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Essential considerations In designing a new system of art education for South African schools and universities

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the unconscious mind) and it is well known that these opposite directions of perception are used by psychologists to serve as the basis for the fundamental distinction between types of human personality. In the process of human development, psychologists believe that the child begins by being wholly subjective and only gradually and painfully acquires an objective view of life; that some individuals succeed in altogether eliminating their subjective perceptions and feelings; but that the socially integrated human being alternates between objective and subjective states of mind; and that it is only in so far as the one or the other predominates that the individual can be described as an objective or subjective type.

At this stage it is necessary, before we consider expression, imagination, and taste, to make some classification in the perceptions of individual types. I realise that in this I am on comparatively unfamiliar ground, and I do not wish to lose myself in the maze of physiological and psychological considerations which would surround me were I personally to undertake such a classification. I will therefore turn again for guidance to Dr. Herbert Read, to whom I am already deeply indebted for the distance I have travelled, since my original false start, towards the solution of my specific problems. With him, I am prepared to accept the statement "that all the researches of modern physiology and psychology (including Kretschmer, Pavlov, Jaensch, Pfahler and Jung....) have not departed materially from a basic classification corresponding to the traditional classification of temperaments, which in its turn corresponds with an equally traditional classification of mental activities. According to this traditional classification, there are four basic types of mental activity - thinking, feeling, sensation, and intuition;" and according to the balance and

3 C.G. Jung: Psychological types or the Psychology of Individuation (London 1941) pp. 11, 14

scope of these activities within a particular individual, that individual will belong to a corresponding psychological type."[4] (In this book - Chapter Four: Temperament and Expression - Read has made a comprehensive summary of the various schools of typology which shows that the variable physiological and psychological types can be classified and harmonized by the process of education. It is a contribution which no educationalist, in whatever field his interests lie - can afford to overlook. For the purposes of this dissertation, however, I found on reading - at his suggestion - Dr. Joan Evans' study of psychological types in their relation to the visual arts, a more convenient form of presenting such a classification. But I will not proceed along this "short-cut" until I have presented some idea of the many other approaches to this classification, all of which have their own uses and will no doubt lead us eventually (when a 'synoptic vision' of the world is the prerogative of every intelligent member of society) along a broader and less stony path to understanding.

The following are some of the traditional classifications of the psychological or temperamental types of human beings:

There is Galen's theory of four temperaments: sanguine, phlegmatic, choleric and melancholic, based on the correspondence of the four elements of Empedocles (earth, water, fire and air) and the bodily substances of Hippocrates (blood, phlegm and bile).

4 Herbert Read: Education through Art (London 1943) p.25

There is Plato's division of these categories where firstly there are men whose chief object in life is wealth as the principal instrument by which the bodily appetites are served; secondly, those whose chief aim is honour - at its best composed of courage and at its worst of pugnacity - and that which lies at the root of all ambition; and thirdly, those (the 'philosophic') who above all else seek truth, which Plato considered the highest element in the human soul.

There is the classification of the Gnostic philosophers who divided men into Pneumatici or thinkers, Psychici or men of feeling, and Hyclici or materialists.

Bringing these various concepts still nearer to our times, we have Hume's[5] classification of the Epicurean as the man of elegance and pleasure; the Stoic or man of action and virtue; the Platonist or man of contemplation and philosophical devotion; and the Sceptic as a sub-species of the Gnostic materialist.

Following these classical philosophers, further distinctions were made by Kant, Haller and Spranger, which, in turn, were submitted to the scientific scrutiny of psychiatrists, with one[6] dividing temperament into four main categories: the anti-social or hysteric type; the cyclothymic type with four variants (manic, depressive, irascible, and unstable); the autistic or shut-in type; the epileptic type, and another[7] dealing with an

5 David Hume: Essays, Moral, Political and Literary XV-XVIII (London 1882)

6 Dr. Rosanoff: A Theory of Personality (Psychological Bulletin XVII New York 1920)

7 Professor Dupré: Cf. Op. cit. of Dr. Joan Evans p.23

idea of an innate psychopathic constitution classified as: paranoic, delinquent or perverse; mythomanic or hysteric; cyclothymic or hyper-emotive; and a third [8] finding six types: three cyclothyme (hypomanic, syntonic, phlegmatic) and three schizothyme (hyperaesthetic, moderate, anaesthetic).

From Kretschmer's work Read notes that "the polar extremes within each main group are so extreme that we are virtually concerned with four temperaments, viz.:

1. hypomanic cycloid
2. depressive cycloid
3. hyperaesthetic schizoid
4. anaesthetic schizoid"

and he summarises Kretschmer's descriptions of them:

"1. Hypomanic cycloid: mercurial, energetic, hot-headed, quick-tempered, sees red, tactless, never nervous, sanguine, capacity for laughter, good mixer. Open to new influences, naive enjoyment of the good things of life. Lack of system; unconstructive.

2. Depressive cycloid: comfortable, warm hearted, deep feeling, unassuming, non-moralizing ethical sense, pious but not bigoted, persevering, dependable.

> Cycloids generally have a well-oriented emotional life, alternating between cheerfulness and sadness in deep, smooth, rounded waves. No inhibitions, sociable, friendly, realistic. A life in things themselves, a giving up of self to the external world, a capacity for living, feeling, suffering with one's surroundings.

[8] Ernst Kretschmer: Physique and Character. The Investigation of the Nature of Constitution and the Theory of Temperament (London 1936)

3. Hyperaesthetic schizoid: timid, shy, with fine feelings, sensitive, nervous, excitable, fond of nature and books, helpless feeling of anxiety in new and unaccustomed situations.

4. Anaesthetic schizoid: pliable, clinging, honest, indifferent, dull-witted, silent, unfeeling towards outer world, cranky, fanatic.

> Schizoids generally are on the surface either cuttingly brutal, sulky, sarcastic or timidly retiring. Underneath, nothing but broken pieces, black rubbish heaps, yawning, emotional emptiness. Living within oneself. Unsociable, quiet, reserved, serious (humourless). No warm natural affection, but ecstacy or cynical coldness. Devotion to abstract ideals. Instead of a wavy affect-curve, an abrupt, jagged one."[9]

Kretschmer's terminology is, of course, based on the psycho-pathological definition of types of insanity (cycloid or manic-depressive and schizoid or dementia praecox) but he has shown that these clearly defined types in cases of insanity have a general basis in normal psychological types. He uses the word "syntonic" to indicate the purely hypothetical person whose moods are harmoniously balanced and free from the oscillations and reactions of the insane types. The inference is that the insane types are but exaggerations of tendencies present in people who would be regarded as quite sane. (This is very clearly borne out in some of the manifestations of modern art).

Kretschmer also draws attention to the physiological

[9] Herbert Read: Education through Art (London 1943) p.78

factors entering into these conditions:

"It is not a great step to the suggestion that the chief normal types of temperament, cyclothymes and schizothymes, are determined with regard to their physical correlates, by similar parallel activity on the part of the secretions, by which we do not mean merely the secretions in the narrow sense, but the whole chemistry of the blood, in so far as it is also conditioned to a very important degree, e.g. by the great intestinal glands, and ultimately by every tissue of the body. We shall therefore, instead of the one sided parallel: brain and mind, put once and for all the other: soma and psyche - a way of looking at things which are more and more adopted in clinical investigations." [10]

Before I find myself out of my depth in these psycho-pathological and physiological waters (Jaensch's theory [11] of types evolved from eidetic investigations will be considered in the chapter dealing with the Art education of children), I would like to turn to the psychological ground of Jung's 'extravert' and 'introvert' categories.

The extravert is the man whose libido, or psychic energy, or interest, is directed outwards to the subject, for him objective facts or external happenings are the significant in life.

The introvert directs his perception inwards. His interest is subjective; for him the significance lies more in his personal interpretation of the object than in the object itself.

[10] Ernst Kretschmer: Physique and Character (London 1925) p.26

[11] E.R. Jaensch: Eidetic Imagery and typological Methods of Investigation (London 1930)

This extraversion and introversion Jung applies to the basic mental functions of thinking, feeling, sensation and intuition and I find myself on solid ground once more. "My experience has taught me that individuals can be quite generally differentiated, not only by the universal differences of extra- and introversion, but also according to individual basic psychological functions. For in the same measure as outer circumstances and inner dispositions respectively promote a predominance of extraversion or introversion, they also favour the predominance of one definite basic function in the individuals.

"As basic functions, i.e. functions which are both genuinely as well as essentially differentiated from other functions, there exist thinking, feeling, sensation and intuition. If one of these functions habitually prevails, a corresponding type results. Every one of these types can moreover be introverted or extraverted, according to his relation to the object in the way described above."[12]

Jung introduced a further complication into his classification of types which bears noting. In addition to the general attitude of the individual distinguished by the direction of the person's interest (outward or inward) and in addition to the influence of the relative predominance in that person of the four basic types of mental activity (thinking, feeling, sensation and intuition) there are certain compensatory factors which exist in the unconscious of that type. The conscious aspect of the individual's personality (his persona) is balanced in the unconscious by a contra-sexual counterpart - the animus (the male counterpart in the case of a woman) or the anima (the female counterpart in the case of a man). This compensating

12 C.G. Jung: Psychological types, or the Psychology of Individuation (London 1941) pp. 11, 14

factor in the unconscious finds expression in the process of psychic equilibrium, but a normal extroverted attitude does not necessarily mean that the individual will always behave according to the classification of the extraverted type. "On no account should we imagine that the unconscious lies permanently buried under so many underlying strata that it can only be recovered, so to speak, by a laborious process of excavation. On the contrary, there is a constant influx of the unconscious into the conscious psychological process; at times this reaches a pitch that the observer can decide on difficulty which character-traits are bed to the conscious, and which to scious personality."[13]

Another contribution that fits in with my purposes is that of Dr. Bullough, because it brings us nearer to the more specific aesthetic aspects of perception. Although it was based on the perception of colours only, the findings have a bearing on the variations of aesthetic appreciation in psychological types. In the perceptive processes involved in the divergencies in aesthetic colour appreciation Bullough finds four types: The objective, the physiological, the associative and the character type, which he describes as follows:

The 'objective' type has "the constant tendency to a more purely intellectual than emotional appreciation. This strong intellectual element. .betrays itself, first in the obvious mental comparison involved in the attribute 'pure', secondly in the marked inclination to analyse mixed colours into their components, and lastly in the general somewhat dogmatic standardizing of the appreciation. The 'objective' is, in a sense, by far the most

[13] C.G. Jung: Op. Cit. pp. 426-7

critical of all attitudes, but also the least appreciative; but it is by no means the most sensitive.....In so far as such judgments do not involve the appreciation of the object in itself and in its unique individuality, but only in its relation and in comparison to the average type of that kind of object, they represent...the crudest form of aesthetic appreciation in general; they fail both objectively and subjectively in the peculiarly 'autotelic', individualizing, isolating character of aesthetic appreciations, and are generally expressive of the inability of the subject to place himself in any closer, more inward, and more personally interested relation to the object."

The 'physiological or intra-subjective': "Susceptibility to the 'physiological' effects of colour is very likely the normal form of reaction to colour impressions.....the criteria of this type are the stimulation and the temperature aspects of colour and very frequently its brightness.... The preferences are in the last resort decided by the general reaction of the individual, according as he likes being stimulated or soothed, or prefers warmth or coolness."

The 'associative' type: "...The name and the remarks previously made upon the associative aspect sufficiently explain the peculiarities of appreciation based upon association....Unpleasant associated contents spoil the colour for the subject, as pleasant associations render the colour itself pleasant....Only in cases of strictly personal associations did the subjects hesitate to allow any weight to the chance suggestions of the colours.....The 'associative' type is more irregular, being at the mercy of associations. The existence of abstract predilections, however, is constant.

The 'character' type: "Absence of any abstract predilections for certain colours. The actual appreciations are catholic to such an extent, that it becomes practically impossible for an individual to single out any particular colour for special preference. A person of this type may no doubt have certain leanings towards certain colours for definite purposes, but in the abstract there is usually a latent feeling that all colours may be beautiful, each in its own way and perfection, since each one represents an individuality so marked as to render any conscious comparison, such as is of necessity involved in preferences, a matter of practical impossibility.....an unpleasant temperamental expression does not necessarily 'spoil' the colour.....The whole process of the appreciations... shows the strange combination of personal elements (the 'physiological' conditions from which the 'character' is developed) with impersonal objective elements, as implied in the 'exteriorisation' and 'objectivation' of these physiological features of the colour. This peculiar doubleness in the content of the temperament, with its strange correspondences and interpretation of subjective states with the objective colour, the fact that - so to speak - the individual projects himself into the object and re-discovers himself in it, will help to explain the seemingly paradoxical statement that appreciations of this type are distinguished at the same time by a maximum of interest and by a minimum of personal feeling....The unity of the attitude is guaranteed by the perfectly central position of the object within the subject's consciousness, and produces states of absorption and self-forgetfulness such as are never found in the frame of mind of other types". [14]

Herbert Read draws attention to the obvious

[14] Edward Bullough: The "Perceptive Problem" in the Aesthetic Appreciation of Single Colours (Brit.J.Psych. II. 1906-8) pp. 406-463

parallelism between Bullough's four types and Jung's four basic physic functions: "The objective type obviously corresponds to the thinking type, the physiological to the sensation, the associative to the feeling and the character type to the intuitive type. Nor would there seem to be any difficulty in super-imposing on Bullough's classification the further differentiation according to the direction of psychic mechanism of the individual. Bullough, in his experiments, was naturally insisting on an extraverted attitude; but obviously in each case a situation governed by subjective factors would have been possible."[15]

I shall now proceed to quote, as extensively as possible, Dr. Evans' classifications, which being less scientific than the foregoing, will have an immediate journalistic appeal which may serve to amplify my point in making these psychological distinctions. It will be seen that Dr. Evans uses the extravert and introvert approach as defined by Jung: the extravert as the man for whom objective facts and external happenings are the all important factors in life, and the introvert as the man for whom the significance of the object lies not in the object itself but in his own interpretation of it.

"The first type to be considered is the man whose reaction is slow, and his natural habit of mind impersonal, amplifying and concrete. This slow extravert is characterised by the capacity for deliberate perserverence and organization. Material power is his ambition. It is in his stars to become the dictator, the soldier, the

[15] Herbert Read: Education through Art (London 1943) p.94

organizer and head of any and every institution; the art of politics and the code of laws are his predestined tools. By nature he has little care and respect for the feelings and thoughts of other individuals, and thus achieves independence if not isolation; but this detachment is counterpoised by a distrust of others who have different speeds of thought and different scales of value from himself. He generally has a contempt for the foreigner, but enjoys travel in the desert places of the earth. He is at times weighed down by a consciousness of the complexity of material facts, from which his mind permits no logical escape. He may lighten this burden by a belief in a God who has created and will protect him; but this God he makes in his own image, a jealous God who avenges the breaking of taboos and the neglect of ritual. His religion is neither mystical, humanitarian nor philosophical, but dogmatic. Alternatively, he may find escape in search after an Absolute, that exists in some other world of thought than the manifold, incomplete and uncomprehended world of fact," but nevertheless, "the forte of the slow extravert thinker is facts, and the methodical arrangement of facts. The academic type of scholarship is his stronghold. He does not interpret facts, but collects them; much as he does not make money constructively, but saves it. Normally he sticks to facts; but he is often credulous when he wishes to believe, and may for motives of his own advancement claim inspiration or revelation. When he does so it is always a confession of weakness. He tends to cultivate the society of his superiors or his inferiors rather than of his equals, for with his equals an innate tendency to jealousy forbids the needed sense of trust. The clash of drama makes a peculiar appeal to his consciousness of power and domination. When he turns to writing the cognate genres of epic and biography are his

natural spheres of literary art. Music he best loves combined with drama; Wagnerian opera must have been created for his especial delectation. Mentally inelastic, physically courageous and practically capable, half the world regards him with admiration, and half with hatred. If he loses his mental balance, he will tend to fall a victim of paranoia, megalomania, miserliness, persecution mania or some expression of a sadistic tendency.

"The next type of man - I keep the word, though the fine fleur of the type is generally recognized as feminine - has the same concrete and extraverted point of view, but his pace is not deliberate but immediate. Consequently, though his relation to others does not involve great emotional intensity, it does involve considerable psychological dexterity. He does not, like the slow extravert, ignore the feelings of others; he is often skilful in understanding them, and sometimes in using them to his own advantage. He is the actor, the salesman, the courtier; she is - according to her degree - the social success, the 'grande amourieuse' or the harlot; they attain success not by imposing their personality by force, but by 'getting it across'. Their goal of social success and the means they pursue to attain it may lead them into insincerity and self-indulgence. Their aim is pleasure and material enjoyment, and they excel in devising and sharing this pleasure in Society. 'L'art de se faire' is their prerogative, and very gracefully they can exercise it. Their interest even in learning is not disinterested: with them it is apt to become a social art. Ultimately, their universe is egocentric. Yet, perhaps because their human ambition is as great as that of the slow extravert, but can find a less lasting satisfaction in material power, it is the quick extravert type that produces the great

mystics.....The only escape is to achieve direct communion with God who is greater than themselves, in visions, in trances and ecstacies, that exalt not only their God but also themselves to whom He is thus made manifest. Thus many quick extroverts, living on a less lofty plane than St. Theresa or St. John of the Cross, are none the less [illegible] if circumstances or their own free will deprive them of the usual satisfaction of life, to [illegible] their emotions into impersonal channels and [illegible] tread the 'mystic way' of impersonal love. [illegible] characteristic philosophy is one of illumination, a matter rather of yoga than of logical thought. Since their universe is egocentric they either tend, like Blake, to create a language of their own, or else, like many mystics, to use ordinary language esoterically. They are the visionary romantics who appreciate what is glamorous and sentimental; their natural trend in poetry is to the pure lyric. If they lose their mental balance they become hysteric.

"If these are the extroverts, the introverts are their opposite. For them the interpretation is as important as the fact, and their relations with others as important as their conceptions of themselves. Jung has defined their standpoint as one 'that under all circumstances sets the self and the subjective psychological process above the object and the objective process'.[16] Yet although their attitude is thus social and personal, their way of thinking is not concrete, but in the metaphysical sense of the word discrete. They do not amplify knowledge into a corpus but simplify it into a theory. The introvert with an immediate reaction is vividly conscious of visible things, but sees them less from the concrete point of view than as material for interpretation. To discover cause and effect in direct action is his intellectual pleasure, and to enjoy argumentative conversa-

16 Op. cit. p.12

with his equals his social ambition. Hogarth, defining his Abstract Perceiving Man, describes a typical quick introvert: 'The active mind is ever bent to be employ'd. Pursuing is the business of our lives; and even abstracted from any other view, gives pleasure. Every arising difficulty that for a while attends or interrupts the pursuit, gives a sort of spring to the mind, enhances the pleasure, and makes what would else be toil and labour become sport and recreation'.[17] William Morris was of this temperament and in his description of what he considered the workman's due, unconsciously sketches the life that a man of his sort hopes to lead. For him the Rights of Man were: 'Money enough to keep him from want or degradation for him and his; leisure enough from bread-earning work (even though it be pleasant to him) to give him time to read and think, and connect his own life with the life of the great world; work enough of the kind aforesaid, and praise of it, and encouragement enough to make him feel good friends with his fellows; and, lastly.....his own due share of art, the chief of which will be a dwelling that does not lack the beauty which nature would freely allow it, if our perversity did not turn nature out of doors.... No work which cannot be done with pleasure in the doing is worth doing.'[18] The quick introvert will forgive anything but boredom. He is the enthusiast who creates and reforms without counting the cost; 'all or nothing' is his motto. His imagination is vivid enough to see what must be done, and how to do it; but he is often too impatient, too intolerant, too apt to think that everyone must see with his particular vision, to achieve success. His 'unruly affections' are...

17 Hogarth: Analysis of Beauty (London 1753) p.24
Cf. op. cit. Dr. Evans p.37

18 Mackail: Life of William Morris p.63

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