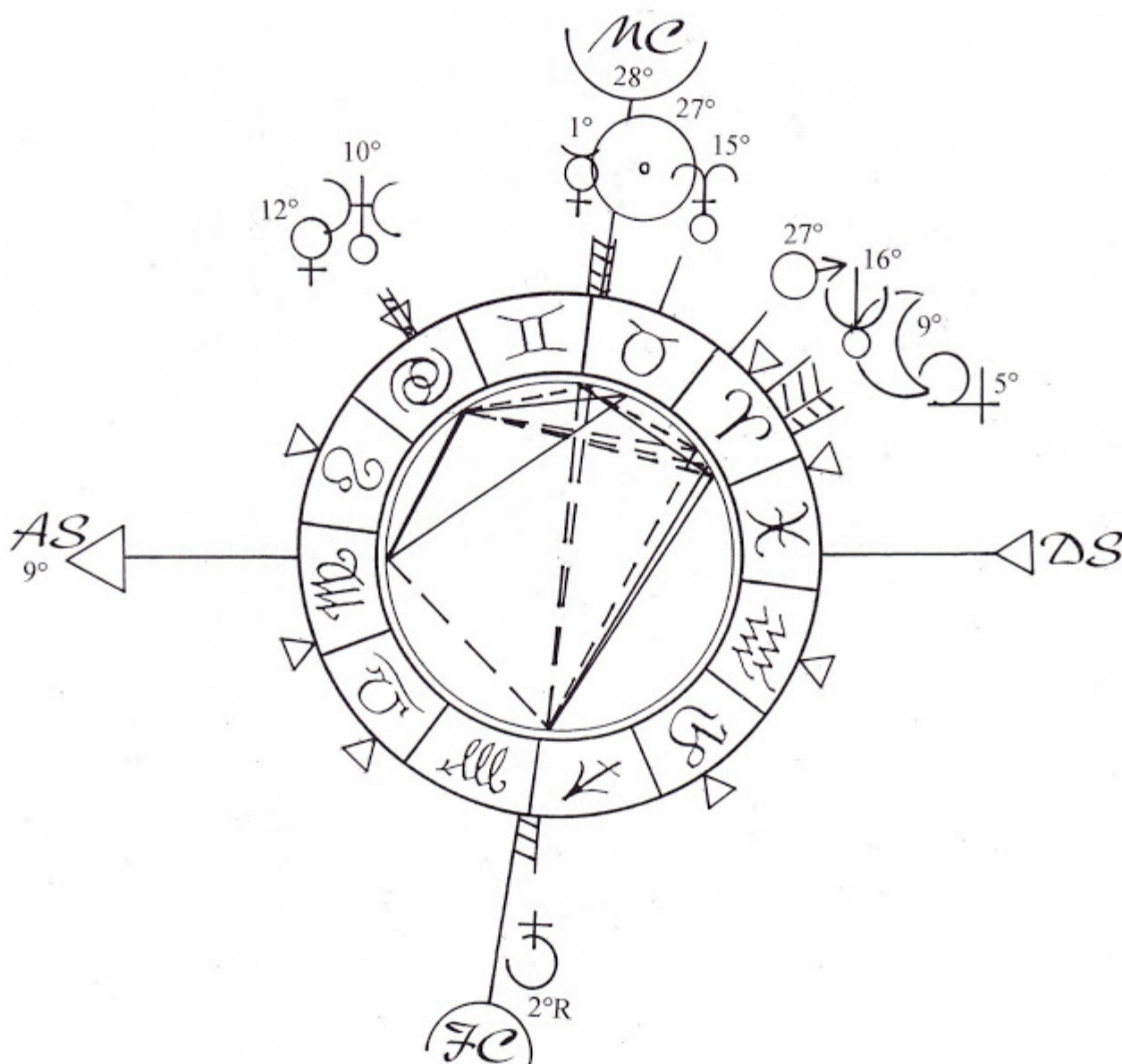
Louis XV: born in Versailles, February 15, 1710, 8:28 am. Its chart presents a Mercury rise in Pisces opposed to the angular Moon at the DS which has just gone down. Angular Saturn at CF, square at AS and sesquiquare at Sun. Louis XV let himself be led by his favourites, he let corruption invade the workings of his government without having had the necessary reaction for the future of the country. Likewise, he did not worry about the formation of his grandson: the future King Louis XVI, after the death of the dolphin.



Jean de La Fontaine: (Château-Thierry on July 8, 1661) Unfortunately the time of his birth is forever unknown to us. But, however, the chart of the day is very telling: Cancer is occupied by a conjunction of four stars: the Sun, Mercury, Venus and Saturn, all at the trigone of a Moon into Pisces master of the Cancer cluster. Moreover, the Cancer cluster is in the square of Neptune and in the trigone of Mars, it is this last aspect that allowed him to write his fables. He was epicurean, libertine, fond of games and women, his pleasure was to sleep, to laze, to spend his life as a child pampered from one to the other of his protectors. In fact, at home, we are witnessing a mixture of Nervous (The Seine) and Amorphous.

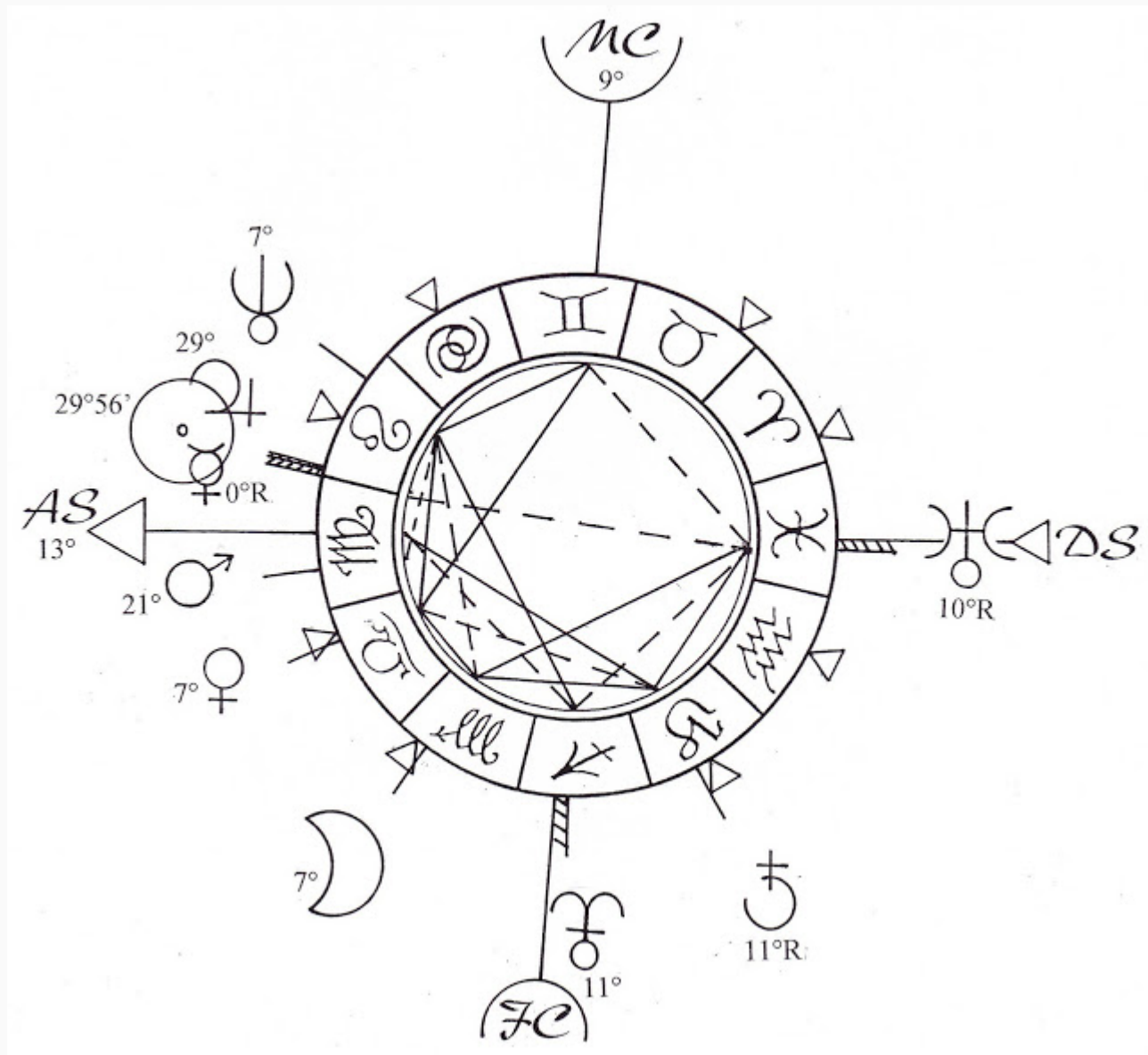
The Apathetic

Dominant Lower Saturn. Lower Saturn is a Saturn lived at the lowest level. Here the being is closed, melancholic, dark, passivity is linked to the strength of habits.



Nicholas II of Russia: Saturn is angular to the CF, square to the Virgo Ascendant and opposite to a conjunction Sun - angular Mercury to the MC, in addition, it is to the trigone of the Moon and to the sesqui-square of Neptune. Therefore, we have here a very powerful Saturn. The last of the Romanovs is one of the most illustrious saturnian negatives (not realized) known, he is a pure Apathique. All observers were struck by how calm this tsar always remained, while in the dramatic and then tragic atmosphere of his reign, all his entourage was overwhelmed, appalled and dismayed. But this force of inertia did not express power, control or

superiority. It reflected a background of intimate indifference, weakness and vital abandonment.



Louis XVI : (Versailles, 23/08/1754 at 6h 25mn) Here we have a sunrise of a triple Sun - Mercury - Jupiter opposite a powerful Uranus Fish angular to the DS, square to the MC and in aspect of the Moon. Saturn aspires the Ascendant, the MC, the lights and Venus.

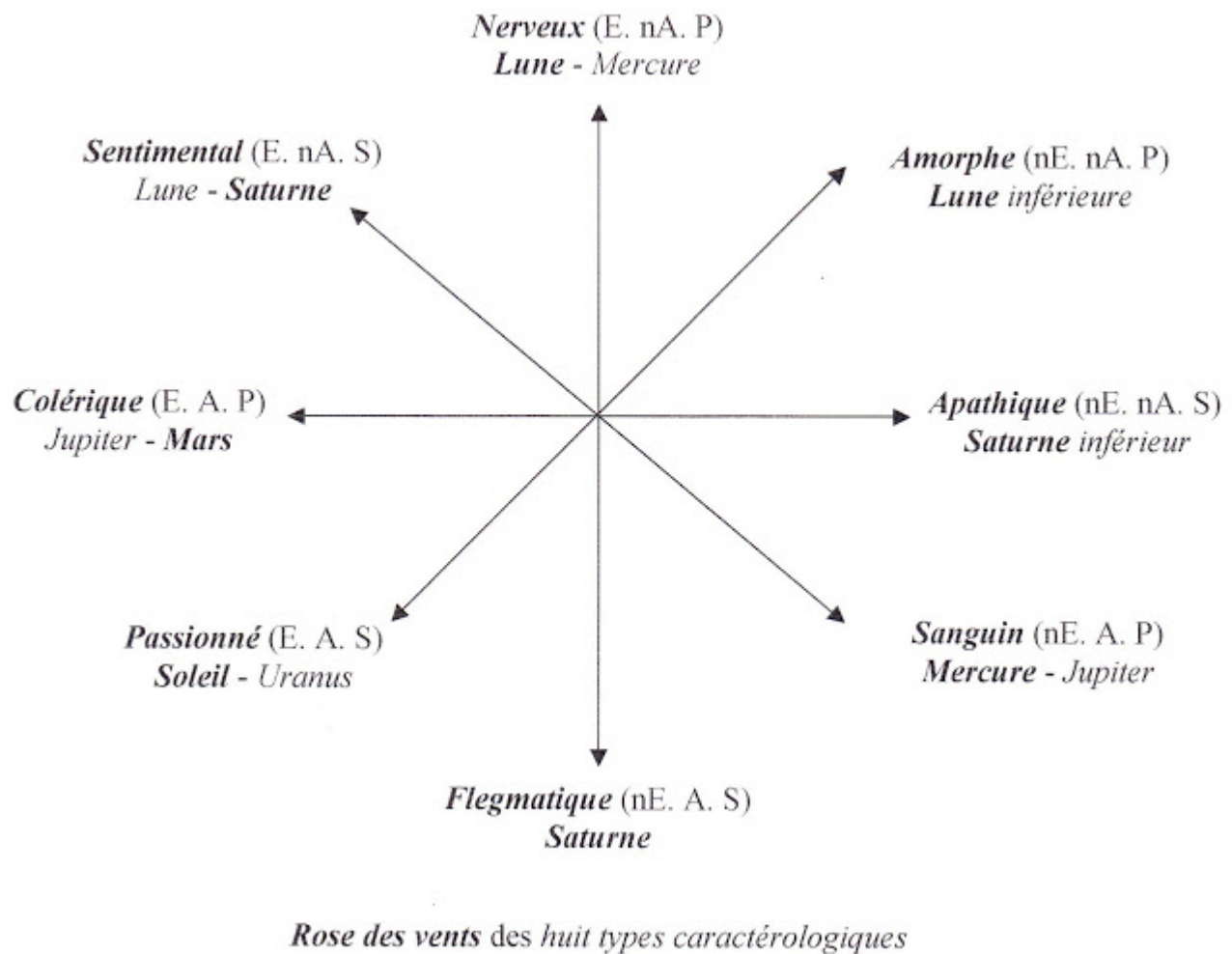
First of all, the triplicate of rising makes it a pure Sanguine (of Hippocrates' temperament) swallowed down to the lymphatic condition by its inner conflicts. His Jupiterian state is limited to a good physical

constitution, and a good appetite. Because psychologically, this overweight Sanguine is blocked by his Saturno-Uranian inhibitions which make him a weak, resigned being, a pure Apathetic of character. Here, we see the role of a Uranus (Superego), blocking and inhibiting, in a Virgoian setting.

General Table of Astrological Correlations

This table was established by putting at the end of each axis, the opposite types. Thus, the opposition of the Coleric to the Apathetic underlines Mars' opposition to lower Saturn. From the Passionate to the Amorphous we have the opposition of the Sun to the Moon. From Sanguine to Sentimental we have Mercury's opposition to Saturn.

Finally, from the Nervous to the Flegmatic, we have the opposition Moon to Saturn.



Conclusion

Once in possession of the character's typological silhouette, astrology happily emerges from this prison of typologies to reach the singular constellation of the subject. It can allow itself to criticize applied psychology, which too often remains within the rigid frameworks of a simplistic "labelling" of the individual. It is precisely the pitfall of Le Senne's characterology to fix each individual in one of his eight types (even if he considers mixotypes, it does not change anything) as if people could not bear the mark of several types, even of opposite natures. Astrology can claim to be a concrete psychology, because it successfully attempts to situate the individual in his different aspects, family,

professional, marital, friendly, ideological: this is precisely what the analysis of the individual structure proposes itself. It is obvious that a Saturnian will be "signed" in a general style of behaviour; he will have a way of being Saturnian that will signal him as such everywhere. But our Saturnian can have a flourishing Jupiter in IV, and he will be Jupiterian in his own way in his family and at home; if he has Mars in Sector XI, he will give the signs of anger in his friendly relationships, etc.

Without going as far as cases of personality dissociation, cases of "bipolarity" and even "tripolarity" are commonplace.

Let us take the case of Wolfgang Goethe, this being presents three dominant natures: solar, lunar and saturnian. When Le Senne simply makes him a Passionate, he only expresses his solar side (which, it is true, dominates) if not a kind of average data that reduces the analysis to a simplistic formula and destroys any dialectical movement of the character's so alive and so rich personality.

The undeniable superiority of astrology is precisely to grasp these intimate relationships of the inner characters who dialogue within each of us.

Frédéric MUSCAT