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"STUDIES OF EXPRESSION IN CHILDREN'S FREE  
DRAWING AND THEIR RESPONSE TO  
AESTHETIC AND OTHER  
PICTORIAL TESTS"

PRESENTED FOR THE DEGREE OF M.Ed.

IN THE

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BY

P. K. TRIVEDI.

"STUDIES OF EXPRESSION IN CHILDREN'S FREE DRAWING AND THEIR RESPONSE TO AESTHETIC AND OTHER PICTORIAL TESTS" (M.Ed. Thesis by P.K.Trivedi, University of Durham, March, 1949.)

Abstract

The research aims at studying children's expression. It was, at the outset, restricted to the analytical study of free drawing; but subsequently its scope was enlarged through the following tests which the writer devised for the present study: (1) The Environment Preference Test. (2) The Projection Test. (3) The Visual Aesthetic Test.

1769 children aged 5-17 were asked to draw and paint pictures on the subjects which interested them most. This approach yielded the following results:

1. The child records the images and impressions which loom large in a total situation in which he is the chief actor.

2. The environment a child depicts in his drawing represents his own environment (actual or idealised) which serves for an introduction to his field of activity. This indicates the frontiers of his world which he has been exploring and which is expressive of the dynamic aspect of his life space at his age.

3. The correlation between intelligence and artistic ability was found to be negligible (.02).

The results of the pictorial tests supplemented these results and showed that children usually prefer pictures representing aspects of social activity, wholeness of the theme or familiar environment. Sex differences were noticeable among adolescents, girls excelling boys in visual aesthetic appreciation. Sex differences were not noticeable in children under the age of nine nor in adult art students. A small but positive correlation of .11 was found between visual aesthetic intelligence and general intelligence. Visual aesthetic intelligence and artistic ability showed a correlation of .10.

The educational and psychological implications of the results seem to be significant in that these tests reveal the centres of interest for the child in terms of environment and activity which may be useful in formulating principles of curriculum-making. They also reveal the need for guiding those children who lack social stimulus.

## ACKNOWLEDGEMENT

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## CHAPTER I

### Introduction

"Please paint me my white cat," said little Imelda. "Child," answered the Bolognese professor, "in the grand school, all cats are grey."

Perhaps the conventional trends of art as understood by the sophisticated adult in the past is aptly, though sarcastically epitomised in the above aphorism of Ruskin (l.p.362) who, it seems, was the first contributor to the science, if not to the psychology, of the art of children.

In section 2 of the preface to his "Elements of Drawing" published in 1857 (2.p.ix) he wrote: "I do not think it advisable to engage a child (under the age of twelve or fourteen) in any but the most voluntary practice of art." Though he insisted that the child "should be allowed to scrawl at its own free will" he suggested that "due praise" should be "given for every appearance of care, of truth, in its efforts." In his "Laws of Fésole" published in 1879, he lays down "a code of practice which may advisedly be rendered imperative on the youth of both sexes who show disposition for drawing." (l.p.341)

However, "it would be fair to say," comments Herbert Read (3.p.15) "that Ruskin's ultimate object was the production of artists; even when, he was teaching at the Working Mens' College

he was sustained by the hope that he might discover a Giotto among his pupils." E.T. Cook, on the other hand, points out (2.p.xix) that the method of work adopted both in "The Elements of Drawing" and in Ruskin's classes at the Working Men's College, has often been misunderstood. ...."He neither desired nor attempted to make artists or professional designers." "My efforts are directed," Ruskin said succinctly to a Royal Commission in 1857, "not to making a carpenter an artist, but to make him happier as a carpenter."

Surely Ruskin is the advocate of the excellent in truly imitative art based on rigid laws such as those of principality, repetition, continuity, curvature, radiation, contrast, interchange, consistency, harmony and so on as intrinsically enunciated only by (2.p.220-256) Titian, Veronese, Tintoret, Giorgione, John Bellini and Velasquez and not even by Van Eyck, Holbein, Perugino, Francia Angelico, Leonardo da Vinci, Correggio, Vandyck, Rembrandt, Reynolds, Gainsborough, Turner or the Pre-Raphaelites. The works of the artists of this latter group may be looked at as Ruskin suggests, "with admiration, admitting, however, question of right and wrong." He warns the novice against his being "led far off the road or into grievous faults, by some of the other great ones, as Michael Angelo, Raphael and Rubens; and of being besides, corrupted in taste by the base ones as Murillo, Salvator, Claude, Gasper Poussin, Teniers and such others."

Thus, Ruskin's definition (l.p.351) that, "the art of man is the expression of his rational and disciplined delight in the forms and laws of the creation of which he forms a part" is, according to him supposed to be applicable to the art of the adult as well as the child. It was, however, Alfred Lichtwark in 1887 who in his "Die Kunst in der Schule" points out (4.p.8) that "the child in his representation of things simplifies according to laws which are valid for all times and all peoples." Lichtwark goes even further and recognises "the relation between the first attempts of the child and those of primitive men."

Perhaps Ruskin was first to criticise the method of teaching art in schools. In his "Elements of Drawing" (2.p.26) he clearly says that "the kind of drawing which is taught, or supposed to be taught, in our schools, in a term or two, perhaps at the rate of an hour's practice a week, is not drawing at all." It, however, seems that excellence was Ruskin's criterion. He warns the reader in letter 1, 'On First Practice': "Do not . . . think that you can learn drawing, any more than a new language without some hard and disagreeable labour" though he asks not to "fear that you may be unable to get on for want of special talent". He admits, however, that "it will take one person a much longer time than another to attain the same results, and the results thus painfully attained are never quite so satisfactory as those got with greater ease when the faculties are naturally adapted to the study." The writer believes that psychologists, in



in general, have not improved upon Ruskin's conception in his statement (2.-.27) that "I have never yet, in the experiments I have made, met with a person who cannot learn to draw at all; and, in general, there is a satisfactory and available power in everyone to learn drawing if he wishes, just as nearly all persons have the power of learning French, Latin, or arithmetic, in a decent and useful degree." It is interesting to compare these ideas of Ruskin with the findings of Grace M. Fernald (1943) in America who with her (5.p.v) 'remedial techniques in basic school subjects' has proved that "since no abilities are required for the mastery of reading, writing and arithmetic which are not possessed by the ordinary, normal individual, it seems obvious that there is no such thing as a person of normal intelligence who cannot learn these basic skills. The follow-up records of our cases over a period of years show that the application of established psychological principles makes success in the fundamentals possible for any normal individual."

Ebenezer Cooke wrote the first two scientific articles on children's art. These were published in the Journal of Education in December 1885 and in January 1886. Cooke had already contacted James Sully and discussed the problem with him before he published his articles. In them he said with extraordinary insight that "it is an insult to suggest," while judging a drawing done from imagination, "that the things are not seen accurately and fully. Yet, sight is, perhaps, more faulty than imagination,

which depends on it ..... The highest imaginative art does not transcend general truth. Science and imagination are not opposites but complementary to each other ..... The choice is between accuracy and interest, technical skill and child-nature..... The child's attention is aroused and sustained by interest."

Corrado Ricci, an Italian, wrote and published "L'arte dei bambini" in 1887 at Bologna. Viola points out (4.p.8) that it was in this work that a term relating to Child Art was used for the first time.

In 1888, Bernard Perez, a Frenchman, published his interesting monograph "L'art et la poesie chez l'enfant" - in which he treated the subject of children's art activity.

It was, however, James Sully who made a thoroughly psychological approach to the problem of child art (in his "Studies in Childhood" published in 1895) and gave, as Herbert Read says, (3.p.116) a coherent theoretical explanation to the gathering volume of evidence."

Sully wrote a whole chapter on "the child as artist", (and also another on "the young draughtsman") and used the term 'child-art' in his "Studies of Childhood." He (7.p.299) warns against thinking that art-activity ought not to be reckoned among the common characteristics of children. "To judge so, however," says Sully, "would be to judge erroneously by applying grown-up standards."

Though Sully (7.p.396) dwells on "what from our grown-up stand-point we must call the defects of children's drawing" he considers that "it is only just to remark that there are other and better qualities well deserving of recognition. Crude, defective self-contradictory even as these early designs undoubtedly are, they are not wholly destitute of artistic qualities. The abstract treatment itself, in spite of its inadequacy, is after all in the direction of a true art, which in its essential nature is selective and suggestive rather than literally reproductive. We may discern, too, even in these rude schemes a nascent sense of values, of a selection of what is characteristic."

To the preliminary efforts of Ebenezer Cooke and James Sully towards determining stages of psycho-genesis contribution was made by Levinstein (1905), Kerschensteiner (1905), Stern (1910), Rouma (1913), Luquer (1913), Krotzsch (1917), Burt (1922), Wulff (1927) and Eng (1931).

Very few psychological researches concerning children's drawing have been conducted in Great Britain and though some of the pioneering work done by Burt is of very high value his own researches were carried out in those days when art education was almost neglected. One has only to compare the example of the work of a child of five given in the Ministry of Education pamphlet: "Art Education" published in 1946 with the example of the work of a child of the same age given by Burt in his "Mental and Scholastic Tests." ( Fig.55, p.413) published in 1921.

Though the writer is aware that Burt chose his example from the drawings done by children who were asked to "draw a man" he feels that there is some justification for comparing the two examples under discussion. Firstly, as Burt(8.p.346) says, "the sketches at different ages are distinguished by fairly definite peculiarities, and these peculiarities in turn reflect the outstanding features of drawing generally in its several and successive phases;" and secondly, "during the greater portion of school period every child delights to draw the human figure, and no child doubts its ability to do so." Thus the common peculiarities in children's drawings and their confidence in their own ability to draw human figures are sufficient ground for comparing any two pictures done by children of the same age even though they belong to different generations. It is also in the same series of median samples (8.p.422) chosen by Burt that we find a man in relation to his environment represented by a child of fourteen in his drawing.

Herbert Read (3.p.209) points out that it is interesting to note that in the thirteen years which separate the Hadow Report (1926) and the Spens Report (1939) a decisive difference in the treatment of this subject has come about.

Burt's drawing (fig.1) is selected as a median sample and so is the drawing (fig.2) in the Ministry of Education pamphlet. The prefatory note in the pamphlet (9.p.5) reads as follows: "The Ministry wish to place on record their gratitude to the

schools which provided the material for the illustrations, which have been selected to represent the work of average students well taught rather than outstanding work produced by the exceptionally gifted."

This difference in the pictorial work of children tells loudly of the rate of advancement in art education since Burt published the results of his researches. It was in the case of children aged not less than ten that Burt found that (8.fig.64) the figures "instead of floating in the air, are given a line or two of ground to stand on." By 1946, however, the child of five gives his figure not only the ground to stand on but represents it in its relation to a suitable environment. The writer has concluded after studying several thousands of pictures done by children that the environment a child depicts in his work presents his own environment which, as a matter of fact serves for an introduction to his field of activity. This field of activity indicates the frontiers of the child's world which he has been exploring and which is expressive of the dynamic aspect of his life space at his age. It is this aspect of the present research which has inspired the writer to conduct it and he hopes that this effort is not out of place either in the psychology of art or in educational psychology. "Even if all the laws of psychology were known," says Lewin (10.p.11) one could make a prediction about the behaviour of a man only if in addition to the laws the special

nature of the particular situation were known." The writer takes the view that free drawing is an important clue to understand<sup>ing</sup> the special nature of a particular situation relating to a child. "Art, being one of the fundamental things of human experience," says R.R. Tomlinson in "Children as Artists" (11.p.4)" can no more be defined than can life itself - or time, or love, or any other basic principle or passion." Tomlinson develops this argument and asserts that "one must look at children's drawings to understand them. The written word cannot replace or reproduce their spirit."

Burt, has in his "Mental and Scholastic Tests" (8.p.345) quoted one of Oscar Wilde's characters as saying "painting is a mode of autobiography invented for the use of the illiterate." "Drawing," says Burt, "it might with equal truth be added, is a mode of self-revelation peculiarly adapted to those who cannot express their mental powers through the usual media of writing and speech."

It would not be surprising if the results of previous researches which were made when art education was neglected in schools differed to some extent from results obtained now when art has been given a more important place in education. If there is a place for linguistic and arithmetical tests, drawing tests too, have a place of their own; for they have a special advantage, as Burt says, over most of the other tests in that they do not depend on acquired power to manipulate abstract

symbols, such as words and numbers.

Though tests of drawing, according to Burt, do not show such high correlations with intelligence or educational ability he does suggest that they open avenues to strange places in the childish mind, provinces that otherwise would remain untouched and unexplored. This suggestion of Burt's is of very great value, especially for those who are interested in researches concerning child art.

Dr. Hilda Oldham while summing up her thesis in her "Child Expression in Colour and Form" maintains (12.Chapt.14) that children's drawings disclose their unfulfilled wishes and reflect their environment. Art, for the child, is self-expressive; the only difference is that the child is now beginning to adopt adult standards, and recognise certain canons of art.

"Expression," says Croce (13.p.26) "indeed is the first affirmation of human activity." The human beings are in eternal need of expressing themselves. The media, however, are different. They differ as the personality of the individual differs. "Expressive activity" according to Croce "just because it is activity, is not caprice, but spiritual necessity." Psychologists have termed this spiritual necessity a psychological need. "Only in one Field," says Freud (14) has the omnipotence of thought been retained in our

own civilisation, namely in art." "In art alone," he says, "it still happens that man, consumed by his wishes, produces something similar to the gratification of his wishes." Burt (8.p.347) reiterates the leading points of one of his early researches concerning the drawings of London children as follows: They illustrate most aptly how experiments at successive ages unfold the line of mental progress; they demonstrate most vividly how instruction in drawing, in spite of recent reforms, is still based upon logical principles deduced a priori, instead of upon generic principles gathered from observation at first hand.

From the items enumerated in his description Burt made the following generalisations which give a masterly analysis revealing the psychogenesis of child art. Herbert Read (3.p.117) points out that these stages may be taken as the most schematic summary of this genetic theory of the evolution of children's drawings

(1) The first stage may well be named the stage of scribble. As expression through speech begins with half-automatic cries and babblings, so graphic expression begins with half-automatic scratching and scrawling of pencil upon paper. The scribbling stage may begin as early as the age of 2-; it often swells to an eager interest about the age of 3-; and may persist, even for some months after the child has entered the infants' school, until about the end of the child's fifth year.



Burt sub-divides this stage into four periods: (a) a period of purposeless pencillings, enjoyed chiefly for the muscular movement. (b) a period of more purposive pencilling in which the results themselves become a centre of attention, and may be given a description or a name as chance likeness or fanciful caprice dictates. (c) the period of imitative pencillings. The ruling interest is still muscular rather than visual. (d) Towards the mental age of four the scribbling becomes, as it were, localised.

(2) The stage of line, though hardly yet of form. The favourite subject has now become, even more than before, the human figure. (The child enters this stage at the age of four)

(3) About the age of five the child enters on a period of descriptive symbolism.

(4) The period of effort at greater realism. (A realism descriptive rather than depictive, logical rather than visual.) The child sets down what he knows, not what he sees. (Drawing is still a form of silent language, not a form of art.) He is trying by his pictures, to communicate, or perhaps merely to express, and sometimes only, it would seem, to catalogue, all that he remembers, or all that interests him, in the subject to be drawn. .....The items, however, are suggested more by the association of ideas than by the analysis of percepts.

(5) By the age of nine or ten the increasing demand for

realism brings with it a great improvement in technique. The stage of logical or descriptive realism yields to one of Visual Realism.

(6) A phase of Repression follows. It overtakes most children during the pre-pubertal period, somewhere between the eleventh and fourteenth years, setting in most commonly about the age of thirteen. With many there is a danger of arrest at an even earlier stage. (the repression is to be ascribed to emotional rather than to intellectual changes.) But the factors that thus so strangely stifle the earlier and almost universal enthusiasm are always manifold, and sometimes obscure: increased power of observation, increased capacity for aesthetic appreciation, augment, no doubt an increasing self-consciousness and an increasing self-criticism, due partly to other causes. From expression through drawing, and through movement generally, interest is transferred to expression through language.

(7) The last stage may be denominated one of artistic revival. By many, however, perhaps by most, this final stage is never reached.

Tomlinson (15.p.14) has suggested that the stages of development for children in their reactions to art may be viewed as follows: First - The stage of manipulation which occupies the first two or three years. Second - The stage of child symbolism which normally lasts up to the sixth

or eight year. Third - The stage of pseudo-realism a transitional stage which comes between the ages of eight and eleven years. Fourth - The stage of realisation and awakening. Burt's summary has remained a generally accepted account though it has been criticised in some aspects by Wulff and others.

Herbert Read limits his criticism to three fundamental points: (1) the concepts of the 'schema', (2) the genetic theory in general - the neglected correlation of expression and temperament and (3) the supposed inevitability of a stage of 'repression'.

Tomlinson points out (11.p.24) that "Miss Richardson has demonstrated by her teaching that all have creative ability in more or less degree; she has also proved by results that creative power does not wane or disappear at the age of puberty, when children are understood and taught sympathetically at this critical stage in their growth."

Cizek after fifty years of experience with thousands of children distinguished (4.p.25) the stages of child art as follows:

- (1) Scribbling and smearing stage.
- (2) Rhythm of spirit and hand
- (3) Abstract symbolic stage (Egypt)
- (4) Introduction of types
- (5) Introduction of characteristics (enrichment by perception and experience) Here starts the byway to conventionalism, naturalism, illusionism
- (6) Differentiation of colour, form and space.
- (7) Pure unity of "gestalten" (forming and shaping)

Cizek does not give age limits, because "the stages are not severely separated from each other but are overlapping. The transition from one stage to another is a gradual and continuous process. There is nothing abrupt in growing. In addition to that, Children are individualities, and in any of the different periods into which childhood is divided one child will remain longer than another."

It is most interesting to see what through all the stages of the psycho-genesis of art the child expresses.

Read (3.p.159)commenting on Dr. Ballard's analysis of the subject matter of children's drawings says that "it would be interesting after the passage of more than thirty years, (now nearly forty) to test these results against an investigation on a similar scale." In 1911, Doctor Ballard collected and examined 20,000 drawings of children and found (16) that the order of preference in subjects was as follows:

Boys: Ships, miscellaneous objects, plant life, houses, human beings, vehicles, animals, weapons, landscapes.

Girls: Plant life, houses, miscellaneous objects, human beings, animals, ships, vehicles, weapons, landscapes.

Surely, as Read points out, 'vehicles have advanced considerably up the list of boys' preferences, for all ages, and that ships no longer occupy anywhere near the first place.

Ballard concluded that "the positive influence of the environment is manifest in several instances. More animals

than human beings are drawn by country children, more human beings than animals by town children. Town children frequently represent vehicles; country children rarely."

It can, however, be safely remarked that the contents of expression are bound to be found surprisingly different after the elapse of nearly forty years. Tomlinson, in his "Children as Artists" (11.p.3) published in 1944 writes: "A generation ago the title of this book would have been considered facetious not only by the general public but by the majority of the members of the teaching profession. For it was generally believed that although children could of course draw and even paint, their best attempts produced only bad drawings and bad paintings."

Tomlinson points out that he makes no claim that "children's drawings have the same art content as the work of adult artists," but he does contend that "they have a similar appeal to the emotions."

Murphy (17.p.683) in America complains that "although the journals have been full of reports of Rorschach findings, with studies of fantasy by means of the Thematic Apperception and other tests running a close second, there is an odd discrepancy between the large amount of work being done with graphic expression and its representation in these journals. He admits that "the absence of systematic published reports forces an

author to be extremely cautious in describing and evaluating on the other hand, this very absence entitles the reader to demand some account of what such devices are attempting to do." Murphy, therefore, limits himself to "an elementary account of what is being done with free drawing and brush painting."

With respect to free drawing, Goodenough's work is significant. She devised the Draw-a-Man Test and published the results in the Journal of Genetic Psychology in 1926 (33. 185-211). "The original intent was to score such productions in terms of mental age, and the test proved to be serviceable in this respect." "Students of projection, however," says, Murphy, "soon realised that the child's conception of what a man is - his understanding of freedom and power, for example as exhibited in posture, gesture, and facial expression can make itself known as soon as the sheer problem of making a recognisable man has been solved." Murphy however points out that with the Rorschach the interest in content comes last, while in the case of free drawing content comes first. In addition to the factors of content, those of style are also taken into consideration, as for example, the factors mentioned in connection with the Allport-Vernon experiments, such as smoothness or jerkiness, symmetry or a studied avoidance of it, heavy point pressure, and congruence of movements expressive of attitude. Thus, the joint operation of two primary variables take place here: (1) the kinetic qualities related to sheer

neuro-muscular disposition and (2) the unwitting portrayal of freedom or constriction in relation to the environment.

The projective approach with respect to free drawing, however, does not adequately help in getting a personality sketch even when the operating factors of content and style are enriched by psychoanalytic studies of symbolism. Even the Rorschach has been criticised as not really being a test of the whole personality.

The writer, however, is of opinion that in these experiments with respect to free drawings so far as the work done in America is concerned, more importance is attached to the extrinsic value of content than to the intrinsic value and therefore the results achieved fall far short of the hypotheses outlined in the original purport. Murphy's criticism is significant when he says that, "if it could actually be demonstrated that some one of these methods used in isolation produces a rather complete personality picture, it would still be necessary to find common factors which connect this brief and limited sample of the total individual life with the vast reaches that lie beyond it."

As will be seen elsewhere in this work the writer has mainly taken into consideration the intrinsic value of content in the drawings he has collected and examined. This has helped in getting, howsoever inadequately, individual sketches of personality patterns at child level in addition to determining

dynamic factors of a concrete situation for a particular child and certain common factors applicable to children of various ages

That extrinsic value of free drawing has been given considerable importance is clearly seen in Wæhner's work. She asked (18) fifty-five college girls to paint a subject of their own choice, and then a series of assigned subjects, including a self-portrait without mirror. Being influenced both by the psycho-analytic theory and the Rorschach practice Wæhner "proceeded to emphasise content, form, and style, and to develop systematic methods for observing some thirty different attributes of production." Among the objective factors in the painting that were selected for checking and scoring the following were included:

Distance from margin; neglect of margin, emphasis on centre and centripetal distribution; preference for lines, preference for black, form variety greater than colour variety, etc.,

With the use of this check list Wæhner found it possible to gauge the level of intelligence from such factors as sharp or clear form and evidences of abstract thinking and of clear observation. She determined emotional balance in items of variety of colours chosen, the use of vivi& colours, and shading and the combination of curved and straight lines. Rigidity, uniform rhythm, rigid contours, and the tendency to make organic forms geometrical were the factors determining compulsion. Low colour variety and no. colour were among the factors



determining passivity, while short little strokes, few curved forms and many sharp edges decided aggression. Similarly, introversion, superior originality and several other trends were determined. Wæhner's method involves all three levels of approach - the global, the differentiated and the integrated. It is considered sufficiently valid to warrant high hopes for its development.

One, not infrequently hears a complaint that (19.p.195) "there are a great number of clinic records which provide detailed data on all sides of the child's development, but very little has been done to co-ordinate this data and to compare it with similar material obtained from control groups of normal children. Inevitably clinic records only refer to a minutely small or selected percentage of the population."

One, feels inclined to ask however, 'Is there enough material of a similar nature obtained from the groups of 'normal' children? The writer thinks, that the answer, is unfortunately, not quite in the affirmative.

"Psychologists," says Maria Petrie in her "Art and Regeneration" (20.p.61) "have in nine cases out of ten observed difficult or backward or somehow pathological cases. ....They see the psychologically average child as rarely as a doctor meets his patient in a completely healthy condition"

The writer agrees with Maria Petrie's assertion that "we must take the education of the theoretically normal child as our point of departure." He hopes, however, that such a point of departure will bring a pattern of reconstruction to the service of science.

## CHAPTER II

### The Purpose and Modes of Expression

Darwin explains (21.p.166) the origin of expressive actions in man and lower animals in terms of three principles:

(1) movements which are serviceable if often repeated become habitual; (2) a habit of voluntarily performing opposite movements under opposite impulses has become firmly established in us; (3) the direct action of the excited nervous system of the body.

Darwin (21.p.170) explains expression mainly at physiological level

"Some strange commotion is in his brain,  
He bites his lip and starts;  
Stops on a sudden, looks upon the ground,  
Then lays his finger on his temple; straight  
Springs out into fast gait; then stops again,  
Strikes his breast hard, and anon he casts  
His eye against the morn: in most strange postures  
We have seen him act himself."

Henry VIII, Act iii sc.2. quoted  
by Darwin, - p.6.

It is however, possible to find in his explanation a truly psychological insight when he says that "the movements of expression in the face and body are of much importance for our welfare. They serve as the first means of communication between the mother and her infant; she smiles approval, or frowns disapproval, and thus encourages her child on the right path. The movements of expression give vividness and energy to our spoken words; they may, and often do, reveal the thoughts of others more truly than do words, which may be falsified.

Expression in itself, or the language of the emotions, is certainly of importance for the welfare of mankind. Froebel ( 22.P 145) who was by nature a psychologist maintained that "the material world is a symbol of the spiritual world". The whole meaning of Froebel's educational method rests upon this law. He held that ( 23.P 50) "play is the highest expression of human development in the child, for it alone is the free expression of what is in the child's soul". Froebel considered play as "the purest and most spiritual product of the child" ( 22 P.45) "To the calm, keen vision of one who truly knows human nature" says Froebel "the spontaneous play of the child discloses the future inner life of the man".

According to Froebel ( 22.P 44) "mental growth involves creativeness and receptiveness, and the combination of them both in life". He points out ( 22.P 66) "the value of plastic materials in which the child can express his ideas".

As Herbert Read points out ( 3.P 163) the child's modes of expression signify " a dynamic mental process". He discusses "certain factors which make the activity of expression technically possible - the expenditure of muscular energy and the imitations of the graphic or plastic activities of grown-up people". But "these factors", says Read, "do not explain why the child should desire, not merely to make a muscular movement with a pencil in hand, and to give this

movement intentional directions, but further to give an individual and personal meaning to the sign he makes".

Expression, is then, a psychological need for the child. The need implies a desire to communicate an intention "to affect other people". Expression is, therefore, a social activity. Read points out (3. Pl64) that "the most fundamental discovery of modern psychology is the fact that the individual can only be explained in terms of his social adaptation - a process which begins with his weaning, and is not completed until he is an integrated member of a social unit, or series of social units (family, trade union, church, parish, nation.)"

Herbert Read discusses the conative aspect of expression as explained by Suttie in his "Origins of Love and Hate" and maintains that "expression is not an outpouring for its own sake, or the necessary correlate of perception: it is essentially an overture demanding a response from others."

Susan Isaacs (24.p.98) classified the spontaneous activity of children into three main types: (a) in perfecting of bodily skills of all sorts and joy in movement and the control of movement for its' own sake; (b) make believe play; (c) the direct concern with physical things and with animals and plants for their own sake and direct inquiry into their "why's" and "wherefore's."

According to Susan Isaacs (24.p.101) "the first value which the physical world has for the child is as a canvas upon which to project his personal wishes and anxieties."

The term expression includes a very wide range of activities - physical and mental. The non-visual modes of expression cover the play activity, verbal inventions and music. The visual modes imply visual and plastic arts - drawing, painting and modelling.

The earliest explanation of the play theory has been given by Kant and Schiller on the philosophical side and by Froebel and Spencer on the psychological side. To this should be added the work of Karl Groos, Piaget, Klein and Susan Isaacs. Margaret Lowyfeld and Margaret van Wylick explain it on the basis of genetic psychology.

Perez, Preyer and Sully were among the early writers who dealt with verbal inventions as an aspect of expression. This aspect has been studied by Giese (1928), Ruth Griffiths (1935) and several American writers such as Hughes Mearns (1925), Harold Rugg and Ann Shumaker (1926), Hartman and Shumaker (1932) and Madleine Dixon (1939).

With a view to dealing with this aspect the child's 'interior monologue' in spoken or written form is studied. This, however, needs the presence of an adult "whose

activities," as Read points out "may distract the child or even lead to a deliberate 'playing up to' the adult comparable to sophistication in drawing.)" In addition to this disadvantage the child's phantasy may be "inhibited by the difficulty of the technique of expression." Read is of the opinion, however, in this connection it is important "to record any verbal fantasies which the child spontaneously associates with his drawings." Read advocates a typological interpretation of the child's verbal inventions and maintains that from this point of view, "the phantasy plus the drawing" obviously becomes a unity. He considers it possible "to establish a correlation between the classification of the drawings and a classification of the accompanying verbal fantasies according to Binet's types of apprehension, as expanded by Müller.

Bullough correlates his own classification of types which he made on aesthetic grounds with Binet's types as follows:-

Objective	=	descripteur; érudit.
Intra-subjective	=	observateur plus émotionnel
Associative	=	observateur plus émotionnel plus érudit.
Character	=	émotionnel plus observateur

In his "Aesthetisches und ausser-aesthetisches Urteilen des Kindes bei Betrachtung von Bildwerken," published in 1912, as quoted by Read, Müller has expanded Binet's four types into six, namely, (i) descriptive, (ii) observing, (iii) emotionally-descriptive, (iv) emotionally-observing

(v) eruditely-descriptive, and (vi) eruditely-observing.

Read illustrates his view by suggesting (3.p.160) that "an enumerative drawing would be accompanied by a descriptive story, an impressionist drawing by an emotionally descriptive story, and so on."

Music as an aspect of expression has not been investigated either on philosophical or psychological basis as much as the aspects of play and the verbal inventions of the child, though its importance has been generally recognised.

Lamparter (1932) is perhaps the only investigator who studied "expression in music as an index to the psychology of the child." Other investigators of note are Heinz Werner and H. Jacoby (1925)



CHAPTER III

Expression in Art.

Tolstoy, in his "What is Art?" written in 1898 (25.pp.119-120) examines three different definitions of art. That "art is an activity arising even in the animal kingdom" and that it is accompanied by a pleasurable excitement of the nervous system" is a definition derived from the conclusions of Schiller, Darwin, Spencer and Grant Allen. This he calls 'the physiological - evolutionary definition' and considers it as inexact in view of the fact that "instead of speaking about the artistic activity itself, which is the real matter in hand, it treats of the derivation of art." That "art is the external manifestation, by means of lines, colours, movements, sounds, or words, or emotions felt by man" is the definition arrived at by Véron. Tolstoy calls this "the experimental definition;" but in his view it is also inexact because "a man may express his emotions by means of lines, colours, sounds, or words and yet may not act on others by such expression - and then the manifestation of his emotions is not art." That "art is the production of some permanent object or passing action which is fitted not only to supply an active enjoyment to the producer, but to convey a pleasurable impression to a number of spectators or listeners, quite apart from any personal advantage to be derived from it," is the definition given by Sully. Since a number of "other activities which are not art" can be included, "in the

production of objects or actions affording pleasure to the producer and a pleasant emotion to the spectators or hearers apart from personal advantage" this definition, too, is inexact.

"The accuracy of all these definitions," says Tolstoy "arises from the fact that in them all (as also in the metaphysical definitions) the object considered is the pleasure art may give and not the purpose it may serve in the life of man and of humanity." Thus, he considers art as one of the conditions of human life and defines it as "one of the means of intercourse between man and man."

Herbert Read considers art (3.p.14) as "one of the most elusive concepts in the history of human thought" and points out that this is explained by the fact that "it has always been treated as a metaphysical concept, whereas it is fundamentally an organic and measurable phenomenon. Like breathing it has rhythmic elements; like speech, expressive elements; but 'like' does not in this case express an analogy: art is deeply involved in the actual process of perception, thought and bodily action. It is not so much a governing principle to be applied to life, as a governing, mechanism which can only be ignored at our peril. Read's final contention is that "without this mechanism, civilisation loses its balance, and topples over into social and spiritual chaos."

Whether, as, "the supreme manifestation of the human spirit," and, therefore, (26.p.xii) "a convincing representation of the totality of experience" or simply as (27.p.268) a form of play" art remains an expression of the dynamics of human existence.

Wordsworth remarkably records the child's expressive activity (28.p.417-18) when he says

"Behold the child among his new-born  
blisses, . . .  
See at his feet, some little plan  
or chart,  
Some fragment from his dream of  
human life,  
Shaped by himself with newly--  
learned art. . . .

Then will he fit his tongue  
To dialogues of business, love  
or strife; . . .  
The little Actor cons another part; . . .  
As if his whole vocation  
Were endless imitation."

For Wordsworth (28.p.415) poetry as an aspect of art is "the expression of an emotion recollected in tranquility."

"There was a time when meadow, grove and  
stream,  
The earth, and every common sight,  
To me did seem,  
Apparelled in celestial light,  
The glory and the freshness of a dream."

According to Burt (27.p.271) "the artist in his studio, the poet at his desk, are not unlike the child in the nursery. Each in creating his work of art is ventilating a superfluous

emotion that finds no adequate satisfaction in the actual world."

Burt (27.p.273) points out two important principles of the origin and purpose of art: 1. "All art has its origin in some powerful emotion that finds no natural outlet in the biological or business needs of everyday life." 2. "In many respects art forms a kind of wish-fulfilment." He also points out (27.p.276) the psycho-analyst's main conclusion that "the best poems, the best stories, and the best pictures, are largely products of the mind's unconscious working."

It seems, however, that in the art of the pre-historic or the primitive man, utility was the guiding factor. This stage of art is often associated with 'magic'. Primitive art has been classified into three types.(26.p.31) Two of these types are geometric and one is organic; "The geometric types are differentiated, one as a disinterested ornamental art arising out of and during the course of technical process; the other as a purposive art determined by symbolic ends." Paintings from the caves of Altamira in Spain and Niaux in South France are examples of the organic type while earthenware vases and beakers and bronze vessels are examples of the geometric type.

Though the Capsian art and the Bushman art differ in some respects from the Franco-Cantabrian type, especially in

technique - they adopt the silhouette instead of the outline  
- all these arts have a striking similarity in their  
(26.p.37) "organic rhythm", their "emphasis on vitality and  
movement," and their "fondness for hunting scenes." This  
phase of art, at a higher level of civilisation takes a  
stylised form as in Scythian art.

Primitive art is not always associated with magic; but  
when it is associated with magic it expresses a concrete  
purpose. It deals with materialistic concreteness and  
explains primitive man's matter-of-fact attitude towards his  
environment. Thus we have the earliest pictures of mankind  
expressing concrete situations dealt with in life at various  
stages of civilisation. This point is important from the  
writer's point of view; because it will be shown later in  
the present study how this aspect is closely related to the  
child's expression in his drawings.

The art of primitive man often transgresses, however, the  
limits of the matter-of-fact world when the constant intercourse  
with the concrete usually in a settled life makes him  
formulate the concept of the transcendental which he  
imagines to be the sole causal factor of cosmic phenomena.  
Naturally, then, he abandons the realistic aspect of his  
expression of the real in order to portray the transcendental.  
His expression takes the form of symbols which he abstracts  
from reality. As Read puts it, primitive man (26.p.46)

"geometricises his representation of the object, and in this geometric figure finds a symbol of the spiritual reality." The Sanskrit word for 'letter' is 'akshara' which means "that which is indestructible." Thus the sacred letter 'Om' which is written as ॐ and which is also a compound of three letters 'a', 'u', 'm', is a symbol for God, or the three principal gods or the almighty symbolising the three aspects of the divine power responsible for the creation, preservation and destruction of the universe. The word 'Sanskrit' itself denotes 'civilisation', 'culture' and the use of symbols as letters representing the symbols of the celestial or the language of the divine, therefore, explains the origin of the civilisation of ancient India - civilisation which brought together the philosophical attitude of the Aryans and the artistic attitude of the aborigines. The laying out of geometric designs round the sacrificial altars and the abstract designs of altars themselves and finally the sculpture show the stages of the visual and plastic art of ancient India. The significance of the 'Om' was later translated into sculpture representing the sacred trio - the 'Trimurti' (Plates 1,2.) This fundamental concept of God as evolved in ancient India remained an irresistible source of inspiration to the artist even when Buddhism was at its greatest height. The Indian art - or rather the Hindu, Jain and Buddhist art - is characteristic of a creative concept marked by philosophical vision in addition to aesthetic

sensibility and artistic capability. This stage of art, however, is usually associated with religion, though it should be remembered that for India, religion in its truest sense is synonymous with philosophy. Hegel (quoted by Read in his 'Art and Society', p.75) rightly says in his 'Aesthetik' that "what is demanded for artistic interest as also for artistic creation is, speaking in general terms, a vital energy, in which the universal is not present as law and maxim, but is operative in union with the soul and emotions! "

Development of art in different parts of the world depends however, on various conditions chiefly in physical environment including the climatic factor which is responsible for the formation of the body and the soul of a people who respond to the creative urge in a way which is entirely their own. Thus Buddhism in India and China, Mohammadanism in Arabia, Persia and India, and Christianity in Eastern, Southern and Northern Europe have determined different characteristic forms of art peculiar to the people of each single area. Their expression of the same religious theme in art reveals their vision and attitude. Expression in art, therefore, differs not only in manner but also, to a remarkable extent, in content according to the native environment of a race, in spite of a seeming uniformity in terms of religion, politics, commerce or social ideology.

Art in Europe became associated with secular aspects after the Renaissance, though at the same time it must be admitted that it was then that some of the earlier work also marked by this aspect was revealed once again. Freedom gained by the individual from moral prejudices and strict disciplines as well as restrictions imposed by religion appealed to the creative impulse of the artist who could see his way to produce a work of art which revealed his personality: a work of art in which it was possible for him "to depict his personal vision or phantasy". Since then, Art has become associated first with idealism marked by moralisation and later with rationalisation.



CHAPTER IV

The Approach in relation to Free Drawing

- (i) A hypothesis
- (ii) The problem and method of enquiry
- (iii) Expression at various age levels
- (iv) Some case studies
- (v) Influence of environment
- (vi) Influence of intelligence
- (vii) Influence of imagination
- (viii) Distribution of interests at various age levels
- (ix) Consistency in verbal and pictorial expression
- (x) Measurement of artistic ability
- (xi) Realism in the art of children
- (xii) Summary

(i) A hypothesis.

The impact of civilisation claiming conditions of behaviour such as politeness and other forms of social discipline to be related to all expressive activity controls (and often inhibits) expression. The human mind, therefore, invents symbols such as drawings or word-pictures in terms of poems or stories hiding the real identity and achieves expression via such symbolism.

Children translate their excitement (which contributes to creative process) into pictures, into play, into phantasy-thinking, into oral and written composition, into all expressive behaviour. The child records his images which loom large in a total situation in which he is the chief actor. In the awareness of this total situation the child creates. Free drawing, being a spontaneous activity

Younger children's interests are perhaps solely recreational. Their field of activity is home. The nature of activity is play and exploration. Home is to be found almost invariably in the pictures done at the age of five. The girls usually have developed even by this age a subjective attitude. Both boys and girls (and, of course, girls much more frequently) present themselves in their pictures. Girls represent themselves as more important than other characters in their pictures.

The girl who drew "the School Party" (Plate 3) pointed to the figure on the extreme left and said, "That's me" The writer admired the beautiful dresses the girls were wearing. "I think mine is a lovely one," she said confidently. On the other hand boys are rather objective. They usually pay more attention to details other than themselves.

Children identify not only themselves but their friends and other people with the figures in their pictures. Pointing to a figure in his picture a small boy said, "This is me". Then he proceeded to name the other three figures. "This is Peter Walker; this is Timy Walton and this is Jerald Walker." He identified them all as confidently as an adult would identify his friends in a photograph.

As early as at this age, it is often possible to distinguish the choice of colours for boys and girls. Boys

tend to use more brown and dark blue and other dark colours. Girls seem to be very fond of bright red and yellow and light, but bright green. Later their choice falls for the insipid versions of the same colours when they get spoilt under the influence of the adult.

There is a marked difference in the symbols they adopt for human figures. Fig. 3, 4, and 5 are the three symbolic versions of girls aged 5, 6 and 7, whereas Fig. 6 and 7 are the symbolic versions of boys aged 6 and 7.

Plate 4 is a picture done by a girl of 6 years. Pointing to the figure she said, "That's my doll in the chair, and I am upstairs. Mum is working." Now, though neither she nor her mother is drawn in the picture, both of them are included in the picture according to her. This is where the child's logic differs from the adult's. The boy's logic again differs slightly from the girl's; for he is more objective. Plate 5 is a six-year-old boy's version of "The Football Field". The same football is shown all along the way it passes along on the field, and the goals on both the sides show the score. A boy of five heavily painted the whole sheet of paper with dark green, blue and purple with some yellow and called it "The Christmas Tree in the dark wood"

Boys by the age of six often tackle subjects like "The Fire Engine". This is characteristic of the

development of their "wonder" interests. Plate 6 shows a picture of "The Engine Shed" done by a boy of seven. The  
x over emphasis on the smoke and the multiplicity of the funnels of the engine contributing immense smoke to each of the seven chimneys of the shed indicate the intensity of his expression and his conception of the wonderful.

A girl aged six painted a picture of "Wedding". Fairyland pictures appeal more to girls. This is the 'wonder' stage, a preliminary to the development of scientific and literary interests. Boys retire sooner to the concrete aspect of things they see in their actual environment, while the girls linger on in their world of phantasy. Boys tend to paint "Three Bears" rather than a scene from a fairy story. In their fairyland pictures, their interest lies in the possibility of playing an adventurous part or doing some manly job. Boys bring more of the environment, in addition to home into their pictures. A boy of 5 called his picture "Dark in the Street". They draw 'buses showing lots of people in them. Girls draw pictures of "My House" rather than street scenes.

By the age of seven, boys show a marked tendency to portray scenes marked by their interest in movement, action and adventure. A boy painted an engine and called it, "The train is going a long way." In the same picture, he drew several birds, aeroplanes, a cloud and the sun all

going in the same direction. Here, we find a mixed stage of 'wonder' and 'travel' interests. Later, this tendency may take a definite turn to mechanical or constructional interest or direct or indirect interest in exploration and travel. At one time or another all children probably show 'ceremonial' interests which are recorded by them in pictures in which "the flags are out because the king is coming," or in pictures showing Christmas and wedding scenes.

The young girl often draws a picture which she explains by saying, "Mum and Dad and I are going for a walk," or, "I am taking Mag, our dog for a walk." The young boy is, however, not satisfied only with a walk. A boy of six painted a picture showing Mammy and Daddy on the bridge while he was playing with other boys in the park. A girl of six did a picture which she proudly called "Going for a walk in my best frock." Another girl of six explained her picture thus, "Me and Mum going out for a walk in the wood. The dog is named Judy. He never noticed the pussy cat."

Some girls and all girls at one time or another are keen on patterns. Their little symbols of stars or flowers are repeated all over like their little words. Some boys too, are often keen on patterns which are, however, bolder and their motifs are a little different from girls. This tendency may reveal, however, the personality patterns of such boys.

Boys are far more keen on vehicles than girls. Their pictures of home environment differ from girls in some respect. A boy aged six in his "At Home" picture included an aeroplane flying in the sky and himself standing in the garden. Another boy aged five painted a picture about "Boys playing, throwing sticks and stones at one another." A girl aged five painted "Jennifer the doll, outside her doll's house"; while another girl of the same age painted "Eileen and I playing on the grass." A boy aged six painted, "Getting apples with daddy off the tree"; while a girl of the same age drew, "Underneath the apple tree" It is not uncommon to notice in the picture of a boy as young as five years old his interest in adventurous activities. A boy of five drew a picture representing himself "In the middle of the wood" in which he was manipulating his bow and arrow. By the age of six, considerable development of interest in adventure is noticeable in boys' work. "Cowboys and Indians" are done with great enthusiasm and a real fight is taking place between them.

Biological interest of both boys and girls are noticeable. Girls usually go in more for flowers; while boys are more keen on birds and animals.

More restlessness and activity are seen in boy's pictures. More and more of mechanical interests become noticeable. A boy of five drew a windmill. A boy of six drew a car and himself beside it. He called it, "My toy car"

By the age of seven the child's field of activity and experience enlarges considerably and this is noticeable in pictures of "Harvest," "Countryside," "At the hills," "The cricket field," "The football field," "The Engine Shed," "The car journey", "Across the sea catching fish." "Buckingham Palace."

Girls at seven still keep their interest in home environment first, and this is noticeable in pictures of "Our House", "My Party", "My Garden", "At Home", "At Home - playing chase", "My cat and dog", "Playing ball at the gate". These titles indicate their subjective attitude.

Some girls at this age, go beyond the boundary of the home environment and represent in their pictures, places and activities of a social environment. Thus they love to draw pictures of park scenes in which they appear as swinging or playing or pushing their doll's prams. Their interests begin to be more extensive. Pictures about distant lands and peoples begin to appear. The environment which girls represent is very usually urban. Their activities are recreational, domestic and social.

Boys' pictures, also, can be interpreted in terms of activity and environment. Their activities are clearly 'boyish' as distinguished from 'girlish' and explained by titles like "playing with a donkey", "the cowboys", "H.M.S. Vanguard leaving the docks." "Newcastle v. Sunderland

"A bike bumping into a 'bus."

(b) Between the ages of 8 and 10 years.

About the age of eight the environment represented in children's pictures becomes more complex. 'Home' pictures are fewer and mainly done by girls; but they show elaborate gardens with facilities for play. More details of buildings, flowers, trees and dresses indicate the development of their power of observation. The frontiers of their fields of observation and activity extend to farms and resorts like the seaside or frequently places, a few miles away from their home. A girl drew a picture of 'home' with a garden. She wrote and struck off 'home' three times and finally decided upon the title of "House in the Wood." Another girl drew a picture of "Christmas Day" which represented her own house and her family including the dog out in the snow amplified her pictorial expression with the words "the sun is out and is melting the snow."

Social interests begin to appear in the pictures done by girls. A girl drew a picture about "Visiting neighbours." Another drew a picture of "My aunty's wedding" in which she was one of the bridesmaids and her aunty was wearing an elaborate dress as distinguished from the very simple one of the bridegroom.

Domestic interests appear in pictures like "My mother's washing day." A picture about "a little girl and her



mother going to their aunty's" (Plate 7) done by a girl of eight is an example of the expression of the child's psychological need for exploration and social activity. As a result of exploration and social activity, experience becomes richer and gets associated with seasonal events such as "Christmas Eve" "A Spring walk", "Gathering bluebells in the wood with my dog." "A Pantomime: Sleeping Beauty".

Boys' pictures are marked by adventure. The environment they represent is farther away from home and their creative need finds expression in their love of the curious and the colourful - in exciting action, exploring the unknown and encountering the imaginary hostile elements which haunt their world of phantasy. Thus while domesticity and sociability are the marked characteristics of girls' drawing, exploration and action are the marked characteristics of boys' drawing. Their seaside pictures also depict the same characteristics.

Boys draw pictures of trains with over emphasis on engines which they invariably want to drive at "full speed". They draw scenes of seaside where they like to fish while watching the ships that go past them or drive a motor boat at "forty miles per hour" or sail in a ship, usually as her Captain, for some distant land. They like to draw the "Viking ships" and the "Roman Galleons," undoubtedly expressing their love of adventure.

Girls in their seaside pictures on the other hand, love to represent an urban environment with ice cream stalls and "Punch and Judy". They like to build castles in sand, play at ball and have perhaps a pleasure trip in a boat.

There seems to be a marked decline in the artistic expression of children/<sup>of</sup>nine and over. The richness of expression, originality, freshness, naiveté, imagination and observation is to a considerable extent lost.

The girl, though still highly subjective, often obscures her identity deliberately when she gives her picture a title like "A little girl and her mother getting their tea in the garden." She now starts taking interest in shopping. The environment of her experience and activity is expanding more and more. Titles like "My birthday Party" are getting fewer.

Boys show their interest in sports. They often display mechanical interests in their drawings.

Plates 8 and 9 are two typical examples of the seaside pictures done by boys and girls of nine. It would be interesting to compare these with plates 10 and 11 dealing with the same theme by a girl of seven and a boy of eight.

Boys' keenness on trains and steamers may reveal their "wonder", mechanical or travel or occupational interests.

In order to determine these interests, a talk on these pictures, with boys, their written composition and their response to a projection test may prove of great help. This point will be discussed in a later chapter.

Very few pictures of the home environment are done at the age of ten and usually it is only girls who show interest in this direction. They often draw a house in the wood which has hardly any woodland environment. However, their pictures reveal, directly or indirectly, their love of "countryside" environment which has, often, as a matter of fact, an urban aspect. Their pictures also reveal their liking for a little more desolate environment when titles like "a solitary cottage" with a track sign pointing "to the moors" are given. Their pictures reveal to an appreciable extent their social interests, for example, pictures depicting scenes from pantomimes, drama and sometimes dances or pictures of young ladies wearing colourful costumes or pictures of the seaside.

Sometimes a centre of interest may lie beyond the field of activity with which the child is directly associated. Thus, interests may develop without having intimate experience of what the child is interested in. A boy from a cottage home painted a farm scene. He had never been on a farm; but he would love to go and live in a farmhouse; because he liked animals.

Some pictures done at the age of ten reveal the development of the child's "wonder" interests. A boy painted an under water scene in beautiful colours. He had been to the Isle of Man for a holiday. He was allowed by an officer on board his ship to see under water "through some kind of pipe". Since then interest had remained with him. He would not, however, like to work as a diver (he would like to join the Air Force); but he would like to go down under "to see what is there."

Boys of ten seem to be keen on themes of adventure. A new interest in exploratory movement at this age is revealed in their pictures of "Camping".

(c) Between the ages of 11 and 13 years.

The subjects dealt with in the pictures done by children of eleven are hardly original. Girls restrict their themes almost exclusively to scenes from countryside and urban areas, and to scenes from drama and pantomimes. Boys on the other hand show their interest in sports and camping and to some extent in nature-study, especially in the study of birds. A grammar school boy painted "swifts migrating" Another boy from the same school drew a picture on "playing football" in which he represented himself scoring a goal.

In some backward boys, the symbolic stage persists even till the age of eleven. This is explained by the low

intelligence. A lower stream boy from a secondary modern school in his seaside picture drew a ship with flags on the stern and the prow flying in opposite directions. He represented passengers in symbolic terms.

Grammar school boys show academic interests. They seem to be more subject-minded than the secondary modern school boys. Geographical interests are shown, however, perhaps to a greater extent, by the secondary modern school boys than the Grammar school boys. Titles like, "The Rockies" and pictures depicting scenes from distant countries show, in addition to geographical interests their interest in travel and adventure. Pictures dealing with "Undersea battle" and "A submarine" reveal their "wonder" interests. Pictures of aeroplanes, battleships and "Old fashioned galleons" indicate their interest in adventure rather than travel.

In countryside pictures done by girls their emphasis on houses is very noticeable. They like to give names to their houses: "Hill House", "White House" and so on. They give good details of houses. They mark "Letters" on the door. They hang curtains in the windows. Their interests are markedly domestic. A girl drew and painted "A castle in the wood." Her castle had nice big windows with curtains. It had a big door, similar to one of a garage rather than a gate. Its walls were painted green. A castle drawn by a boy, on the other hand, looks more like

a castle than a house.

Secondary modern school girls aged eleven and twelve like to draw and paint shop scenes clearly displaying notices such as "prices reduced from £21 to £12", "Sale", "Children's gym dress," "Handbags" and so on along with "Open" and "Welcome" on the door.

A girl drew a very ordinary picture but gave it a title as "The best things in life Mother Nature provides". She drew a little pond with ducks swimming. A notice reading, "Fishing strictly prohibited" was erected by the pool. This is an example of the fact that children aged twelve and over often try to amplify their pictorial expression with verbal expression.

The domestic aspect of life appears in picnic pictures which are often entitled "country" scenes. The spirit of holidaying is more prominent than that of hiking. The sites chosen by girls in these pictures are not far from the urban areas. Association with home is often revealed either when the home is placed in the distance of the interior or the exterior part of the home is portrayed carefully.

Pictures dealing with girls or women wearing eighteenth century costumes suggest the influence of literature, especially novels or films depicting the life of those days.

The subjects identify themselves with the heroines of some novels like "Pride and Prejudice" or "Jane Eyre". This tendency compensates for what they lack in their present life.

The intellectual and emotional aspects of expression become obvious when pictures are given titles like, "When we rabbits and kittens were very young," "Is Daddy coming yet?" Usually, it is the grammar school girls who deal with such themes.

Glimpses of childhood are still revealed in the pictures done by some girls at the age of twelve. This seems to be the age for seriously starting hobbies. One girl actually gave her picture the title, "Hobbies" In the same picture she represented herself painting, knitting, reading, cycling, hiking and camping. This is the stage where we find a balance between the exploratory and the domestic activities of the child.

In pictures of Cinderella and Snowwhite, girls identify themselves with the heroines. This perhaps reveals their psychological need for an external help - some sympathy with which their qualities are appreciated. They are conscious of their own merits and feel that they are not adequately appreciated by parents at home or teachers at school.

Written expression is sometimes used as a part of the picture. This shows not only the extent and details of observations or interest in literature but also reveals the children's deliberate effort to make up for the inadequacy of their artistic ability. This approach is intellectual, and intellectual children tend to be more self-conscious.

A girl of twelve painted a picture and called it "My Will" and used it as an illustration of a poem which she copied on the same sheet:

"I would live if I had my will,  
In an old stone grange on a Yorkshire Hill,  
Ivy-encircled, lichen streaked,  
Low and mullioned, gable peaked,  
With a velvet lawn and a hedge of yew"

Titles given by grammar school girls to their pictures suggest that their level of ideation is generally higher than the secondary modern school girls. They have a marked preference for countryside pictures over urban ones, while the secondary modern school girls have a preference for drawing pictures, revealing their domestic interests and their liking for the urban environment.

Constructional interests among boys are clearly noticeable in their pictures at about the age of twelve. The special care with which they treat certain details in



ships, engines or aeroplanes show the intensity of their interest and afford an estimate of their constructional, artistic and intellectual ability. Hiking and camping interests are revealed especially in boys' drawings while picnics are more popular among girls. Some pictures done by both boys and girls deal with desolate areas.

There seems to be a predominant tendency at thirteen to ramble in and explore desolate - uninhabited - areas calling for the spirit of adventure. A title like, "The lonely cottage by the lake" does give some idea of the intellectual and emotional aspect of the subject. Consideration of the title and the artistic ability displayed in the picture in terms of constructional, biological and topographical details and choice and use of colours, originality of the theme and emotional expression through form may help in estimating the intelligence and interests of the child.

Pictures done by girls of thirteen reveal a marked development of interest in social and domestic activities. "Flower vases" begin to appear as the sole theme in the pictures of some girls. "Fancy dress", "Ballet" and "Skating" indicate the development of their social interests while those dealing with themes like "In a nursery", "The dog kennels" etc., indicate the development of their domestic interest. A girl who could not decide upon any suitable

subject drew a very ordinary pattern but gave it an elaborate title: "A painting of a decorative figure." This is the stage where the intellectual and the ideational level of the self-conscious children who are now less imaginative compensates for their inadequacy. It is from now on that in the expression of the adolescent ideas predominate markedly. Their longing for social approval becomes manifest in their pictures of skating and dancing in which they almost invariably represent themselves.

(d) Between the ages of 14 and 17

Self-consciousness appear to be so marked at the age of fourteen and after that children then draw or paint with great restraint. Only those who are sure about their ability may be found to be exceptions. They hardly show any originality in their work. Usually, they copy some picture they remember. Most of them, at this age are not expressive in terms of visual art. A projection test (and not merely free expression of interest through art) may be of great help. They often draw stereotyped pictures of the countryside. Many of them are often not quite frank, and for that reason a subtle projective method is, perhaps a more helpful approach.

Written expression is not infrequently used to amplify the artistic expression. A girl of fourteen did a drawing of "music". In it were drawn a piano, a radio, a gramophone

and several records and, in addition to these several musical publications such as "Studies for piano by ...." "Old-fashioned Dance Tunes", "Twilight by ...." "Popular Ballads," "Sonata: Mozart: Vol.2" and so on. Imagination seems to be getting limited. Flower vases often appear as the themes of pictures which indicate their domestic interests rather than biological or artistic.

Pictures are often given elaborate titles such as "A scene in the English Lake District in Spring", "Mary and Joseph and Jesus being visited by the Shepherds". Sometimes a title like "The Skater practising for a great event" is given to a picture and this indicates the level of aspiration and a longing for social approval. Development of social interests is revealed in pictures dealing with "Ballet" scenes. "A village by the sea" showing a less urban environment gives an indication of a field of interest in terms of an idealised environment rather than an urban one which counterbalances what is lacking in the child's actual environment. The beginning of occupational interests is seen in pictures dealing with themes such as "Landgirl".

Boys at fourteen and after, usually (unless they have been educated in schools where due consideration is given to the creative side of artistic expression) restrict their themes mainly to sports, to scenes from literature and history, to

nature-study and to occupational activities.

Girls do not seem to be interested in mechanics as a whole. A girl of fifteen, however, was found to be an exception. Though the title she gave to her picture was "My Brothers", the details such as the motor bike her brothers were repairing and the tools gave some idea of her practical interests. Another girl drew a picture revealing certain interests peculiar to boys.

The choice of subjects is getting more and more limited at the age of fifteen and after. Very few original themes are treated. Passive recreational activities like reading now appear as one of the themes of pictures which also reveal social, travel, athletic and occupational interests of both boys and girls.

Girls' pictures of houses suggest a return to "home" which is a common theme for young children who after the age of about seven or eight do not generally choose "home" as their subject. The social and domestic aspect predominates in their work. A picture on "Behind the scenes of a dress salon" may reveal the girl's longing for social approval and her artistic interests. Titles are often given in a flowery language as in "A vase of flowering shrub" or "Grace on the ice" when she represents herself skating.

'Flower vases' and nature drawings continue in the pictures done by girls of sixteen and seventeen. Verbal expression in terms of titles often elaborate the themes of pictures done by boys as well as girls. A boy of sixteen gave his "Football" picture a title of "A close shave: Incident in a soccer match". A girl of sixteen chose the following title: "Embroidery - Design for Nursery Firescreen (stitches not shown)". Thus, it seems that the artistic activity of older children takes a purposive turn. Girls begin to show their interest in "mannequin parades" and usually they represent themselves as models in their pictures. Not infrequently the church becomes the theme and a title like "A refuge" or "Solitude" is given. Obviously they thus depict the world of their phantasy into which they escape from the actual environment which fails to satisfy their psychological needs adequately. Thus the arts of older children (and sometimes of younger children as well) often serves for a culturised form of phantasy. "There is a vast amount of phantasy in ordinary people," says Kimball Young (29 p.174) "In the world of the arts directed phantasies are of high importance.... When daydreams are projected into the stream of social intercourse, they may take on creative importance in religion, art and science."

The girl at this age sometimes chooses a theme like "The musicians at a concert" in which she identifies herself

as one of the musicians, usually playing on a piano. The character identified with herself is dressed according to her own tastes. The choice swings, however, between the social and the solitary and alternatively she chooses a theme like "Over the hills and far away" or compromises between the social and the solitary when she decides upon a subject like "Holidaying with a farming family whilst they work and play."

Domestic and social trends continue to mark the pictures done by girls of seventeen. Titles like "Tranquility" and "Solitude" are not uncommon and their pictures dealing with such themes reveal their secondary world - the world of phantasy - into which they like to retire and live an ideal life.

(iv) Some case studies

In Chapter 2 reference was made to the primitive man's matter-of-fact attitude towards his environment and it was, pointed out that concrete situations dealt within life at various stages of civilisation have been expressed in the earliest pictures of mankind. As Joseph Clawson in his "Psychology in Action" (30 p.49) says, "Wherever no situation exists, there is no behaviour; and wherever behaviour occurs, there must exist a situation. The situation is the only force which moves man off dead centre. It produces the

the motive, and the motive moves the man."

Case Study 1. (Boy, C.A. 6.6)

John is the son of a University professor. A few days after he went to see the local regatta he was down with measles. During this lot of leisure time he thought he would do pictures and eventually he produced quite a collection of pictures, two of which are discussed here.

(i) Regatta on the Wear (Plate 12)

He records the total situation of this social event in his picture. The significant merit of the picture is to be seen in the wholeness of the theme. He has translated the entire event into a single picture. The angle of vision of the child differs from that of the adult whose angle of vision is very much similar to what is seen through the lens of a camera. The adult, therefore, often records only part of what he sees and he endeavours to render his theme in a way analogous to a photographic version so far as, at least, the details and perspective are concerned. This is a common fault with most artists small or great. The child's seeing differs from the adult's seeing so long as it is unspoilt, and this picture is an illustration of the seeing of an unspoilt child. The adult has often to render a subject in his picture much smaller or bigger against his will because he is enslaved by the laws of perspective. Only those artists who lean towards creativeness rather than technique are able to make a real contribution. The extent of originality and creativeness are, however, seen in the works of children on whom no such laws are imposed. This makes it possible to estimate the intensity of the child's interest in what he gives prominence to in his picture. The characteristic of "over-emphasis" often noticeable in the art of children is usually explained at the physiological levels while as a matter of fact it is a matter of great psychological significance. It is not seeing a thing but feeling about a thing that makes a greater difference in expression. Such over-emphasised details in a child's picture are often

a clue to the centres of the child's real interest and they reveal not only the extent of his observation but also the sources contributing to his emotional growth - the growth of his inner self as distinct from his intellectual growth. The swimming swans and the rowing boatmen apparently loom large in this picture; for they are the greatest contributions to the dynamic aspect of the total situation. The waving flags and numbers on boats are surely of significance to the child. The row of punts by the boat-house and the Elvet bridge in the background, admirably as they add a rhythmic touch to the design of the drawing, are but of secondary value as compared to the conspicuous cones on the counter of the ice-cream stall.

(ii) The portrait of "Mummy" (Plate 13)

This is another picture done by the same child. The graceful neck is not too long according to John's impression of his mother. As Roger Fry points out in his "Vision and Design" (31 p.40) "We may dispense once for all with the idea of likeness to nature of correctness or incorrectness as a test." In this picture he reveals himself as one seeing things not only as an artist but as a scientist also. He observes minutely and records the details of the eyes and the nose and the lips. He has paid attention to the interesting details of the frilled front of the frock. The picture would have been marred but for his artistic creativeness which has helped him to reproduce the genuinely "artless" features of the subject's face as he is used to seeing it.

Original versions of themes which interests the child are often seen in pictures done by less intelligent children in a secondary modern school. The reason is to be found in the fact that such children are usually less sophisticated and therefore less spoilt. They still



continue to live in their world of phantasy. They are less self-conscious, they draw what they know without hesitation and it is often possible therefore, to notice in their work some remarkable characteristics of genuine art of children.

Case Study 2. (Boy, C.A. 12.10 I.Q.88)

Plate 14 shows a picture done by a boy from a lower stream of a secondary modern school. It is a version of a simplified total situation dealt with by a backward child. His over-emphasis on the fishing rod which is longer than the radius of the pond is significant of his conception of the rod contributing to the intensification of his interest in his hobby.

The younger the child usually, the more complex is the picture of a situation which he gives.

Case Study 3. (Boy, C.A.8 I.Q.90)

According to his school record he is rather a problem child. He is keen, however, on doing things. He has marked practical interests.

In his drawing (Plate 15) he presents a complete picture of an environment in which he feels at home. He still uses symbols in his artistic expression. He does not seem to be good at figure drawing, but he leaves nothing vague. His lines are bold enough to give shape to what he draws. He has represented himself fishing in the picture.

Case Study 4. (Girl, C.A. 5.9)

10 ?

A pattern of adjustment is to be found in her introspections and her response to the projection test. Her mother has bought her a paint-box. She has promised to send her to an art school. Her regard for the mother

is therefore, understandable. She has in her picture (Plate 16) drawn and painted her mother, her dog 'Floss' and her home. The home, the tree and the mother are equal in height because they all seem to her equally high. For her age she is at an advanced symbolic stage. She uses two symbols for flowers.

At home she likes playing schools. She plays a teacher. Her dolls play children. "They behave nicely"; and surely her dog, too, behaves nicely. While responding to a picture (Plate 39) in the Projection Test she said that "the baby girl in the pram is happy." "The baby girl does not cry."

Sometimes it is possible to notice a tendency towards the development of occupational interests at an earlier age among children of the secondary modern school than the grammar school children.

Case Study 5. (Boy, C.A. 12.4 I.Q. 88)

Darkness pervades in all his verbal expression in his response to the Projection Test. He longs for light. He uses (Plate 17) bright red and yellow in contrast to black. His interests are artistic and occupational.

Social interests of children are often revealed in pictures dealing with themes like dance, dramatisation or some recreational activities such as swimming, skating etc., in groups.

Case Study 6. (Girl, C.A. 13.1 I.Q.91)

The picture (plate 18) is a free expression of a rather backward but unspoilt child. The movement of the arms of the people produces a spiral pattern which perfects the design of the picture.

Constructional interests are often revealed in the pictures done by boys.

Case Study 7 (Boy, C.A.12.11 I.Q.99)

The picture (Plate 19) is an example of the work of this boy who is keenly interested in construction. The details recorded in this picture testify to his power of observation, arrangement and representation. He is a practically-minded boy. He is good at wood-work.

Domestic interests are noticeable in the work of girls who often have a marked tendency to portray the interior of their homes. Sometimes these home scenes are just imaginary but they are consistent with their conception of ideal homes. Such pictures often reveal the level of their aspiration. Girls of literary taste localise their home in a countryside environment based on the pattern of an idealised environment as described in their favourite books and which has become a part of their world of phantasy.

Case Study 8. (Girl, C.A. 14.2 I.Q. 98)

Her picture (Plate 20) of the interior of her own home is done in an original style. She has rendered the theme sincerely and her expression of emotion through form and colours is remarkable.

Some children express more through draughtsmanship than through colour.

Case Study 9. (Boy, C.A. 10)

His picture of "Witches" (Plate 21) is an example in which draughtsmanship makes expression effective.

Some children, on the other hand, make their expression effective with colour even though their draughtsmanship is poor.

Case Study 10. (Boy, C.A. 10)

This boy in his picture, "My House" (Plate 22) has expressed himself more in colour than anything else. He has finished the roofs in brilliant purple. It shows his remarkable power to see a particular effect of brilliant sunshine. (Unfortunately, it has not been possible to reproduce this picture in colours)

This picture records, therefore, the child's original translation of colours as he saw for himself since it is not a reduplication of conventional drawing of houses the roofs of which are usually done in red only.

This boy is not a draughtsman. He is essentially a painter. He uses a great range of colours. His interest mainly lies in colours, and light the effects of which he indicates in his pictures very vividly.

The interest implied in children's expression is not, however, generally affected by either draughtsmanship or the sense of colour.

Case Study 11 (Boy, C.A. 14.1 IQ. 95)

This boy wanted to do his drawing in ink. Of course, he was told that there was no objection to his doing it in ink, but he was asked the

question: "Suppose you were allowed to choose a picture that interest you most and you were to choose it because you wanted to hang it on the wall of your bedroom in such a position that you could see it from your bed. Now, in that case, would you choose a picture done in ink or in colours?" "In colour" was his quick reply. "Oh! I see." Then why not do your picture in colour?" and off he went smiling to his seat and produced his picture in beautiful colours. (Unfortunately, it has not been possible to reproduce this picture)

When finished, he was asked to give some help to understand his picture. "What is it about?" "It is about the racing pigeons." "Where are they racing from?" "From France." "And where are they flying to?" "To home". "You mean, they fly from France to Chester-le-Street?" "But I see one pigeon going the other way." "No, it is circling round before getting into its home."

"Suppose you had done your drawing in ink, would you have chosen the same subject?" "No" "What would you have drawn in that case?" "Lumley Castle". (This castle is on the other side of the Wear at Chester-le-Street.) "And what else would you have drawn to go with it?" "The road going to it; fields ...." "Would you have drawn some birds as well?" "Yes". "What birds?" "Wild pigeons...."

Some children produce their drawings in a very detached manner. They treat each theme singly and distinctly.

Case Study 12 (Boy, C.A. 10)

This boy is fairly intelligent, but he is slow in thinking. He is a very matter-of-fact, sober child. He hardly smiles. He is very regular. His picture of Troy (Plate 23) is indicative of Read's "thinking, enumerative type" His sense of proportion is a result of his thinking

For some children, making a picture means doing it in terms of a plan. They often set an object upright, and this is a characteristic distinguished as "setting upright" by Eng (32 p.131). It is, however, very rare to find an older child doing a picture as a pure example of this characteristic. The child by then has developed certain schemas, as for example, a schema for a tree, a schema for a boy and so on.

Case Study 13. (Girl, C.A.12)

This girl has missed scholarship but is a very good type for a secondary modern school. She is charming and she has an unchanging personality.

She has a peculiar method of representation. (Plate 24) She conceives everything in terms of drawing a plan or a decorative pattern. She cannot make her subjects stand. The pond, and the island too, is set upright, but there is no "turning over". There is total absence of perspective. Everything is flat. The subjects do not stand at all, but appear just lying on the ground. The roads are of the same monotonous width. She represents trees, flowers, grass, figures, boats - all in terms of a schema she has developed for each. The boats in the pond are at a standstill. The children in the pond look lifeless.

The ability to draw in the case of a retarded child who is not found capable of learning to read and write along with children of "normal" intelligence may give an important clue as to the line of scholastic development for him.

Case Study 14 (Boy. C.A.13)

This boy is from a Special School. He is retarded in the normal skill of reading and writing. In his picture (Plate 25) he has painted the view from school window. He has, indeed, treated his subject remarkably well.

He had a very difficult home background and he had often to move from one home to another.

(v) Influence of environment

Environment seems to play an important part in the child's conception of the world around him and his mode of representing it. "The artist's conscious and unconscious mental outlook," says Pickford (33 P.198) "is based on his own motives and tendencies and reflects his social environment."

Case Study 15 (Boy C.A. 7+)

The two pictures (Plates 26 and 27) done by this boy from a remote school in Northumberland show the influence of a remote environment. The quality peculiar to these drawings is "bigness."

The topics are conceived by the child not in relation to the larger world but just in relation to his own small world in that remote area. He portrays the fullest dimensions of his subject. Because of the absence of variety the child comes into constant contact with the limited inhabitants and objects in a remote area like this. This makes him see them from so near a distance that "bigness" has become the quality of his drawings even though some allowances are made for the influence of teaching.

Case Study 16 (Girl C.A. 14.5 I.Q. 102)

The picture (Plate 28) depicts the view that the child has been seeing all her life from the window at her home. The tall bridge with trains running almost constantly between London and Edinburgh and the houses silhouetted against the bright evening sky have contributed to four important aspects - speed, stillness, light and darkness - which are characteristic of her paintings; and therefore, though it is a common tendency of girls to use rather insipid colours she uses, as a rule, dark and subdued colours.

(vi) Influence of intelligence

Difference in the manipulation of the same theme by two or more children of the same age is usually accounted for by the intellectual differences among children themselves.

Case Study 17 (Two girls both age 13.9 I.Q. 'J' 118  
'N' 94)

(Plates 29 by 'J' and 30 by 'N') are the two examples chosen to show the influence of intelligence in the work of the two girls and of the same age and from the same class. These pictures deal with the same theme "Spring" Plate 29 is the reproduction of J's picture. J's animals are not well drawn and her dandelions show no detail, whereas N's daffodils and tulips have a greater detail. Yet taking on the whole the ability to draw and paint does not seem to be so very strikingly different in their case. And yet there is a difference which is to be found firstly in their treatment of the theme. Do both the pictures represent "Spring"? N's tree is a tree as one seen not earlier than June or July. This disqualifies her picture to be worthy of being called "In Spring" according to the title she has given it.

In J's picture, on the other hand, the tree in the foreground as well as the tree in the distance are reminiscent of spring. The sun which makes



the spring loveable is shining. The animals (despite poor draughtsmanship) are out to enjoy the sunshine. A bird is drawn flying. Proportion may be taken as a point of further comparison. In N's picture, tulips grow as tall as the height of the door of the house itself, whereas the relative proportion of the two trees in J's picture is much better. Thirdly, the composition is much poorer in N's picture.

It is often possible, however, to find that a more intelligent child is poorer in draughtsmanship or in the control of the brush; yet if he dares to draw and paint the same theme, (provided it intereststhem both) as tackled by a less intelligent child his work will reveal to a discernible extent, the degree of his intelligence.

(vii) Influence of imagination

Ribot (34. P.184 ff) classifies imagination into seven types: plastic, diffluent, mystic, scientific, practical, commercial and utopian. So far as the art of children is concerned discussion will be limited to the plastic and the diffluent types of imagination which are a great factor contributing to this art (or rather art as a whole)

The plastic imagination is the imagination that materialises. Clearness and precision of form are its characteristics. Its principal manifestations are (i) the arts dealing with form; (ii) the poetic or literary form; (iii) myths and religious concepts. The plastic character of these is an effect of aesthetic development: statues, bas-reliefs, poetry and even painting; (iv) mechanical

invention.

The manifestations of the diffident imagination which is opposed to the plastic are reverie and related mental states, the romantic turn of mind, the fantastic mind, myths and religious concepts, fine arts and vague forms in literature (the "wonder" literature: fairy tales, the 'Thousand and One Nights', romances of chivalry, Ariosto's poem, all literature of "solemn nonsense" etc.,)

The art of children is marked by a realism (which will be discussed later in this chapter) influenced by the plastic and the diffident types of imagination.

The younger and the more unspoilt the child, the greater is the influence of the diffident imagination in his art. The diffident imagination hardly remains pure and predominant after the age of seven.

Case Study 18 (Boy C. A. 10.)

(Plate 31) "There appeared a chariot of fire and horses of fire".

Exciting colours have been used to portray this subject; and at least the upper half of the picture reveals the child's vision marked by the diffident imagination. The very thought of the chariot of fire and the horses of fire have fired the child's imagination which has influenced his expression of the meteoric motion in space of the chariot and horses

Case Study 19 (Boy, C.A.11)

(Plate 32) "Negroes"

This is not a free expression in the strictest sense since the subject was suggested (not by the writer) to the boy who painted it. Some description (a very brief one) was read. It suited his imagination and he worked on it.

However, this is a remarkable conception of primitive negroes in a tropical forest. They have been portrayed in a picturesque setting. It is a very apt illustration of the child's sense of colour.

(viii) Distribution of interests at various age levels

It was pointed out earlier in this chapter that children represent their environment and activity in their drawings. This representation helped to determine centres of interests for them at various age levels.

A main centre of interest in terms of activity and environment was interpreted in the case of each of the 1769 children whose drawings were analysed.

Table I shows a numerical distribution of interests for children at each age level. Ages marked with an asterisk apply to grammar school children. In order to facilitate comparison of the frequency of interests of the children of another age level or group, the figures in Table I are given as percentages in Table II.

Interests as revealed in children's drawings were classified in the following way:

Recreational, scientific, domestic, social, artistic, academic, religious, occupational and fairyland interests.

Table III shows the distribution of recreational interest which were classified according to environment and activity represented in children's pictures. Thus, recreational interests were first of all sub-divided into two distinct categories: interests in relation to exploratory activity and interests in relation to non-exploratory activity.

Four different environments in terms of (i) urban areas, (ii) countryside, (iii) environment in terms of means, such as vehicles, for exploration, and (iv) sites, for camping and desolate areas, were related to the exploratory activity. To the non-exploratory activity were related the following three types of environment. (i) environment suitable for sports and games, (ii) environment for visual and other types of entertainment, (iii) environment for adventure.

Table III reveals that exploratory activity is more marked in the case of boys than girls at the ages of five, six and seven. By the age of seven and after girls also show their interest in exploratory activity which is, however, restricted to a very considerable extent, to urban and countryside environment. Even, the sites for camping represented in their pictures have more of the urban or countryside aspect than the aspect of desolate areas.

The countryside pictures drawn by boys differ from those done by girls in presenting the environment. Girls often

bring in flowers and something of the familiar - too familiar aspect, usually to be found only in an urban area. Boys bring in something of the desolate aspect where exploration for the sake of adventure is possible. Girls, on the other hand, give a domestic touch to what they deal with. Plates 35 and 36 show certain characteristics peculiar to the artistic expression of boys and girls.

Girls' drawings completely lack that aspect of environment which represents adventurous activity. They also lack that aspect of environment which shows trains, steamers and aeroplanes.

It also seems that secondary modern school boys have a greater tendency to go in for exploratory activity than grammar school boys who, it appears, favour organised activity of a more social nature. Though this difference is not so marked among girls as among boys, there are more grammar school girls favouring non-exploratory activity than secondary modern school girls.

Table II reveals that more boys than girls show scientific interest in their artistic expression. Scientific interests were sub-divided into (i) biological, (ii) mechanical, (iii) constructional and (iv) "wonder" interests. While the boys' interests were mainly mechanical and constructional and also biological, the girls' interests

were restricted only to the biological side.

Domestic interests were sub-divided into (i) environment and activity in relation to the interior aspect of home, (ii) environment and activity in relation to the exterior aspect of home and (iii) activity like shopping etc., and environment suitable for carrying out such activity. It is obvious that girls have far more marked domestic interests than boys. Domestic interests shown by children at the ages of five, six and seven have been, as a matter of fact, so interpreted because of their activity in the home environment. After the age of seven very few boys represent home environment in their pictures. More secondary modern school girls have domestic interests than grammar school girls.

More secondary school children represent, in their drawings, environment in relation to occupational activity than grammar school children. This fact probably indicates "the bearing of intelligence on the vocational interests" as Freeston has concluded in her paper 'Vocational Interests of Elementary School Children' (35. P.235) Freeston found that "while the bright child would be normally expected to do better in this as in every other problem which confronts him, there are undoubtedly factors which handicap him here, and give the retarded child a chance to excel."

The mechanical interests of boys may mean occupational interests in relation to certain jobs they are interested in or they may be academic interests in the sense that they like that kind of practical work in school or such interests may be recreational in the sense of relating to certain hobbies which interest them deeply.

It appeared that "fairyland" interest are revealed in the artistic expression of girls earlier than boys. These interests for girls last over a longer period than for boys who do not generally draw fairies after the age of eight. Girls, however, draw fairies in their pictures (representing, as for example, scenes from a pantomime like "Cinderella" even during adolescence.

Social interests were sub-divided into three categories in terms of activity, namely (i) dance, (ii) dramatisation, and (iii) other social activities. These interests are more markedly revealed in the artistic expression of girls than of boys. It is interesting to note, however, that more grammar school girls than secondary modern school girls show social interests.

TABLE I

No. of Boys	BOYS										AGE	GIRLS										No. of Girls
	Recreational (Exploratory) activity)	Recreational (Non-exploratory) activity)	Scientific	Domestic	Social	Artistic	Academic	Religious	Occupational	Fairy Land		Recreational (Exploratory) activity)	Recreational (Non-exploratory) activity)	Scientific	Domestic	Social	Artistic	Academic	Religious	Occupational	Fairy Land	
56	15	3	2	35	1	1	1	1	1	1	1	1	36	1	3	2	1	1	1	5	51	
64	18	7	3	29	1	1	1	1	1	1	1	24	1	2	5	1	1	1	1	1	34	
45	22	19	6	7	1	1	1	1	1	1	1	22	1	2	10	1	1	1	1	1	33	
64	22	20	4	3	1	1	1	1	1	1	1	30	1	5	10	1	1	1	1	1	54	
49	27	20	4	2	1	1	1	1	1	1	1	22	1	8	10	1	1	1	1	1	62	
76	24	30	7	1	1	1	1	1	1	1	1	24	1	4	10	1	1	1	1	1	64	
41	26	30	11	1	1	1	1	1	1	1	1	34	1	6	7	1	1	1	1	1	41	
55	31	36	10	1	1	1	1	1	1	1	1	11	1	9	9	1	1	1	1	1	55	
56	33	21	15	3	1	1	1	1	1	1	1	22	1	3	6	1	1	1	1	1	56	
49	38	22	9	1	1	1	1	1	1	1	1	53	1	5	3	1	1	1	1	1	49	
47	36	21	6	1	1	1	1	1	1	1	1	14	1	3	5	1	1	1	1	1	47	
64	41	26	9	1	1	1	1	1	1	1	1	27	1	3	9	1	1	1	1	1	64	
45	51	32	4	1	1	1	1	1	1	1	1	17	1	6	3	1	1	1	1	1	45	
38	46	12	1	1	1	1	1	1	1	1	1	23	1	3	3	1	1	1	1	1	38	
31	51	26	1	1	1	1	1	1	1	1	1	15	1	3	3	1	1	1	1	1	31	
26	47	21	1	1	1	1	1	1	1	1	1	27	1	3	3	1	1	1	1	1	26	
44	57	26	1	1	1	1	1	1	1	1	1	15	1	3	3	1	1	1	1	1	44	
20	58	31	1	1	1	1	1	1	1	1	1	5	1	3	3	1	1	1	1	1	20	
14	59	30	1	1	1	1	1	1	1	1	1	6	1	3	3	1	1	1	1	1	14	
9	53	27	1	1	1	1	1	1	1	1	1	8	1	3	3	1	1	1	1	1	9	
6	55	25	1	1	1	1	1	1	1	1	1	9	1	3	3	1	1	1	1	1	6	
4	61	32	1	1	1	1	1	1	1	1	1	11	1	3	3	1	1	1	1	1	4	
4	63	33	1	1	1	1	1	1	1	1	1	11	1	3	3	1	1	1	1	1	4	
4	67	37	1	1	1	1	1	1	1	1	1	11	1	3	3	1	1	1	1	1	4	





TABLE III

Numerical distribution of recreational interests for every 100 children

Asterisked figures apply to grammar school children

		BOYS				GIRLS			
Exploratory Activity	AGE	Exploratory Activity		Non-exploratory Activity		Exploratory Activity		Non-exploratory Activity	
		Urban areas	Countryside	Urban areas	Countryside	Urban areas	Countryside	Urban areas	Countryside
Urban areas	16	16	17	10	10	10	10	10	10
Countryside	17	11	13	9	9	14	14	14	14
Urban areas	15	10	10	8	8	14	14	14	14
Countryside	15	11	11	9	9	22	22	22	22
Urban areas	14	14	15	17	17	21	21	21	21
Countryside	14	15	15	22	22	21	21	21	21
Urban areas	13	15	16	22	22	21	21	21	21
Countryside	13	16	16	22	22	21	21	21	21
Urban areas	12	18	18	22	22	22	22	22	22
Countryside	12	18	18	22	22	22	22	22	22
Urban areas	11	18	18	22	22	22	22	22	22
Countryside	11	18	18	22	22	22	22	22	22
Urban areas	10	18	18	22	22	22	22	22	22
Countryside	10	18	18	22	22	22	22	22	22
Urban areas	9	18	18	22	22	22	22	22	22
Countryside	9	18	18	22	22	22	22	22	22
Urban areas	8	18	18	22	22	22	22	22	22
Countryside	8	18	18	22	22	22	22	22	22
Urban areas	7	18	18	22	22	22	22	22	22
Countryside	7	18	18	22	22	22	22	22	22
Urban areas	6	18	18	22	22	22	22	22	22
Countryside	6	18	18	22	22	22	22	22	22
Urban areas	5	18	18	22	22	22	22	22	22
Countryside	5	18	18	22	22	22	22	22	22
Urban areas	4	18	18	22	22	22	22	22	22
Countryside	4	18	18	22	22	22	22	22	22
Urban areas	3	18	18	22	22	22	22	22	22
Countryside	3	18	18	22	22	22	22	22	22
Urban areas	2	18	18	22	22	22	22	22	22
Countryside	2	18	18	22	22	22	22	22	22
Urban areas	1	18	18	22	22	22	22	22	22
Countryside	1	18	18	22	22	22	22	22	22

(ix) Consistency in verbal and pictorial expression

It appears that a child's word-picture is usually consistent with his pictorial expression. This consistency seems to be in terms of his interests as revealed in both these kinds of expression representing the environment and activity in relation to the child himself. Alschuler and Hattwick (36. p.152) who have recently made a valuable study of the painting and personality of young children under the age of five in America are of opinion that "the field of verbalisation offers rich opportunities for study. The child's spontaneous naming or description of his creative product plays an important part in facilitating adult interpretation, and it frequently augments the release or therapeutic value of the painting experience for the child." The present writer came to the same conclusion during his study of the artistic expression of children aged five to eight, and also, to some extent in the case of children aged nine to eleven. He is of opinion, however, that after the age of eleven the verbal expression of the child should be supplemented by the child's response to a projection test suitably devised for children.

However, a child's verbal expression in spoken or written form at any age level is very closely comparable to his artistic expression. It is possible to notice the same approach in terms of manipulating ideas and forms, and

structure and design in both kinds of expression which also reveal the child's interests in terms of environment and activity.

Two examples of children's word-pictures are given in the following case studies for comparison with their pictorial work as reproduced in plates 33 and 34.

Case Study 20 (Girl, C.A. 10)

"My Toys"

In the cupboard upstairs I keep my toys. I have many. The ones I like best are my doll and my doll's house. I have many more toys but I play with my house and doll the most. Sometimes I ask my friends to come and play with me and we play with our dolls. The dress she wears in summer is white satin with two net roses. Her coat is red with a red hat. The dress she wears in winter is a pink woollen one. Her coat is orange with a orange hat. She is called Audrey... My doll's house is a bungalow. It has two rooms a bedroom and a kitchen. It also has a back kitchen and a by passage. The bedroom is pink with blue furniture in. The bed kitchen is blue with pink furniture."

The above composition was written by this girl a few days before she drew and painted her picture (Plate 33) The comparison of her composition and drawing indicates a detached style, excessive use of details and a subjective attitude. The pattern of expression is the same in her composition and in her drawing. The environment and activity suggest that her interests are domestic and social.

Case Study 21 (Boy, C.A.10)

"Gathering Brambles"

"A few days ago, I went blackberry picking over Hylton Hills which are quite near to East Bolden. My destination was an old quarry and I took two jars which would hold three pounds. I took to a cart-track, by the time I reached the end of this I had practically filled one jar walking along a footpath at the edge of a field, I found a large clump of bushes on which I soon filled my first jar... for the abundance of brambles was great."

This boy is also subjective; but his approach is different. His style is descriptive and more coherent than the girl's. His main interest is recreational in terms of exploratory activity which is of an egoistic, domestic and social nature. He has written a play or two and his work at school is very satisfactory.

(x) Measurement of artistic ability

The preface by Herbert Read in the pamphlet introducing the 1948 National Exhibition of Children's Art was written under the caption "Art cannot be 'Tested'" "It may be claimed," says Read in this preface, "that it is fully representative of the best (and the worst) of what at the moment is being produced in the schools of Great Britain" Thus, when he mentions the words 'best' and 'worst' in relation to the art of children, it would perhaps not sound too cynical to say that he suggests, of course unintentionally a five-point scale for evaluating the art of children. The

criteria for this five-point scale could be something like, very good indeed (equivalent to Read's 'Best'), 'good' 'not so good', but not so bad either; 'bad' and 'very bad indeed' (equivalent to Read's 'Worst'). However, in the opinion of the present writer art cannot be tested any more than art can be taught.

50 paintings done by children representing a cross-section of a secondary modern school were submitted to a batch of 11 judges drawn from a Fine Art Department of a British University. One of the judges was an experienced lecturer and the rest were senior students. The judges were asked to rate the paintings for certain qualities on a five-point scale. The qualities were:- (i) composition; (ii) sense of colour; (iii) draughtsmanship (iv) form (rhythm or symmetry); (v) quality of painting (ability to paint, control of the brush); (vi) expression (general impression); (vii) theme (original or imitative); (viii) sense of proportion; (ix) treatment of details (testifying powers of observation); (x) emotional expression through form.

The correlation between intelligence and artistic ability was found to be .02 that is, negligible. Out of the population of 50 secondary modern school children whose paintings were submitted for the evaluation of merits, 13 obtained over 50% of the total score. Out of these 13

children, 8 had an I.Q. of over 98. (Their actual I.Q.'s were 98, 99, 99, 102, 106, 109, 113 and 113) That means that considering the intellectual range of a secondary modern school population each of these 8 children had a fairly good intelligence. Meier (37.p.18) points out that in one of the Carnegie studies it was actually disclosed that "the average intelligence (I.Q.) of very successful artists averaged 119" Meier also admits that "very superior intelligence is undoubtedly a very helpful adjunct to outstanding success in art, and in all cases probably conditions the rate of progress and the eventful success of the individual." Thus, it can probably be said that though every fairly intelligent person is not necessarily an artist, every artist is necessarily a fairly intelligent person. It would, however, be interesting to consider the results obtained in the case of an experimental school population educated, through art and not through the usual media.

(xi) Realism in the art of children

The realism of the art of children is comparable to the realism of the art of Picasso in that "there is no willed imposition of a preconceived scheme of form upon the subject." All promise of originality peculiar to the individuality of the artist is, therefore, to be found in the works of children so long as there is no willed imposition of a

preconceived scheme of form upon the object - preconceived either by the child or the art teacher.

Perhaps the realism of the art of children is greater than the realism of the art of Picasso in that the child does not make any deliberate efforts to eliminate "all accidentals until the pure substance is revealed." McColl (38.p.43) defines the philosophical term "accidentals" as "the sensible qualities of an object" and "all, its visible qualities." "Pure substance is arrived at when these have been stripped away; it is something which cannot be touched or heard or smelt or seen." Children, indeed do not draw according to what they touch or hear or smell or see. They draw according to what they know - what they know at the moment they draw their pictures. Thus their pictures reflect their little lives - their concept of the world, the frontiers of which are the frontiers of their own field of activity. So far as the purview of the present research is concerned the writer limits his interpretation of the realism of the child's art to the genuineness of the child's communication of his role as an actor in the field of his activity which he plays without preconceiving any scheme guiding the pattern of his drawing or painting or any work of art.



(xii)

Summary

1769 children of ages varying from 5 to 17 years were asked to draw pictures on the subjects which interested them most. These pictures were analysed with a view to studying expression in art at various age levels. The results showed agreement with the hypothesis that in free drawing the child records his images which loom large in a total situation in which he is the chief actor and that in the awareness of this total situation he creates and expresses environment and activity which are indicative of the centres of interest for him at various age levels.

CHAPTER V

Approach in relation to the "Environment Preference  
Test

- (i) A hypothesis
- (ii) The test and population
- (iii) Results and conclusion
- (iv) Summary

(i) A hypothesis

A picture is liked by a child or an adult because it represents environment and activity which correspond to his own environment and activity. Sometimes such environment and activity as represented in a picture may differ from the person's actual environment and activity. His preferences however, may reveal certain factors governing his liking. Among such factors may be a liking for a social environment and social activity or a liking for an environment of inactivity or of less social activity or of activity relating more to the self than to the society.

There is, therefore, a possibility of testing a person's liking for a particular environment and activity by asking him to select the picture which appeals to him more from each of a number of pairs.

(ii) The test and population

A test was devised to test the above hypothesis. It

consisted of two sub-tests. The first sub-test consisted of ten pairs of reproductions described as follows. (A reproduction marked 'a' makes a pair with the reproduction marked 'b')

Test 1.

1(a) Reproductions representing aspects of activity, wholeness of the theme or familiar environment:

1. Thomas Shotter Boys: "Boulevard des Italiens"
2. J. Millais: "The Boyhood of Raleigh"
3. Rowland Hilder: "Winter Ploughing"
4. Uccello: "The Rout of San Romano"
5. S. Spencer: "Ricketts Farm, Cockham Dene"
6. Master of St. Giles: "Legend of St. Giles"
7. Hendrik Avercamp: "Winter Scene"
8. J.M.W. Turner: "Kew Bridge"
9. "The Daffodil Field" (A coloured photograph)
10. "Sunset in the Hills" (A Christmas picture)

1(b) Reproductions representing aspects of inactivity, partial treatment of the theme or unfamiliar environment.

1. Vlaminck: "Village Street"
2. Paul Signac: "Saint Tropez"
3. Thomas Girtin: "Denbigh Landscape"
4. Constable: "Weymouth Bay"
5. J.M.W. Turner: "Scene on the Thames near Richmond"

6. Titian: "A Venetian Family"
7. Pieter Bruegel: "Winter"
8. Whistler: "Old Battersea Bridge"
9. "My heart's in the Highland" (A coloured photograph)
10. "Buachaille Etive, Glencoe" (A coloured photograph)

Test 2.

The second sub-test consists of six pairs of reproductions described as follows: (A reproduction marked 'a' makes a pair with the reproduction marked 'b').

2(a) Reproductions dealing with themes of greater social aspect.

1. Leo Klin: "Magnolia"
2. C.R.W. Nevinson "Lilies"
3. A.R.A., R.B.A., Cecil Kennedy: "Delphiniums and Lilies"
4. Wintz: "Harbour Street"
5. Clements Hassel: "Le vieux port, Saint Tropez"
6. Chauleur: "Port of Croisic"

2(b) Reproductions dealing with themes of natural aspect.

1. Margaret W. Tarrant: "Wild Crabbe Apple"
2. E. Garret Rice: "Red Crassula"
3. Margaret W. Tarrant: "Cotton Grass"
4. Beaussier: "St. Tropez"
5. R. Fouques: "Treboul Harbour"

6. R. Wintz: "Departure of the Tunny Boat"

The following conditions governed the selection of the material for this test:

- (i) The pictures were almost completely unknown to the subjects.
- (ii) All the pictures were trimmed so that they offered no indication of the title or the artist's name or the name of the art gallery or the publishing firm. Care was taken to remove all details giving superficial touch in terms of ornamentation such as a golden line or a pattern running round the picture (as is often found in Christmas or birthday cards) or margins, etc., Each pair of reproductions was mounted on white cardboard of the same size. Plates were then numbered on the back. Nothing was written on the same side of the picture. This eliminated all possible distraction caused by small slips of paper covering titles, names of artists, etc., or any superficial details tending to bias the sophisticated subject in his preferences.
- (iii) Each of the pairs of reproductions showed a marked similarity as well as a marked contrast. As for example, Thomas Shotter Boys' "Boulevard des Italiens" and Vlaminck's "Village Street" have a common theme but they are different in representation: to give another example, the lack of people in Constable's "Weymouth Bay" as contrasted with

Uccello's "The Rout of San Romano" is counterbalanced by the dynamic aspect which pervades the landscape. Similarly the colour scheme is often comparable though it differs in intensity.

The test was given to sixty-seven children, fifty-five of whom were drawn from a secondary modern school and twelve from an infant and junior mixed school.

(iii) Results and conclusions

In the main, children preferred reproductions representing aspects of activity, wholeness of the theme or familiar environment.

A boy who preferred Avercamp's "Winter Scene" to Bruegel's remarked, "there is gay life in it; the other one is sad." He, however, preferred flowers in natural environment because "It's out in the country", or, "there is more colour and life in it." A girl who was described in her school records as being "of a flighty turn of mind" chose only one out of the ten reproductions representing aspects of social activity or familiar environment. Another girl who makes, "a reliable monitor" and, "is a very sensible girl" chose eight 'a's and described Avercamp's "Winter Scene" as "somehow looks like Christmas." She interpreted even the two 'b's in social terms when she described Vlaminck's "Village Street" as looking "cheery"; for, "there's more colour in it; there's a road going through the small village." She described

Paul Signac's "Saint Tropez" as "a holiday place near the sea". She preferred Chauleur's "Port of Croisic" because she liked "to see yachts just at the end of the water - not away."

Avercamp's "Winter Scene" was liked by many other children because "everybody looks happy in it." Thomas Shotter Boys' "Boulevard des Italiens" was liked because "I think you can make friends here. There you can't - seems a very dull place", or "it has more in it than the other one - and it tells a sort of a story", or "it has more scenery and more people", or "you can see more in this. The sky is lovely. People wouldn't enjoy if the sky was black," or there was more movement in it, more bright and gay than the other." Most of the reproductions liked by children were described in social terms. It is "people", "buildings," "colour", and "life" which appeal to them more on the whole.

Test 2 was found to be far more subtle than Test 1 in that children found difficulty in making their choice in some of the pairs. There is, therefore, a possibility of revising it. It is also possible to develop this test.

The average score of 'a's in Test 1 liked by children under the age of 11 years was found to be 6.5,

whereas the average for children over 11 years was 6.4. The average for 25 boys of the age of 11 and over was found to be 6.5, while the average for 30 girls of the age of over 11 years was 6.3. This means that the difference is negligible and that age or sex and perhaps intelligence as well do not affect children's preference for pictures representing environment or activity in social terms - at least as measured by the present material.

(iv) Summary

Children usually prefer pictures representing aspects of social activity, wholeness of the theme or familiar environment.

It is "people", "buildings", "colour" and "life" which appeal to them more on the whole.

Age or sex and, perhaps, intelligence as well do not affect children's preference for pictures representing environment or activity in social terms.

The educational and psychological implications of the results seem to be significant in that this test reveals the centres of interest for the child in terms of environment and activity. It also reveals the need for guiding those children who particularly lack social stimulus.



CHAPTER VI

Approach in relation to the Projection Test

- (i) A hypothesis
- (ii) The meaning and function of "projective methods."
- (iii) A need for a projection test for the children
- (iv) The test and population
- (v) The procedure
- (vi) Results and conclusions
- (vii) Summary

(i) A hypothesis

Children are highly imaginative. The material of a projection test meant for children should, therefore, provide stimulus to their imagination. This may reveal the dynamics of their personality. Their responses may particularly reveal centres of interests for them in addition to certain traits of personality.

(ii) The meaning and function of "projective methods"

The term "projective methods" is used widely despite the recent development of such methods. As White reviews in his article "Interpretation of imaginative productions",

Frank likens them (39.p.215) to indirect methods of analysis. For instance the use of X-rays, electrical currents, and polarised light, that have lately been developed in the older sciences. It is characteristic of such techniques that they reveal the components and internal organisation of a substance without at the same time altering it, a circumstance that may well make them the methods of choice in future analytic work. There is at least a fair chance that projective methods may one day perform a similar feat for the internal organisation of personality."

Projective methods consist of devices which, as Murphy remarks (40) "enable the subject to project himself into a planned situation. He sees in it what he personally is disposed to see. Such devices are used to test the "projective hypothesis" as Rapaport says (41 p.10) "that every reaction of a subject is a reflection, or projection, of his private world."

To quote Merrill (41.p.41) projective techniques are "among the most dramatic of the clinicians new devices for personality evaluation. They may be pictures, they may be dolls, they may be meaningless figures like ink-blots, they may be one of a number of plastic materials such as modelling clay or finger paints."

The most widely used projective techniques are the Rorschach Test, the Thematic Apperception Test and play techniques.

According to Klopfer and Kelly (43 ix) the Rorschach method is "effective in estimating the intellectual status of an individual; in revealing the richness or poverty of his psychic experience; in making known his present mood; and in showing the extent of his intuitive ability as well as disclosing special talents and aptitudes." The main function of the Rorschach method is to reveal the structure of personality. The Thematic Apperception Test devised by Murray is a "method of revealing to the trained interpreter some of the dominant drives, emotions, sentiments, complexes and conflicts of personality. As Murray (44.p.1) points out "special value resides in its power to expose the underlying inhibited tendencies which the subject, or patient, is not willing to admit, or cannot admit because he is unconscious of them."

Whereas the Rorschach method uses ink-blots as a medium, and the Thematic Apperception Test (or the T.A.T. to use the shortened form) employs pictures, play techniques deal with toys - doll animals etc., - crayons and paints for drawing and painting and clay for modelling. All these methods have one thing in common. The material or test situations with which they deal is more or less unstructured.

The value of projective techniques is becoming increasingly clear to psychologists in various fields, such as vocational guidance, social service and personnel administration.

(iii) A need for a projection test for children

Mr. D. Graham of the Department of Educational Psychology, Durham, suggested in the course of a discussion that a "Thematic Apperception Test" specially designed to suit children might be more productive than one designed primarily for adults.

The writer came to think in the same terms as he examined the Rorschach and the T.A.T. material. He noticed that the Rorschach material was perhaps too unstructural while the T.A.T. material was rather over-structured. The T.A.T. material seemed also to be characterised by grimness. Though the writer admits that grimness in some pictures may help to stimulate the emotions of the subject, he is of opinion that in projection test material to be used for children - especially the 'normal' children - factors other than grimness are likely to be more helpful in stimulating the child's emotions. Among such factors there is first of all the colour, which the T.A.T. material completely lacks. Secondly, there are other factors such as a dreamland atmosphere and vague atmospheric and topographical studies in terms of

form and colour.

The writer took particular care to include the above factors in the material he prepared for the present test.

(iv) The test and population

The test consists of ten paintings of more or less surrealistic aspect. Three of them have been reproduced and included in the thesis as plates 37, 38 and 39. It has not been possible to reproduce them in colour. The test strikes a balance between the Rorschach and the T.A.T. material, in that it is neither too unstructured nor over-structured. It has been devised so as to provide vaguely structured environment, vague enough to enable the subject to structure his own environment on the basis of patterns which are identified and interpreted by him as parts of his own environment which may be actual or idealised. This test is based, in part, on certain aspects of the Gestalt theory, especially those of 'figure and ground' and closure. The first aspect will provide duplicity of forms provided by both figure and ground while the second aspect will stimulate the child's tendency to complete what is incomplete.

Nineteen senior art students drawn from a fine art school of a University were asked to classify these paintings according to their merits in terms of modes whether surrealistic, naturalistic, impressionistic or

expressionistic. They were of opinion that all the ten paintings had more or less something of the surrealist aspect in terms of colour, form or theme.

The test was administered to sixty-seven children out of which twelve were under the age of eleven and were drawn from an infant and junior mixed school while the rest of them were over the age of eleven and were drawn from a secondary modern school. It was also administered to a few adults drawn from various walks of life.

The time spent with each subject varied from a half an hour to one and a half hours. A few cases took about two years.

(v) The procedure

The material was presented to the subject with the following instructions:

"I have got some pictures to show you. They are meant to test how well you can imagine. We shall have a talk on each picture. You may stretch your imagination to any extent you like while describing each of the pictures. Now, here is the first picture. Have a good look at it and tell me all that you see in this picture."

(After about two minutes if there was no response or insufficient response -) "There is a lot more in the picture than you see and, perhaps, you can describe a lot more than I can see myself" No suggestion, whatsoever, was passed to the subject; but he was encouraged to say more by means of exclamations like, "yes", "that's right", "oh! yes", "and what more?", "that's exactly as you see", or "go on, that's quite all right."

(After the description was over - ) "You may, perhaps like to make a story which could be illustrated by this picture."

A verbatim record was made in the case of each subject.

(vi) Results and conclusions

The present test elicited responses which contained autobiographical data. These helped to make an objective study of the children and to determine the centres of interest for them in terms of environment and activity, their ability to manipulate images and so organise and present ideas (personality), their ability to control a situation (character), their level of aspiration, their likes and dislikes and some idea of their intellectual calibre and the richness of their experience. A few typical cases will be discussed here:

Case Study 1. (Girl, age 17 years I.Q.109)

She drew and painted a picture on the subject of "solitude" when she was asked to make a picture of something that interested her most. Six months later when she was given the projection test she was asked if she still chose the same subject for her picture. She said, "definitely yes. There must be a church in it and houses far away. The colours would be darker now. (by which she meant subdued colours.)" She talked of dreams and the mind being in a whirl when she took this test. She talked also of fiction and phantasy.

Her response to Plate 39 was as follows: "From the sky and the dress that the woman is wearing it appears rather fantastical... To me she does not seem to be dressed for the occasion. It looks to be more of a dream than anything really. (Here, she proceeded to make a story.) Well, I think this definitely is a dream. It appears to be a dream of a woman. She dreams of herself wheeling a pram across uneven land. This I think would be due perhaps to some difficulty in life. The ground would appear to stop her progress, but she is a very determined woman and in no circumstances will she allow anything to stop her getting over this difficulty in life."

Her response to another picture of the projection test as follows: "This could be an insight into a child's mind. The child himself to me seems to be at the bottom of the picture while above, his mind is given in pictorial terms. There is no definite shape or idea given; but to me his mind is in a whirl and he does not know what to do. (Here she gave a story) This Child has had some rather funny experiences. Perhaps he has been in the middle of some great strife or other. His brain, although it should be dwelling on childhood memories, these memories are rather terrible ones -, although he has not a really clear picture of them....."

In the writer's view her responses reveal the richness of her ideation, imagination and experience. The strength of her character is



to be found in her own words when she says of the person in Plate 39 "she is a determined woman and in no circumstances will she allow anything to stop her getting over this difficulty in life..." Her best hobby is dancing. Her second best hobby is reading. "Jane Eyre" is her best book. Her second best book is "The Tale of Two Cities." Madame Defarge is her favourite character.

Case Study 2 (Boy - referred to in Case Study 3 in Chapter IV Plate 15)

He is the type of boy who would pull a thing to pieces and join them up. His interests are practical. His response to Plate 38 is as follows: "That might be a saw, or a chisel. Might be a saw with two blades - or another handle on the other end. And there are screws to keep the handles together - or the nuts on the other side. And I think it was all lino around it. Might be mouses or snails (in the background)"

The objective attitude of this boy is revealed by his use of phrases like "that might be" and "or". Another boy of the same age but of markedly artistic interests described the objects in the same plates as "hens". A girl (C.A. 9.3 I.Q. 100) described it as "more like a parrot.. and its mouth is open." A boy (C.A. 10.9 I.Q. 124) described the objects as being birds as well as saws; but when he was asked to make a story he gave out the following:

"The saws are laid down on the table by some one. There is a knife lying beside them. The table has been green. It is painted light brown."

He painted a scene from a garage when he was asked to make a picture on a subject which interest him most.

It was thus noticed that children of practical interests had usually an objective attitude and that they tended to identify the objects in Plate 38 as saws whereas children of literary interests or interests of a less practical type described the same objects as being birds - hens, owls, pigeons, eagles, parrots, the head of a Danish ship and so on.

Case Study 3 (Girl, C.A. 14 I.Q. 108)

Her response to plate 38 was as follows:  
"Looks like two parrots - no, one parrot and this is the shadow against the wall paper. He's on a sort of a perch. Looks as if the parrot is asleep. (Here, she proceeded to give the story) The parrot had escaped. Had flown a long way, then he found out how stupid he was to fly away so far from home. Then he flew all the way back home. He was tired and that's how he fell asleep."

Her response to Plate 39 was as follows:  
"Oh! It's a girl wheeling a pram.... She's hurrying because a black cloud is coming up. It was the end of the day casting the yellow orange colour over everything. (Story) "She's out all day and she's hurrying home. The baby sister is in the pram. She's hurrying because shw would catch cold. She knows she will be responsible if the baby gets cold. She feels responsible for this because she knows that by this time she is fourteen. (The subject herself is fourteen) At home is the mother who is a widow about fifty.... Times are hard - not the modern time - ten years ago. (The subject's mother died ten years ago.)"

The subject lives with her grand parents. Her grandfather was a warder in a prison for many years. She

goes to Sunday school regularly. She tends to point a moral in her stories. Her responses reveal that she has literary, artistic, domestic and social interests. She likes to draw pictures of people wearing costumes popular in old times.

The amount of response elicited was suggestive of the extent of intelligence though two exceptional trends were noticeable in few cases - (i) excessive verbosity or superficial ideation in the case of imaginative but less intelligent subjective type of children and (ii) restricted response in the case of less imaginative but rather intelligent objective type of children.

An example of the first type follows: The following is a part of the response of a girl (C.A. 12.1 I.Q. 94) to Plate 38. (She starts making stories at once and narrates them mostly from imagination using in the beginning the picture as a background and often substituting a character by herself if she has not started the story with "I")

"One day I was walking with a friend to the castle when I saw two eagles swoop over our heads. We went to the old building and we saw the eagles waiting outside. Suddenly we heard moans and we were very frightened. We looked out to see if the eagles were still there. Yes, they were waiting patiently. Suddenly, we heard a noise again. They were awful noises. We were frightened. I said to my friend, "Let's go and find out what that noise is." She said, "Yes, we will. It will be very exciting." So we went

nearer and nearer till the noise became louder and louder. My friend says, "Oh! I am getting frightened now"....."

The following is a typical example of an imaginative but fairly intelligent and subjective girl's response (C.A. 12.7. I.Q. 112) to Plate 38. (She has marked literary interests. There is no excessive verbosity in her response which is given here for comparison with the above example)

"They look like figures with masks and long ropes. (Story) I happened to be visiting an old castle which was supposed to be haunted. I walked along and entered the room where the ghosts were supposed to be. No sooner had I entered than two figures walked past me - one dressed in a bluish-grey and the other in a dark grey. Both of them were wearing masks."

Here is the full response of a less imaginative but rather intelligent and objective type of a boy to Plate 38, (C.A. 12.3 I.Q. 97 - an 'A' stream boy from a secondary modern school. His work is satisfactory)

"Look like two huge birds like eagles. It looks like they are perching on the cliff over the sea. That's all I can think of."

This boy has marked practical interests. He loves to make pictures of railway engines. He is good at woodwork.

The following is the response of the boy (C.A. 12.11 I.Q. 99) referred to in Case study 7, Chapter IV. He has marked constructional and artistic interests. Plate 19 is a reproduction of his picture on the subject which interests him most.

(Plate 37) "It shows like a building with an olden days window ..... It looks as if it is a temple in the Far East..... (the person) is putting something on the altar."

(Plate 38) "This shows like birds. Behind them look like bonny colours. Looks as if there was a building behind it. It looks like these two birds like ornaments above the door."

His response to one more picture from the projection test was as follows:

"This shows the ruins of a building - an old castle. This is an arch in one part. In one part you see some kind of tree growing up out of the ruins. You see like ivy grown over here from the buildings. Beyond the walls is like a courtyard .... You can see grey flagstones."

(vii) Summary

1. The test consists of ten paintings of more or less surrealistick aspect. It has been devised so as to provide vaguely structured environment, vague enough to enable the subject to structure his own environment on the basis of patterns which are identified and interpreted by him as parts of his own environment which may be actual or idealised.

2. The test elicited responses which contained autobiographical data. These helped to make an objective study of the children and to determine the centres of interest for them in terms of environment and activity, their ability to manipulate images and to organise and present ideas, their ability to control a situation, their level of aspiration, their likes and dislikes and some idea of their intellectual calibre and the richness of their experience.

3. It was noticed that children of practical interests had usually an objective attitude.

4. The amount of response elicited was suggestive of the extent of intelligence though two exceptional trends were noticeable in a few cases - (i) excessive verbosity or superficial ideation in the case of imaginative but less intelligent subjective type of children; (ii) restricted response in the case of less imaginative but rather intelligent objective type of children.

5. The results agreed with those based on the analysis of free drawing and the findings in relation to the Environment Preference Test. Agreement was also found between these results and those concluded from the introspective remarks and preferences made by children while responding to the Visual Aesthetic Test.

CHAPTER VII

Approach in relation to the Visual Aesthetic Test

- (i) A hypothesis
- (ii) The problem of aesthetics
- (iii) A need for a test measuring  
visual aesthetic intelligence
- (iv) The aim and plan of the present  
test.
- (v) Population
- (vi) Results and conclusions
- (vii) Summary

(i) A hypothesis

Since art is expression reflecting the cultural trends of contemporary society it is natural that in visual aesthetic appreciation a person's preference for particular works of art reveals centres of interest for him in addition to certain factors characteristic of the patterns of his personality.

(ii) The problem of aesthetics

Bosanquet in his "History of Aesthetics" (45.p.1) points out that "it was not before the latter half of the eighteenth century that the term 'aesthetic' was adopted with the meaning now recognised, in order to designate the philosophy of the beautiful as a distinct province of theoretical enquiry. But the thing existed before the name; for reflection upon beauty and upon fine art begins among Hellenic thinkers at least as early

as the time of Socrates, if not, in a certain sense, with still earlier philosophers."

"Experimental aesthetics," as reviewed by Vernon (46.p.134) in his article "Tests in Aesthetics", "owes its foundation to Fechner's studies (1865-76)." "On the one hand," says Sully (47.-.337), there are the metaphysicians, from Plato to the last of the Germans who have descanted beautifully on beauty and argued with admirable dialectic skill that in its essence it is the partial revelation, dim through its sensuous medium, of the ultimate reality, the divine idea. The intuition, by the divine element in the soul, of the supernal and unattainable glory is clearly no subject for the prophane discussion of empirical science. . . . . On the other hand, we have the dogmatic critics, nimbly wielding a number of artistic principles." Sully (1880) maintains, however, that "the supposition that all art is something mysterious and insusceptible of analysis and generalisation, can scarcely satisfy the thoughtful lover of art, who is accustomed to reflect not only on the subtle differences of school and of individual artist, but on the feelings and ideas which pass through his mind in orderly sequence under the spell of a master work."

As Burt (27) has pointed out the main result of researches on aesthetics is to show that our mental



attitude towards what we take to be an object of beauty is exceedingly complex and differs in different persons. The earlier view held by philosophers that beauty is objective is a matter of dispute among modern philosophers and psychologists. "The subjectivist," says Burt (27.p.295) "is really sawing off the bough on which he sits." The subjectivist holds that beauty is "the fleeting effect of a state of mind"; but "the landscape and its beauty (as for example)," says Burt, go on existing even when there is no one present to perceive them." Thus beauty is an eternal aspect of universal value and validity. It is, however, not a sensation ("it is not perceived through some particular sense-organ, set apart and specialised for that purpose.") It is not "an image, or a thought, or a mere tangle of associations." It is not a feeling. It is not a "flutter of pleasure". It is to be found in the arrangement (not forced or artificial, but natural and alive) of parts which combine to make a (significant and well-organised)whole.

Stout (1902) distinguishes critical attitude from aesthetic contemplation and asserts that (48.p.10) "the exclamations, 'this is very fine', or 'I like this' if they are sincere, are conditioned by a previous moment of single enjoyment without judgment." Bullough's (1908) 'associative' type recalls such previous experience while dealing with aesthetic appreciation. Bullough's work on

aesthetic perceptions is valuable. He distinguishes four 'perceptive types' and considers the aesthetic value of each of these types. According to him the 'objective' type (49.p.462) is marked by "a theoretical more than a practical attitude and shows the abstractness in the absence of personal sympathy with the thing it appreciates." The 'physiological' type "remains strictly within the limits of the physiological impressions..... To subjects of this type colours are merely 'agreeable', but not 'beautiful'." Bullough's two other types are 'associative' and 'character'.

Valentine (1913) worked on the aesthetic preferences of children. Bulley (1934) investigated the aesthetic preferences of children, men and women and found (52) that women showed superiority over men, younger children over older children and the professional over the "lower" classes.

Dewar (1937) points out (53.p.30) that "so far practically the only work with actual tests of artistic appreciation and performance among children would seem to be that carried out by Professor Burt and those who have worked with him as co-operators or assistants - Miss Bulley, Miss Pelling and Dr. Stephenson." She complains, however, that "no systematic comparison has been made of the different types of test used in this country or abroad." Dewar's investigation of systematic comparison revealed that

several different tests of visual aesthetic appreciation correlated together, even after the influence of intelligence had been eliminated.

Williams E., Wintner L, and Woods, J.M. (1938) found (50 p.283) that "the capacity for literary appreciation correlates ..... with pictorial and musical appreciation."

Eysenck (1940 however, points out that the condition mentioned by Burt in his question ("if we could brush aside all irrelevant associations, and take a completely detached view..... would there be any solid ground for preference?" - Burt (1933): 'Psychology of Art' in 'How the mind works,' (p.289) had<sup>not</sup>/been fulfilled in the researches by Dewar and Williams and others. Eysenck (51.p.95) distinguishes three kinds of irrelevant associations which are: (i) the influence of civilisation; this includes especially teaching, traditional and general knowledge; (ii) excellence of technique; (iii) familiarity. Eysenck's investigation was based on pictorial tests which were free of these three irrelevant associations. He (51.p.102) found evidence for "a general objective factor of visual aesthetic appreciation, which is independent of teaching, tradition, and other irrelevant associations." According to him this factor is not identical with 'g' ( = the general factor of cognitive ability).

Peel (1945) devised a method of identifying aesthetic types which emphasises the "qualities of the work of art rather than the temperamental qualities of the person." According to him (54.p.67) "the selection of an optimum set of artistic criteria, and the subsequent comparison of the persons' orders of aesthetic preference with these criteria by means of correlation, provides a basis of analysis for calculating the estimate of the persons' 'liking' in terms of the artistic qualities of the items, and for analysing the correlations into factors characterising the group of persons and criteria. By either of these approaches it is possible to assess the factors which characterise the attitude of a group of persons towards any test of appreciation, in terms of the artistic qualities of the test items."

Pickford (1948) carried out two experiments, one with pictures and the other with music in order to test the hypothesis (55.p.135) that "the essential tendencies, impulses or emotions expressed in art are integrations of other than uniquely aesthetic tendencies, while the essential material of art is the harmonious integration of objects, forms, colours, sounds or other qualities into designs which express those emotions and tendencies." The results he obtained show two factors (55.p.140) "a general or aesthetic factor, which combines form or design with

emotional expression; and a bipolar or technical factor, which contrasts rhythm, sentimentality and accuracy of representation with impressionistic, colourfulness and symbolic qualities." Pickford points out that in view of the fact that his experiments gave decided support to the hypothesis tested, "art is essentially the combination of emotional expression with harmonious design, while there are impressionistic, naturalistic, symbolical, colourful and other ways of achieving this end."

(iii) The need for a test measuring visual aesthetic intelligence

Previous researches, especially those by Dewar, Williams, Wintner and Woods, and Eysenck reveal the existence of a general factor (not identical with 'g', the general factor of cognitive ability) which operates within tests of aesthetic appreciation. There is, therefore, a possibility of measuring visual aesthetic intelligence by means of a suitably devised test which deals with the main essentials of aesthetics. Bulley's tests, one of which was applied by Burt to several thousands of subjects of all ages through the B.B.C. and Meier's 'Art Judgment Test' have yielded significant results. The writer, however, contends that they do not deal with all the main essentials of aesthetics.

In estimating a child's ability to study art, or in estimating a person's artistic career the measure of visual

aesthetic intelligence or artistic talent is helpful not only to educationists and art institutions but also to vocational psychologists and manufacturers concerned with design in industry.

(iv) The aim and plan of the present test

The aim of the test was firstly to test the aesthetic sense of children with a view to finding out to what extent aesthetic intelligence operating in visual aesthetic appreciation correlated with general intelligence and also with artistic ability and secondly, to study the introspective remarks of children while responding to the test with a view to determining centres of interest for them at various age levels. The writer had this two-fold aim in view since he wanted to supplement the findings dealt with in Chapter IV.

Professor Peel provided the following standards for the present test.

(i)	modern art	v	traditional art
(ii)	good art	v	bad art
(iii)	good composition	v	bad composition
(iv)	rhythm	v	symmetry
(v)	subdued colours	v	bright colours

The following conditions governed the selection of the material for the present research:-

(i) The pictures were almost completely unknown to the subjects (except the population drawn from the fine

1(a) Reproductions marked by unconventional and original techniques

1. Matthew Smith: "Pale Pink Roses"
2. Picasso: "Femme Assise"
3. Maurice De Vlaminck: "The river"
4. Cezanne: "Aix: Paysage Rocheux"
5. Franz Marc: "Tower of Blue Horses"
6. Van Gogh: "Cypressenlandschaft"
7. Chirico: "Horses"
8. Paul Nash: "The Bridge"
9. Victor Pasmore: "Everlasting Flowers"
10. Modern version of a 'still life' by Professor Peel

1(b) Reproductions marked by conventional and common techniques

1. K. Cameron, R.S.W. "Roses, The Garden's Pride"
2. James Sant, R.A. "The Soul's Awakening"
3. Wilson: "The Thames near Twickenham"
4. Ethelbert White: "Landscape with Red Roof"
5. Franz Marc: "Red Horses"
6. Hobbema: "The Avenue"
7. Lionel Edwards, R.I. "The Visitor"
8. Edward Heally: "Old Brig O'Dee, Braemar"
9. Anne D. Muir, R.S.W. "Autumn Treasures"
10. Conventional version of a 'still life' by Professor Peel

Test 2

This is designed to test a person's sense of artistic merit. It consists of five pairs of reproductions as follows:-

1(a) Reproductions of 'good' art

- |    |                 |                   |
|----|-----------------|-------------------|
| 1. | John Nash:      | "Autumn"          |
| 2. | Auguste Renoir: | "Lady Sewing"     |
| 3. | David Cox:      | "A road in Wales" |
| 4. | Constable:      | "Valley Farm"     |
| 5. | Franz Marc:     | "Red Horses"      |

2(b) Reproductions of 'bad' art

- |    |                   |                         |
|----|-------------------|-------------------------|
| 1. | Edith A. Andrews: | "Spring Sunshine"       |
| 2. | Anna Airy, R.I.:  | "Embroidery"            |
| 3. | Reginald Mills:   | " 'Mid fruitful fields" |
| 4. | Reginald Mills:   | "A country Lane"        |
| 5. | Reginald Mills:   | "Among the Heather"     |

Test 3

This is designed to test a person's sense of composition. It consists of ten pictures dealing with the same objects but showing them in different arrangement in each case. This material was part of a series designed by Professor Peel for use in his research on the identification of aesthetic types. "A good composition," as Peel defines it, (54. p.63) is one in which the elements chhere, balance and



preserve a satisfying harmony and unity." An example follows:



#### Test 4

This test is devised to test a person's sense of harmony in design. It consists of ten pairs each of which includes a rhythmical pattern and a symmetrical pattern. "Every beautiful form in this world," says Ruskin (l.p.343)

"is varied in the minutiae of the balanced sides.... Place the most beautiful of human forms in exact symmetry of position, and curl the hair into equal curls on both sides, and it will become ridiculous or monstrous." Two examples one of rhythm and the other of symmetry follow:-



Test 5

This test is designed to test a person's sense of colour. It consists of ten plates each of which deals with the same pattern but different colour; it is finished either in subdued or bright colours. Two examples follow:

In addition to fifty children representing a cross-section of a secondary modern school, thirty-five children from three different schools and nineteen senior students from a fine art school of a University were tested. The fine art students as expert adults, were, in a sense, a control group whose responses served for to check the criteria on which the test was based. An experienced Lecturer from

(4) Population



the same art school also helped to check the criteria. The discussion with the lecturer and the responses of the art students revealed that there was no dispute about the criteria used in selecting the material, though in some pairs the difference between one pattern and the other was very subtle - especially for rhythmical and symmetrical patterns.

(vi) Results and conclusions

The writer made it a point to give the Aesthetic Test immediately after the Projection Test was taken by children. Though it was made clear to each subject before starting with the Aesthetic test that what he or she had to do was to select the better picture from each pair, the practice of interpreting the pictures of the Projective Test had its effect, and the introspective comments made now and then by the subjects therefore revealed some very interesting factors.

Dewar (53. p.46) found that among both children and adults the best judges usually gave their judgments swiftly and unhesitatingly on the general effect of the two pictures taken as a whole. The writer encountered, however, two types of subjects who showed a tendency to arrive at a quick decision: the matter-of-fact (that is objective) intellectual subjects (with I.Q.'s of over 108) and the matter-of-fact less intellectual subjects (with I.Q.'s ranging

from 75 to 87). The reason for the quickness of the former group may probably, be explained by their ability to reason out the set problem - in other words their intellectual endowment. The quickness of the latter group, on the other hand, may probably be due to the rigidity characteristic of the fixed barriers of their fields of observation. This, it appears, to the writer that both intellectual endowment and intellectual limitations are responsible for arriving at a quick decision. This generalisation should however, be supplemented by another observation that both subjective intellectual and subjective less intellectual subjects took a little more time in coming to a decision. The subjective intellectual subjects usually made a sound decision and they tended not to alter the decision they arrived at, whereas the subjective less intellectual subjects not only tended to make a wrong decision but often did not know their mind. Having suspected this in a few cases the writer asked one of the subjects (Boy, I.Q.75) to make sure that he liked the picture he pointed at better than the other one. He, at once, changed his belated decision. He was then told, "I think you have now made sure that you like this picture better than that one." He shook his head wondering if he had made sure about it and pointed at the picture of his first choice.

The fact, as Dewar has pointed out (53.p.44) that the different attitudes revealed by the introspective comments

made by the subjects also agree with the different types of appreciation, while at the same time they seem to afford some index of artistic level" was also noticed by the writer who, in addition to these two factors, observed the following factors: an estimation of the subject's level of aspiration and his attitude to society and nature; his level of ideation, his ethical concepts, his personal association (Dewar noticed this also) a limited but definite range of interests whether recreational (exploratory or non-exploratory) literary, theoretical (characteristic of a tendency to generalise), scientific (that is, practical, biological, mechanical and "wonder" interests), or vocational or academic (that is, interest in some particular school subject, as in the case of a subject-minded child) and a degree of critical attitude and some idea about the subject's intellectual status.

The subjects who, in the beginning did not pass any remarks, were encouraged to say a word or two, if they liked, about why one picture was better than the other or what made them choose a particular picture and not the other.

Personal association was revealed in remarks like the following: "It seems as if you were in the picture," "It's something like the dreamland which you always wanted to see"; "not the everyday flowers: therefore, I like them"; "I like the country and love all sort of this kind."

Remarks like, "This is not merely a picture" or "if you have imagination you get more out of it", indicated, to some extent, the level of the child's ideation, intelligence and his ability to generalise. Recreational interests in terms of exploratory activity were suggested in introspections like, "More away from the bustle of the world." Some index of artistic level was indicated in remarks like "It looks more like a painting than the other one," or "Best one to paint", or "The artist has done a better job in this one". The girl who painted "An Eighteenth Century Ball" representing fair women in picturesque costumes and men bowing to them respectfully commented on James Sant's, "The Soul's Awakening" in the following words, "Oh! this one! She looks defying: looks rich with all the velvet on". She liked Anna Airy's "Embroidery" because of the gorgeous dress of the woman represented in it. Remarks such as these indicated the subject's artistic or occupational interest in dress designing and perhaps the level of her aspiration. Ethical concepts or religious interests were revealed in introspective remarks like "it shows holiness and peace to me," or "I like reading stories about Jesus." The critical attitude of a subject was often revealed by remarks such as the following: "This one looks like a real painting", "This one looks real", "This is not at all real", "This one looks more like one done by an artist; the other one looks like printed"; "The other one looks too fantastic."

The comments made by children who were found to be looking more for reality in pictures were stereotyped. Children keen on woodwork or constructional hobbies tended to choose symmetry in design rather than rhythm.

Four of the children tested were twins and their I.Q.'s, aesthetic scores and the scores for artistic ability were as follows:

Subjects	Age	I.Q.	Aesthetic Score	Score for artistic ability
A. Girl	12.1	90	42	17
B. Girl	12.1	94	37	16
C. Girl	14.6	80	28	10
D. Girl	14.6	86	23	10

The average aesthetic score obtained by 25 boys of the ages ranging from 11 to 16 years was 27.92 whereas the average aesthetic score gained by 30 girls of the same ages was 31.76. Girls excelled boys in preference for techniques, design and colour. Their actual average score in each test is given below

	Test 1 (out of 20)	Test 2 (out of 20)	Test 3 (out of 20)	Test 4 (out of 20)	Test 5 (out of 20)	TOTAL (out of 100)
Boys	2.68	2.72	11.24	7.72	3.56	27.92
Girls	4.17	2.93	11.1	8.9	4.73	31.76



The total score for boys ranged from 9 to 45 whereas for girls it ranged from 13 to 66.

The average aesthetic score obtained by 10 boys of the ages ranging from 5 to 9 years was 37.5 whereas the average aesthetic score for 10 girls of the same ages was 36.5. The total score for these boys ranged from 28 to 49 whereas the total score for these girls ranged from 29 to 53. Their actual average score in each test is given below:-

	Test 1 (out of 20)	Test 2 (out of 20)	Test 3 (out of 20)	Test 4 (out of 20)	Test 5 (out of 20)	TOTAL (out of 100)
Boys	9.1	3.6	8.2	10.2	6.4	37.5.
Girls	9.1	4.4	8.4	9.3	5.3	36.5

Thus the score obtained by younger boys and girls was found to be fairly identical and it was higher than the score obtained by older children. The lowest individual score obtained by younger children was about 3 times higher than the lowest individual score obtained by older children.

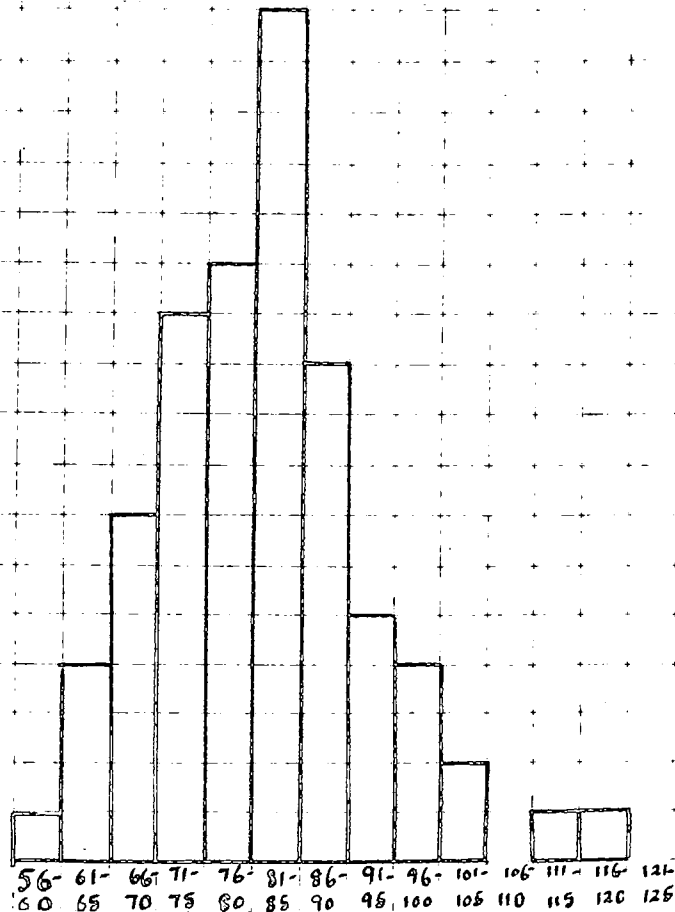
The total score obtained by 12 senior art men students ranged from 70 to 88 whereas the total score for senior women art students ranged from 66 to 85. The average aesthetic score obtained by these male students

was 78.08 and by the female students was 78. Their actual average score in each test is given below:-

	Test 1 (out of 20)	Test 2 (out of 20)	Test 3 (out of 20)	Test 4 (out of 20)	Test 5 (out of 20)	TOTAL (out of 100)
Men	16.75	19.33	13.17	16.41	12.4	78.08
Women	16.42	18.28	14.86	17.14	11.28	78.

The difference in the aesthetic score for younger boys and girls was negligible. The difference was also negligible in the case of adult art students - both men and women. The difference in the aesthetic score for the older boys and girls was, however, found to be rather marked and the writer tends to believe that this difference continues throughout adolescence and in the adult life of laymen and lay women. The writer gave the test to two laymen and two lay women; but as there were only 4 subjects, he has not discussed the results here.

In order to get an aesthetic quotient comparable to the intelligence quotient, the writer added 50 to the score of each of the 75 children whose average scores were given above and the results are graphically represented in the following histogram showing the distribution of frequency.



The I.Q.'s of the 50 children representing a cross section of a secondary modern school and their aesthetic scores had a small but positive correlation of .112. Aesthetic scores and scores for artistic ability also showed a small but positive correlation of .1. The correlation between intelligence and artistic ability was, however, found to be negligible (.02). I.Q.'S were also correlated with raw scores obtained by the children in each sub-test. The results revealed that the correlation between intelligence and preference for original techniques was -.12. The correlation between intelligence and discrimination of good art from bad art was .006. The

correlation between intelligence and sense of composition was .43 which was fairly significant. The correlation between intelligence and (i) sense of design (ii) sense of colour were found to be .047 and -.036 respectively.

Thus it was only with the sense of composition that intelligence was found to correlate to any extent.

(vii) Summary

1. The present visual aesthetic test was considered to test the hypothesis that since art is expression reflecting the cultural trends of contemporary society it is natural that in visual aesthetic appreciation a person's preference for particular works of art reveals centres of interest for him in addition to certain factors characteristic of the patterns of his personality.

2. The introspective comments made by subjects gave an idea of the aesthetic outlook of the subject; of his level of aspiration and his attitude to society and nature; of his level of ideation, his ethical concepts, his personal association; of a limited but definite range of interests whether recreational (exploratory or non-exploratory), literary, artistic, theoretical (characteristic of a tendency to generalise), scientific (that is, practical, biological, mechanical and "wonder" interests), or vocational or academic (that is interest in some particular school

subject as in the case of a subject-minded child); of his critical attitude; and of his intellectual status

3. The introspective comments made by children who were found to be looking more for reality in pictures were stereotyped.

4. Children keen on woodwork and constructional hobbies tended to choose symmetry in design rather than rhythm.

5. Children's sense of the beautiful was found to be more marked before the age of nine than after.

6. Sex differences were more markedly noticeable among adolescents, girls usually excelling boys in visual aesthetic appreciation. Sex differences were not markedly noticeable in children under the age of nine, nor in adult art students.

7. The objective intellectual subjects (with I.Q.'s of over 108) and the objective less intellectual subjects (with I.Q.'s ranging from 75 to 87) showed a tendency to arrive at a quicker decision than the subjective intellectual and the subjective less intellectual subjects.

8. A small but positive correlation of .112 was found between visual aesthetic intelligence and general

intelligence. Visual aesthetic intelligence and artistic ability also showed a small but positive correlation of .1. The correlation between general intelligence and the sense of composition in the present visual aesthetic test was found to be .43. The correlation between general intelligence and preference for original techniques, discrimination of good art from bad art, sense of design and sense of colour were found to be negligible.

CHAPTER VIII

A Summary of Conclusions

The present research aims at studying children's expression. The writer, at the outset, restricted his research to children's free drawing, but subsequently he enlarged the scope of the study through the following tests which he devised and administered to unselected groups of children representing cross-sections of the schools from which they were drawn: (1) The Environment Preference Test (2) The Projection Test (3) The Visual Aesthetic Test.

The approach in relation to free drawing was based on the hypothesis that children translate their excitement (which contributes to creative process) into pictures, into play, into phantasy-thinking, into verbal expression. The child records the images and impressions which loom large in a total situation in which he is the chief actor. In the awareness of this total situation the child creates.

1769 children aged 5 to 17 years and drawn from six schools were asked to draw and paint pictures on the subjects which interested them most. Children were allowed complete freedom in their choice of subjects, technique and colour. These pictures were analysed with a view to studying

expression in art at various age levels. The following is a brief summary of results.

1. In his free drawing the child records the images and impressions which loom large in a total situation in terms of his environment and activity.

2. Environment seems to play an important part in the child's conception of the world around him and his mode of representing it. The environment a child depicts in his work represents his own environment, which as a matter-of-fact serves for an introduction to his field of activity. This field of activity indicates the frontiers of the child's world which he has been exploring and which is expressive of the dynamic aspect of his life space at his age.

3. Children represent their environment and activity in their pictures. This representation was found helpful in determining centres of interest for them at various age levels. Interests as revealed in children's drawings were classified as creational, scientific, domestic, social, artistic, academic, religious, occupational and "fairyland" interests. Recreational interests were subdivided into two distinct categories: interests in exploratory activity and interests in non-exploratory activity. Four different environments in terms of (i) urban areas (ii) countryside,



(iii) environment in terms of means, such as vehicles for exploration, and (iv) sites for camping and desolate areas were related to the exploratory activity. To the non-exploratory activity were related the following three types of environment: (1) environment suitable for sports and games (ii) environment for visual types and other types of entertainment, (iii) environment for adventure.

4. Exploratory activity is more marked in the case of boys than girls at the ages of five, six and seven. By the age of seven and after girls also show interest in exploratory activity which is, however, restricted in the main to urban and countryside environment. Even the sites for camping represented in their pictures have more of the urban or countryside aspect than the aspect of desolate areas.

5. The countryside pictures drawn by boys differ from those done by girls in presenting the environment. Girls often bring in flowers and something of the familiar - too familiar - aspect usually to be found only in an urban area. Boys bring in something of the desolate aspect where exploration for the sake of adventure is possible. Girls on the other hand give a domestic touch to what they deal with.

6. More boys than girls show scientific interests

in their artistic expression. Scientific interests were subdivided into (i) biological, (ii) mechanical, (iii) constructional and (iv) "wonder" interests. While boys' interest were mainly mechanical and constructional and also biological, girls' interests were restricted only to biological.

7. Domestic interests were subdivided into (i) environment and activity relating to the interior aspect of home, (ii) environment and activity relating to the exterior aspect of home, and (iii) activity like shopping etc., and environment suitable for carrying out such activity. It is obvious that girls have far more marked domestic interests than boys. More secondary modern school girls have domestic interests than grammar school girls.

8. More secondary school children represent in their drawings environment connected with occupational activity than grammar school children.

9. It appears that the "fairyland" interests are revealed in the artistic expression of girls earlier than boys. These interests (for girls) last over a longer period, even into adolescence, than for boys who do not generally draw fairies in their pictures.

10. Social interests were subdivided into three

categories in terms of activity, namely (i) dance, (ii) dramatisation, and (iii) other social activities carried out in a social environment. These interests are more markedly revealed in the artistic expression of girls than of boys. It is interesting to note, however, that more grammar school girls than secondary modern school girls show social interests.

11. The mechanical interests of boys may mean occupational interests in certain jobs or they may be academic interests in the sense that they like that kind of practical work in school or such interests may be recreational in the sense of relating to certain hobbies.

12. A child's word-picture is usually consistent with his pictorial expression.

13. 50 paintings done by children representing a cross-section of a secondary modern school were submitted to a batch of 11 judges drawn from a Fine Art Department of a University. The judges were asked to rate the paintings for the following qualities on a 5 point scale: (i) composition; (ii) sense of colour; (iii) draughtsmanship; (iv) form (rhythm or symmetry); (v) quality of painting; (vi) expression; (vii) theme; (viii) sense of proportion; (ix) treatment of details; (x) emotional expression through form.

The correlation between intelligence and artistic ability was found to be negligible (.02) In short, (i) children's pictures reflect their little lives - their concept of the world the frontiers of which are the frontiers of their own field of activity and of observation. They are expressive of the dynamic aspect of their life space at various age levels; (ii) environmental, intellectual and sex difference are more important than age in forming interests; (iii) the subject chosen of his free will and treated by a child in his drawing is expressive of the centre of interest in terms of environment and activity for that child and at the same time, it is suggestive of the extent of the field of interests for the children of his own age; (iv) children in their free drawing record the cultural trends of contemporary society as interpreted by them in visual terms; (v) the correlation between intelligence and artistic ability was found to be negligible.

The approach in the "Environment Preference Test" was based on the hypothesis that a picture is liked by a child or an adult because it represents environment and activity which correspond to his own environment and activity, actual or idealised. A possibility of testing a person's liking for a particular environment and activity was, therefore, envisaged by asking him to select the picture

which appealed to him more from each of a number of pairs dealing with aspects of activity, wholeness of the theme or familiar environment as contrasted with aspects of inactivity, partial treatment of the theme or unfamiliar environment. The following is a brief summary of results:

(1) Children usually prefer pictures representing aspects of social activity, wholeness of the theme or familiar environment. It is "people", "buildings" "colour" and "life" which appeal to them more on the whole.

(2) Age or sex and, perhaps, intelligence as well do not affect children's preference for pictures representing environment or activity in social terms.

(3) The educational and psychological implications of the results seem to be significant in that this test reveals the centres of interest for the child in terms of environment and activity. The results are therefore expected to be useful in formulating principles of curriculum - making. It also reveals the need for guiding those children who particularly lack social stimulus.

The approach in the "Projection Test" was based on the hypothesis that children are highly imaginative and the material of a projection test meant for children should

therefore provide stimulus to their imagination. This may reveal the dynamics of their personality. Their responses may particularly reveal centres of interest for them in addition to certain traits of character and personality.

The test consists of ten paintings of more or less surrealist aspect. It thus strikes a balance between the Rorschach and the T.A.T. material, in that it is neither too unstructured nor overstructured. It is devised so as to provide vaguely structured environment vague enough to enable the subject to structure his own environment on the basis of patterns which are identified and interpreted by him as parts of his own environment which may be actual or idealised. The following is a brief summary of results:

1. The test elicited responses which contained autobiographical data. These helped to make an objective study of the children and to determine the centres of interest for them in terms of environment and activity, their activity to manipulate images and to organise and present ideas, their ability to control a situation, their level of aspiration, their likes and dislikes and some idea of their intellectual calibre and the richness of their experience.

2. The amount of response elicited was suggestive of the extent of intelligence though two exceptional trends were noticeable in some cases - (i) excessive verbosity or superficial ideation in the case of imaginative but less intelligent subjective type of children; (ii) restricted response in the case of less imaginative but rather intelligent objective type of children.

3. The results agreed with those based on the analysis of free drawing and the findings of the Environment Preference Test. Agreement was also found between these results and those concluded from the introspective remarks and preferences made by the children while responding to the Visual Aesthetic Test.

The approach in the Visual Aesthetic Test was based on the hypothesis that since art is expression reflecting the cultural trends of contemporary society, it is natural that in visual aesthetic appreciation a person's preference for particular works of art reveals centres of interest for him in addition to certain personality characteristics.

The Visual Aesthetic Test was divided into five sub-tests. Test 1 was designed to test a person's preference for unconventional and original techniques. It consisted of ten pairs of reproductions marked by

unconventional and original techniques as contrasted with the reproductions marked by conventional and common techniques. Test 2 was designed to test a person's sense of artistic merit. It consisted of five pairs of reproductions of 'good' art as well as 'bad' art. Test 3 was designed to test a person's sense of composition. It consisted of ten pictures dealing with the same objects but showing them in different arrangement in each case. Test 4 was devised to test a person's sense of harmony in design. It consisted of ten pairs each of which includes a rhythmical pattern and a symmetrical pattern. Test 5 was designed to test a person's sense of colour. It consisted of ten plates each of which dealing with the same pattern but different colour. The following is a brief summary of results.

1. The introspective comments made by subjects gave an idea of the aesthetic outlook of the subject; of his level of aspiration and his attitude to society and nature; of his level of ideation, his ethical concepts, his personal association; of a limited but definite range of interests whether recreational, literary, artistic, theoretical, scientific, vocational or academic; of his critical attitude; and of his intellectual status.

2. The introspective comments made by children who were found to be looking more for reality in pictures



were stereotyped.

3. Children's sense of the beautiful was found to be more marked before the age of nine than after.

4. Sex differences were more markedly noticeable among adolescents, girls usually excelling boys in visual aesthetic appreciation. Sex differences were not markedly noticeable in children under the age of nine nor in adult art students.

5. A small but positive correlation of .11 was found between visual aesthetic intelligence and general intelligence. Visual aesthetic intelligence and artistic ability also showed a small but positive correlation of .1.

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Fig. 1



Fig. 2



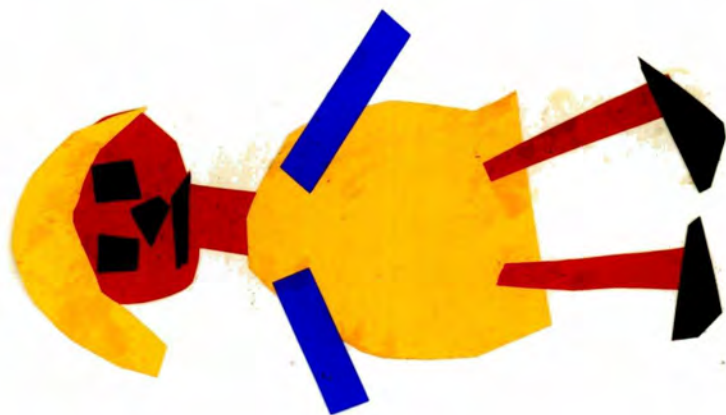


Fig. 5



Fig. 4

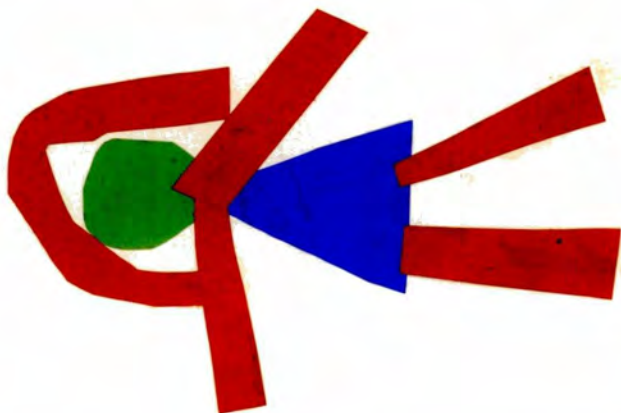


Fig. 3

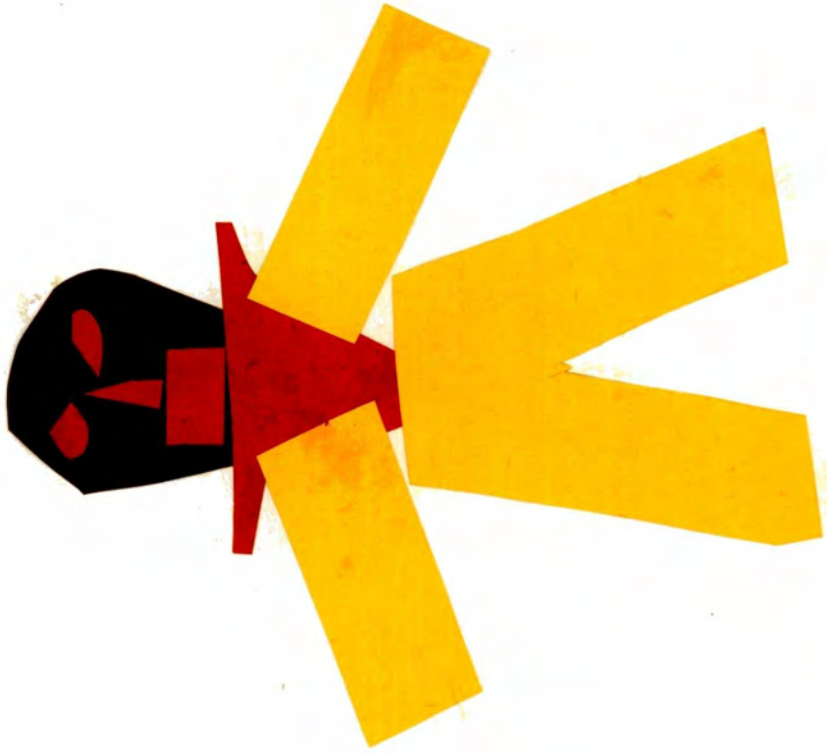


Fig. 7



Fig. 6



Plate 1  
(Trimurti. Elephanta Caves)



Plate 2  
(Trimurti : details)

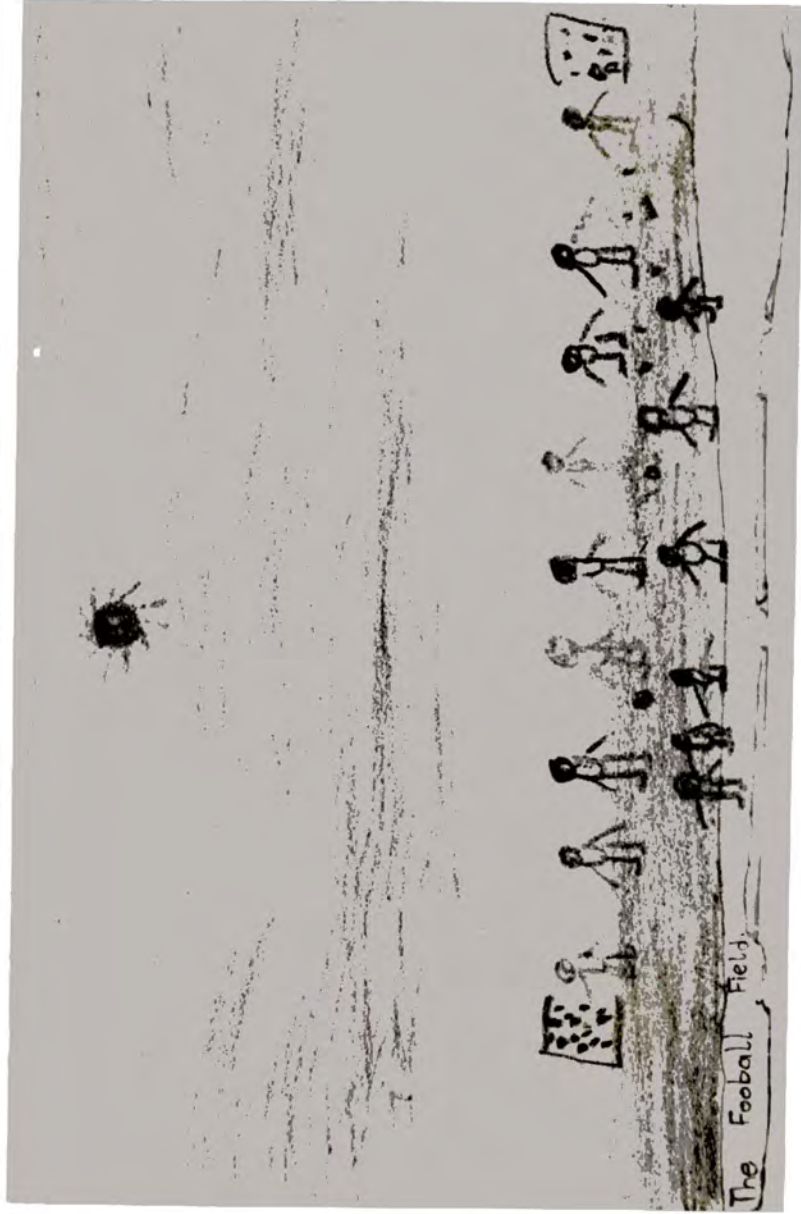




Plate 3



Plate 4



The Football Field

Plate 5



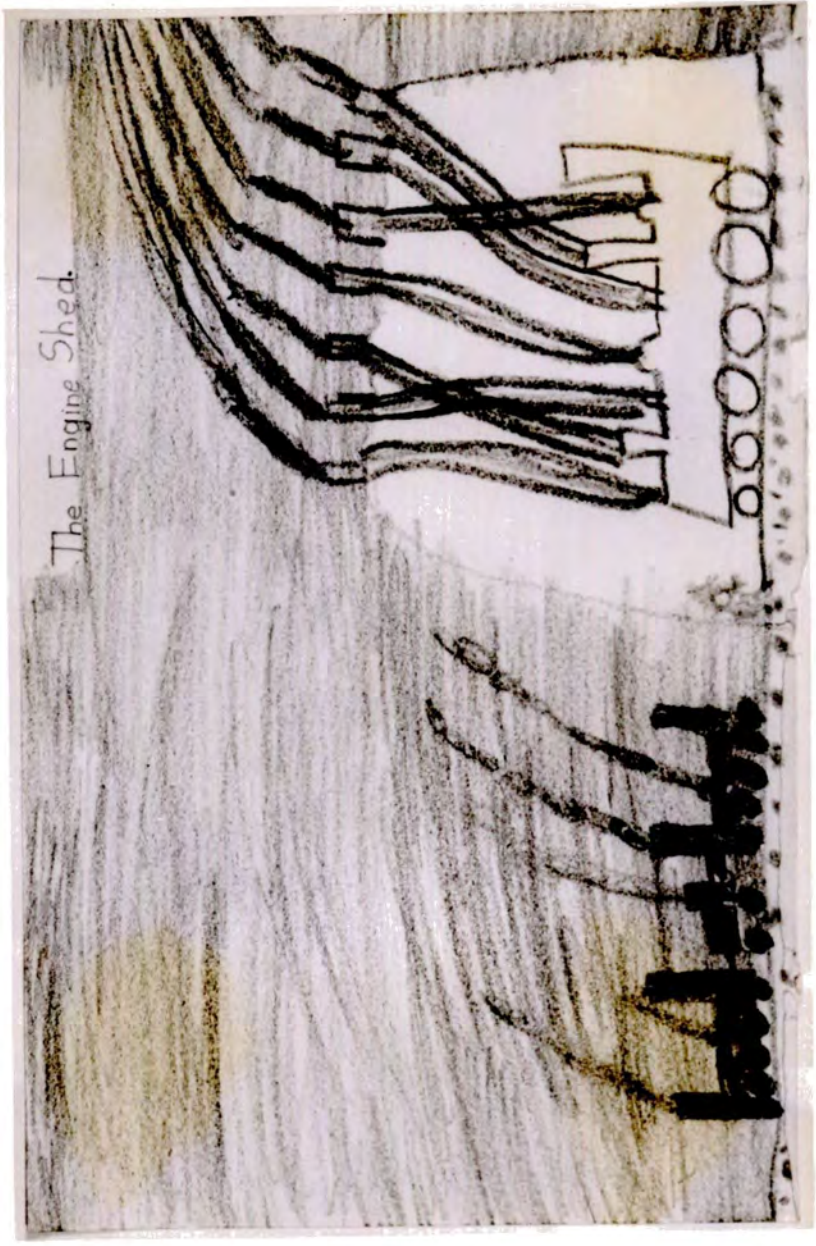


Plate 6





Plate 7

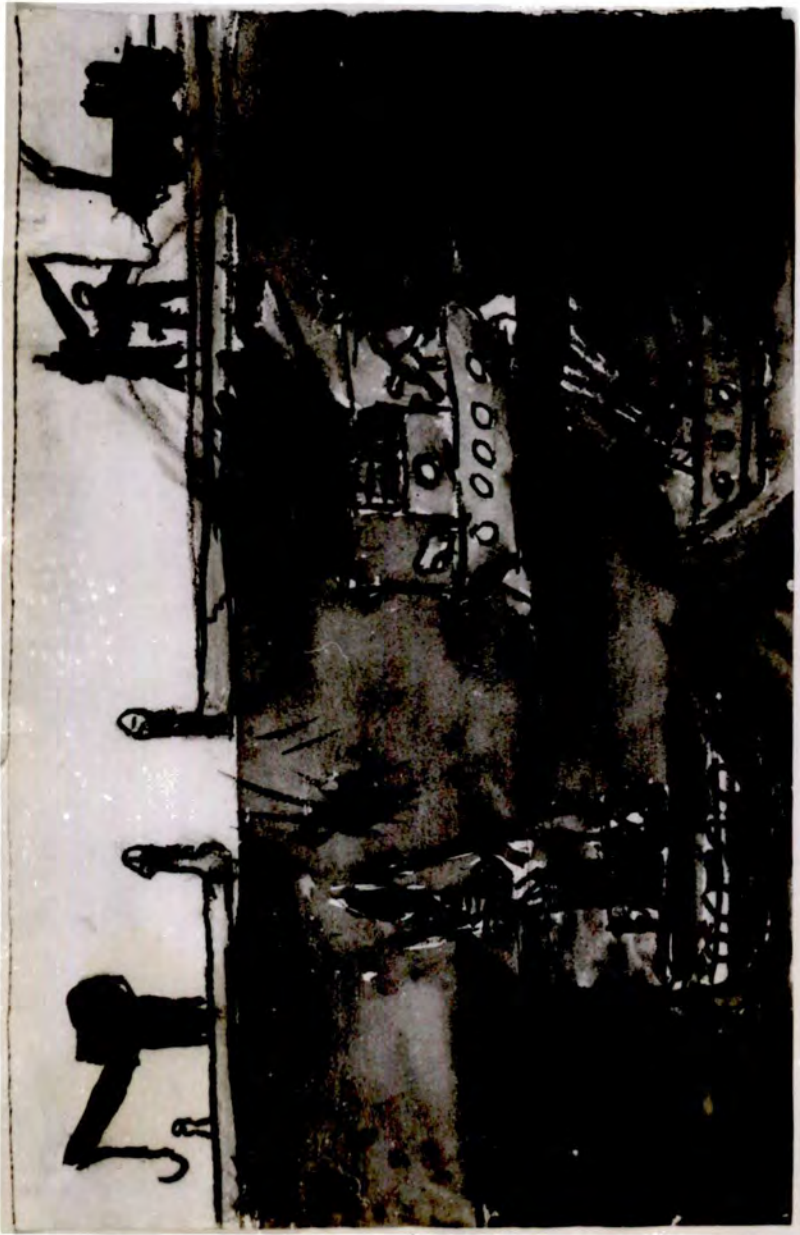


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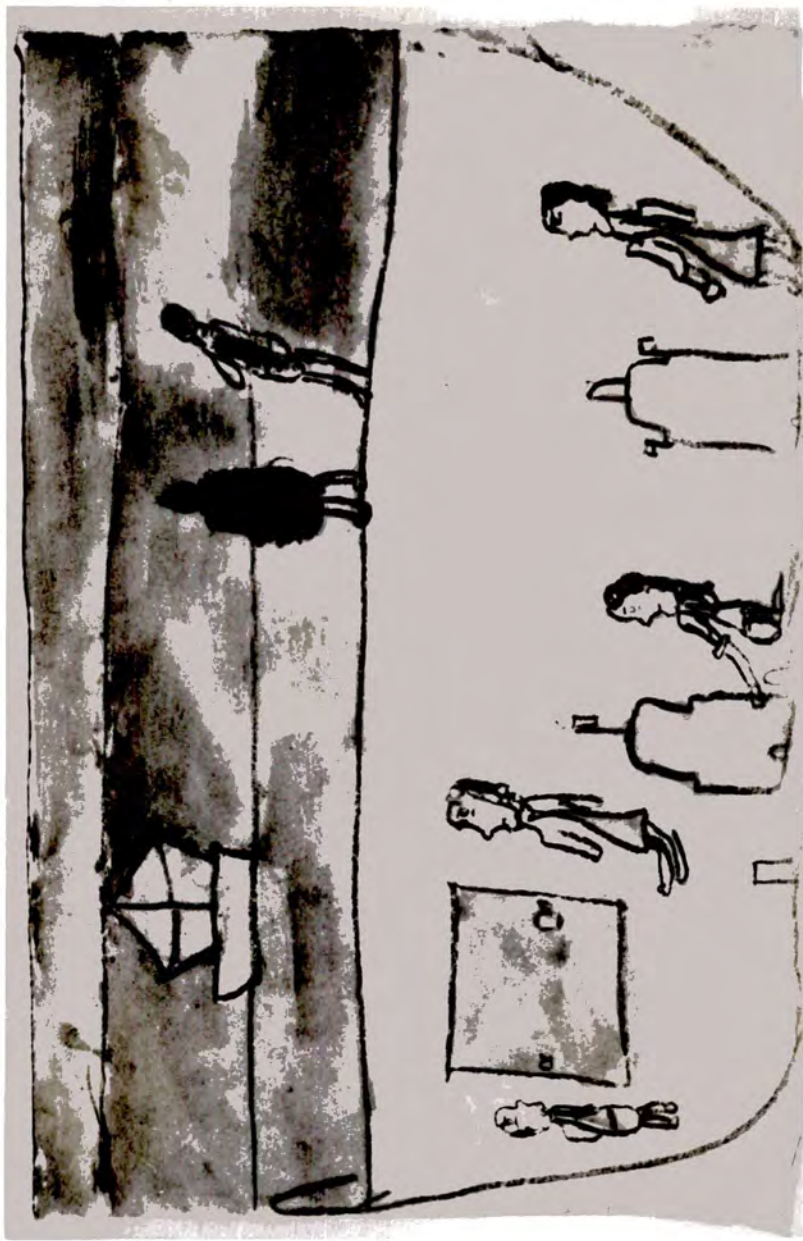


Plate 9



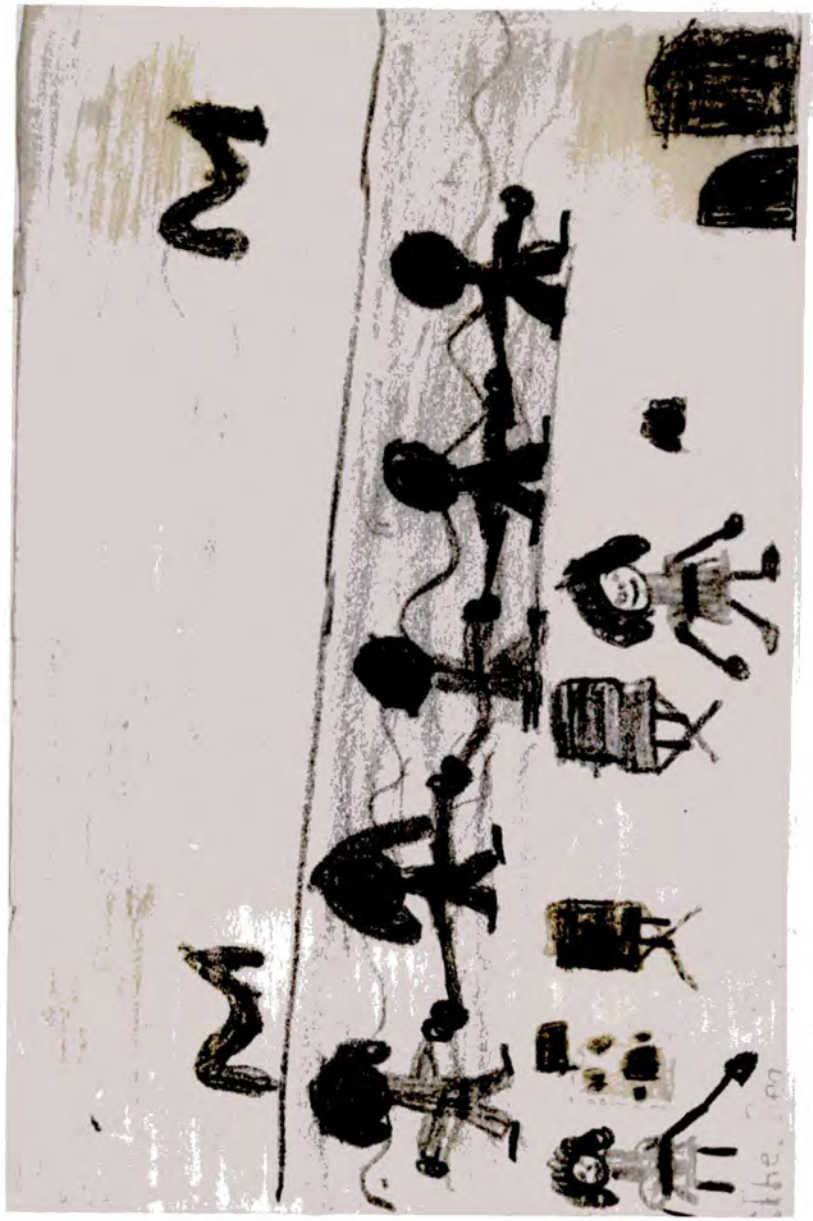


Plate 10

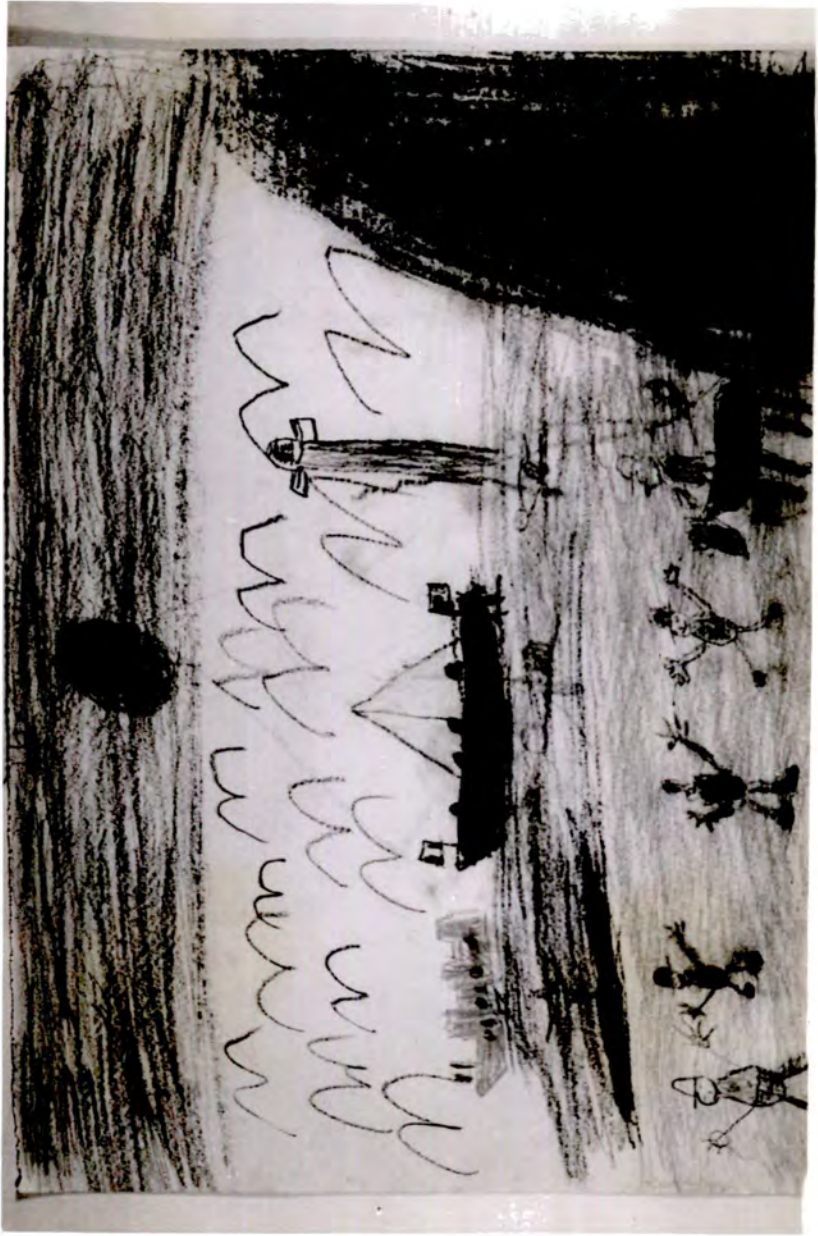


Plate II



Plate 12





Plate 13



Plate 14





Plate 15



Plate 16



Plate 17





Plate 18

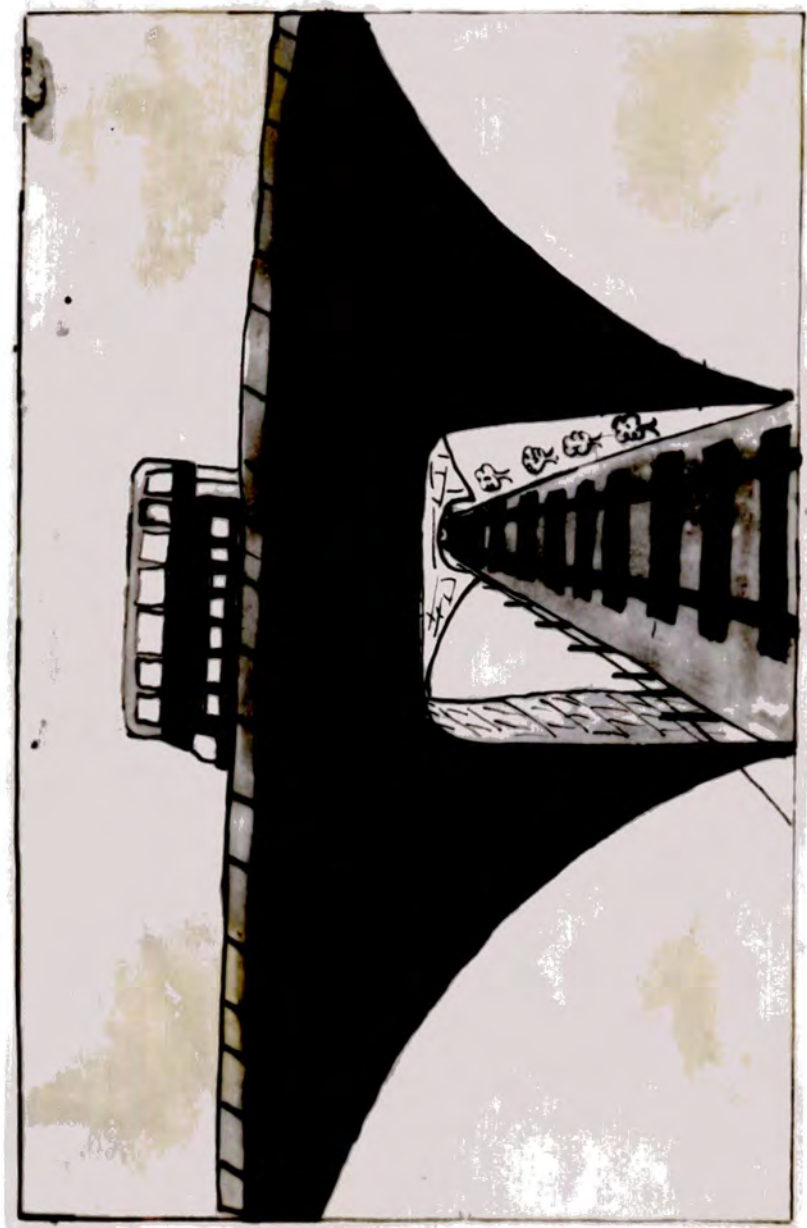


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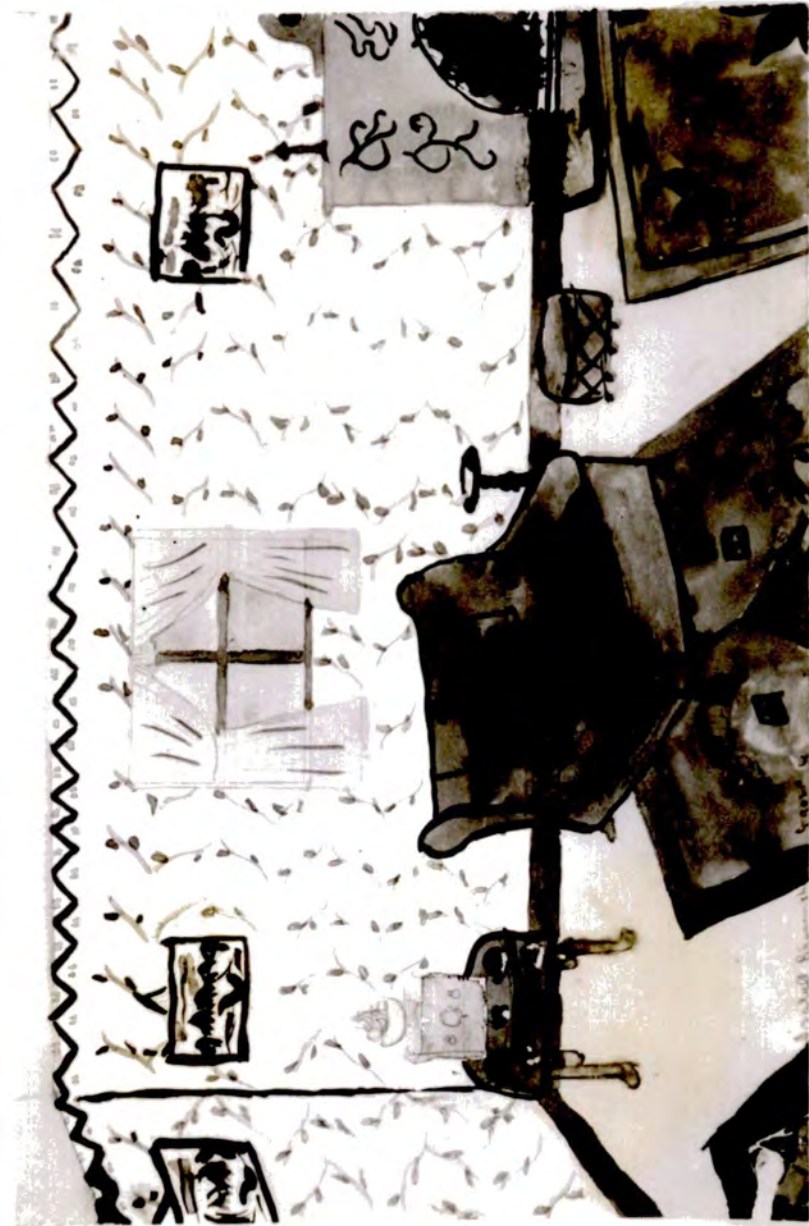


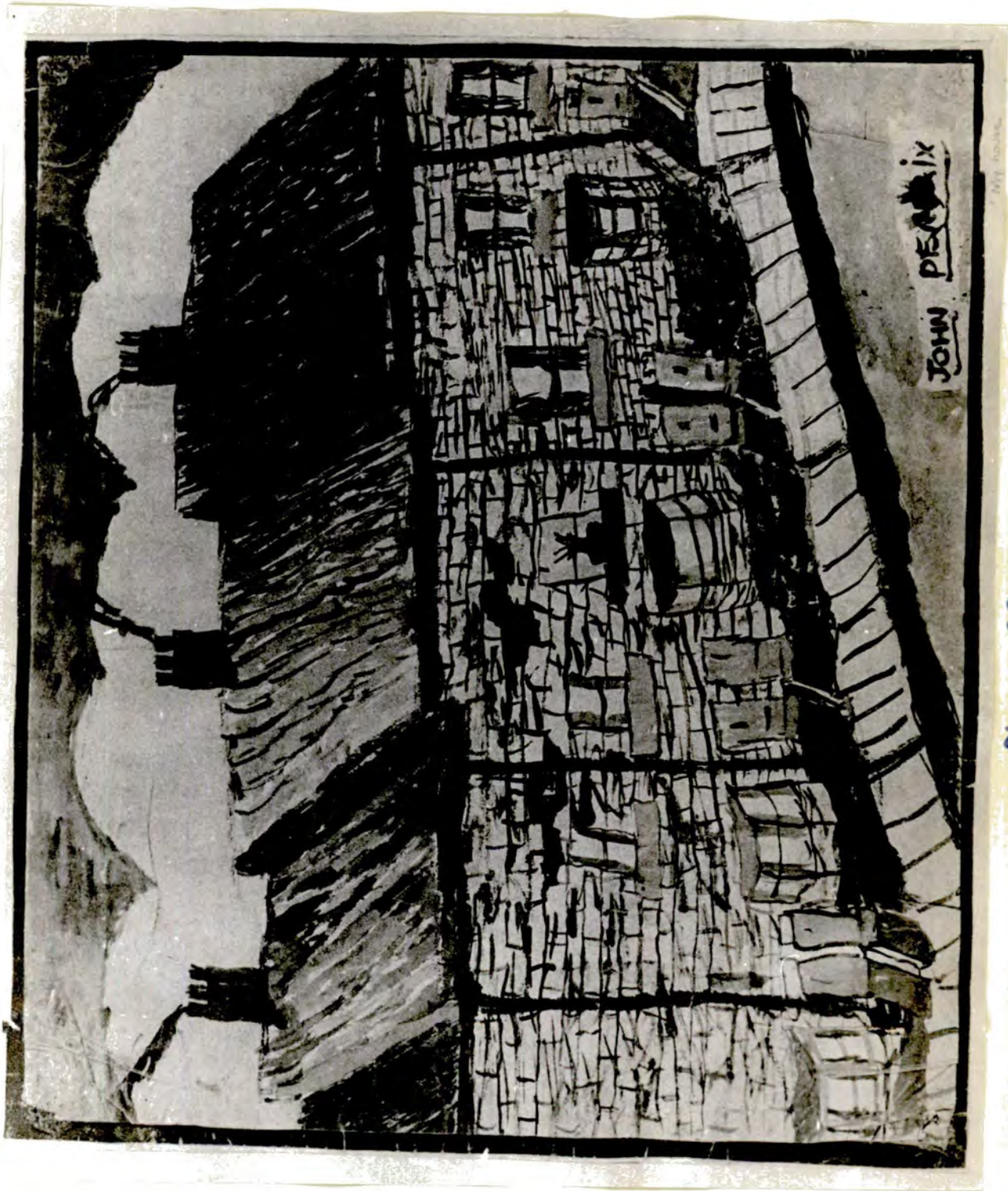
Plate 20





Plate 21





JOHN PEXAIX





Plate 23



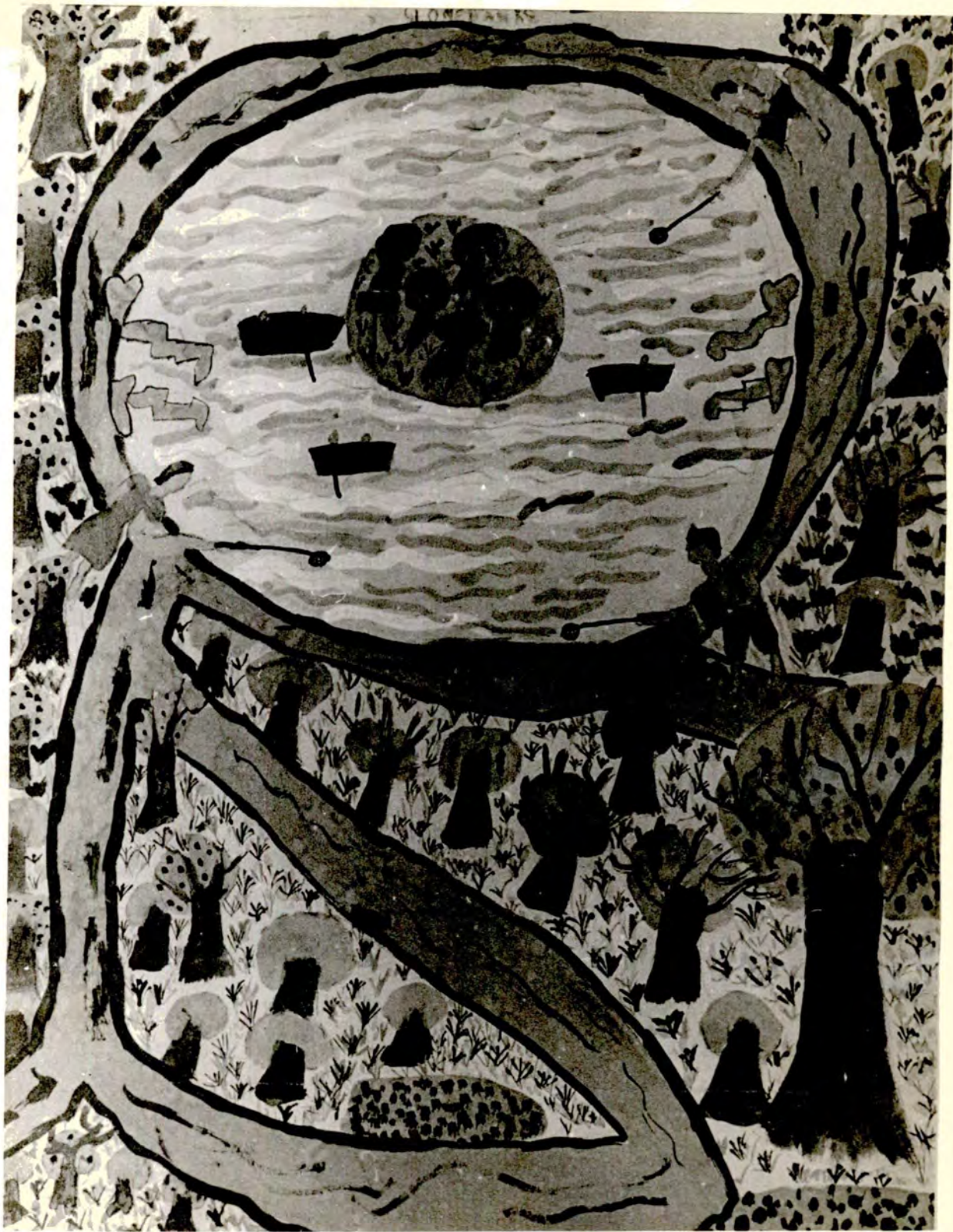


Plate 24







Plate 26





Plate 27



Plate 28



Plate 29



Plate 30



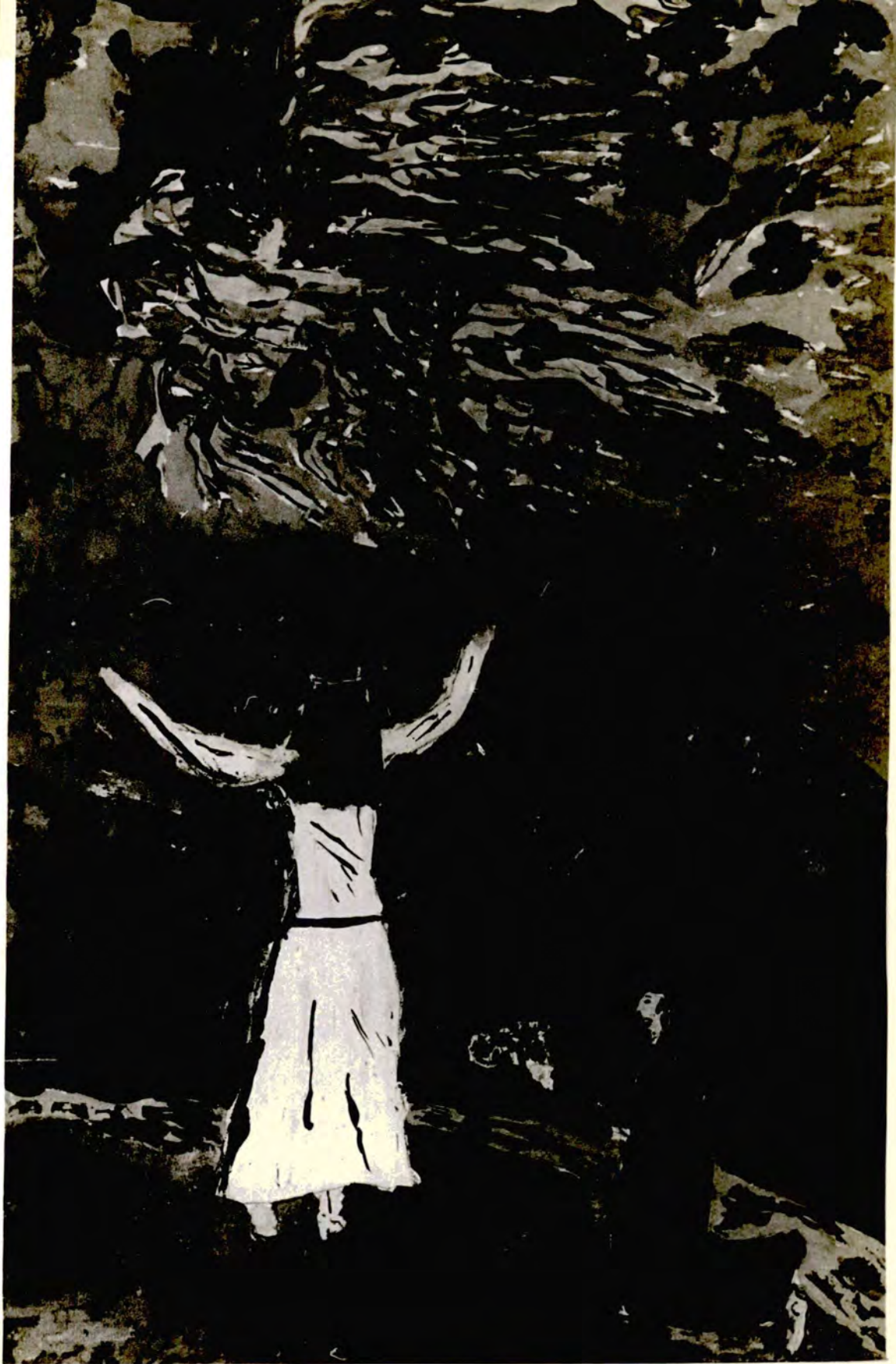


Plate 31





Plate 32



Plate 33





Plate 34



Plate 35





Plate 36



Plate 37



Plate 39

ARTISTIC ABILITY - Evaluation of merits

Merits	Exceptionally good	Very good	Reasonably good	Not quite good but not very poor	Very poor indeed
1. Composition					
2. Sense of colour					
3. Draughtsmanship					
4. Form (rhythm or symmetry)					
5. Quality of painting (ability to paint, control of the brush)					
6. Expression (General impression)					
7. Theme (original or imitative)					
8. Sense of Proportion					
9. Treatment of details (testifying power of observation)					
10. Emotional Expression through form					





AESTHETIC TEST

Form A

Name ..... C.A. .... M.A. ....

School ..... Date .....

Other particulars .....

1)a)

1	2	3	4	5	6	7	8	9	10

1(b)

1	2	3	4	5	6	7	8	9	10

2(a)

1	2	3	4	5	6	7	8	9	10

2(b)

1	2	3	4	5	6	7	8	9	10

3(a)

1	2	3	4	5

3(b)

1	2	3	4	5

4(a)

1	2	3	4	5	6

4(b)

1	2	3	4	5	6

