expression of a type of mental personality. From a scientific point of view, that is to say, realism and idealism, expressionism and constructivism are all natural phenomena, and the warring schools into which men divide themselves are merely the products of ignorance and prejudice. A true eclecticism can, and should, enjoy all the manifestations of the creative impulse in man.\textsuperscript{12}

With regard to the complexities of taste in relation to this classification of psychological types I cannot do better than refer to the contribution of Dr. Joan Evans, though I am aware of the danger of accepting too completely very generalized findings as a reliable scale for measuring variations in taste.

The slow extravert, she says, \textquoteleft\textquoteleft has usually nothing in his room that is not either practical or associated with his history. By an instinct (that when perverted will lead to the indiscriminate hoarding of worn-out possessions) he surrounds himself with mementoes of himself and his family; portraits, plate, souvenirs of his schools and colleges, his travels and wars, the men he has met and the ancestors he is proud of. A slow extravert will keep in view the watercolour his aunt painted, and the cupboard made from the pews of his grandfather's church; he is likely to collect pictures of places where his family has lived. His rooms never have any decorative scheme and may seem superficially a mass of incongruities, but almost every object in them will be found to have a personal link with the owner. The one

\textsuperscript{12} Herbert Read: Op. cit. pp. 28, 29
thing that may pull them together from the decorative point of view is a liking for plain massive surfaces. A moulding or a cornice repels the slow extravert as much as it attracts a quick introvert; he has what Ruskin calls "our English way of liking nothing and professing to like triglyphs". His present ideal is a modernistic flat without an unnecessary ornament in it; but if that lies beyond his means he can be very happy with mahogany.

"This comparative simplicity of furniture is redressed in other ways. His walls are generally laden with pictures and he has cabinets full of odds and ends, each with its associations. (A person of this type who is not fully developed will have the same accumulation, but on another scale; his passion is for things minute and thus childish. Toy ornaments of every kind will be his pleasure and 'Titania's Palace' must have been made for his especial delectation.) He is the man who collects things either for their associations or for their possible rise in value. He buys with a sort of scholarship things not necessarily beautiful but with a love of their own; stamps, old china, engravings in various states, letters and first editions. He is one of 'those inferior Virtuosi' who 'in seeking so earnestly for Rarities, fall in love with Rarity for Rarity's sake'.

You will recognize him as he draws a bunch of keys from his trouser pocket and locks the case."

"Both the slow and the quick extraverts think of their surroundings as a background; but if for the one it is an autobiography, for the other it is a mise-en-scène. For the quick
extravert, art is significant in so far as it can be turned to enhance his attractiveness.
For this reason a quick extravert's room is generally a place of soft colours, elegant draperies and well shaded lights; a few touches of gilding accent the whole. Colour is stressed more than form, but is generally subdued, and often faded and shaded. The quick extravert believes with Oscar Wilde that 'all beautiful colours are graduated, the colours that seem to pass into one another's realm'; and delights, as Vernon Blake declares the Celtic imagination does, in 'the graceful but imperfect suggestion of a glass-like transparency and frail elegance'.
There is sometimes a certain want of courage in the scheme, but there is definitely a scheme; there is little sense of historical congruity but a real feeling for effectiveness. The fundamental defect is a sense of fashion so strong that unless the scheme is soon changed it becomes outmoded. It is the quick extravert's histrionic sense that creates the rooms that can be successfully photographed for reproduction."

The third type, the quick introvert, has an interest in art that is more impersonal, in the sense that "he is unconscious of it as a background to himself, and more emotional, in that the very object he sees is valued according to the aesthetic emotion it inspires. The quick introvert is genuinely capable of an aesthetic emotion that is disinterested and profound, and for him the quest of aesthetic emotion may take the place of the quest of religious emotion and become a spiritual 'way of life'. The quick introvert's room will often be overful and very untidy, but everything in it, if he has means enough, will be
there because it gives him aesthetic pleasure. He usually enjoys rich, deep, and glowing colours, and will put them together with a cheerful optimism that often achieves its effect. Plain colour pleases him less than colour wrought into a decorative pattern, but he demands more than colour. Form matters to him: his furniture will probably be more shapely than padded, and the lines of his room and furniture will be set off with cornices and mouldings. He is peculiarly sensitive to what Hogarth calls 'the beauty of a composed intricacy of form'. For him, as Hogarth writes, since pursuing is the aim of the active mind, 'Simplicity without variety is wholly insipid, and at best does only not displease...Intricacy of form...leads the eye a wanton kind of chase, and from the pleasure that gives the mind, entitles it to the name of beautiful'.

On the other hand, the quick introvert will probably not have many pictures, and what there are will be thought of as part of the decoration of the whole room rather than as detached objects in it. That Renaissance invention, the 'easel-picture' is anathema to the quick introvert; he would always prefer to have his pictures built into the panelling.

The quick introvert normally collects things because they seem to him beautiful, but his delight in tracing cause and effect may also lead him to collect what is less beautiful than interesting. A 'type series' will always attract him, and so if he has one object of a kind he will be tempted to multiply it in order to study the development of the type. Thus any one of his possessions may become the basis of a collection: a collection probably ill-kept but logical and alive.
"The slow introvert is the man whose artistic tastes lie farthest from expression. He has not the facile response of the introvert or extravert with quick reaction, nor the slow extravert's capacity for confusing aesthetic emotion with extraneous but more congenial matter. It is true to say that in the visible world of art there is comparatively little that affords him positive pleasure. (In Jung's introverted feeling-types 'feeling is subjective, critical and often apparently depreciative of the object, since it does not depend primarily on the object itself, but on the individual's own valuation of it, which is frequently negative.') When it comes to furnishing his room, he is apt to let someone else do it for him; he will always be at the mercy of an incongruous or ugly gift. If the observer is fortunate enough to find a room a slow introvert has furnished himself, he will recognize it as characteristic. There is an almost total absence of contrasted colour; the transition from cream to brown or from grey to blue is enough. The patterns are few and simple, and often confined to those that arise out of the exigencies of ceramic or textile processes. There is hardly anything that is not for use, but everything is well proportioned, simple and well-shaped. The pictures are very few and likely to be engravings. There is neither a mise-en-scène nor an art gallery nor an illustrated biography but a workroom. If the owner be a woman, and her work that of making her family happy, it will have a peculiar intimate charm of its own, infinitely removed from the social brilliance of the quick extravert's salon, or from the individualist idiom of the quick introvert's abode."

Dr. Evans' classification of the differences

13 Joan Evans: Taste and Temperament (London 1939) pp. 53, 54, 56, 57, 40, 41, 42, 43
of these types in the field of art appreciation is even more interesting, and its practical value in an integrated system of education cannot be overlooked. Her book also deals with another aspect of creative expression - the effect of temperament on the practising artist - that makes a very definite contribution towards the solution of the problem stated in this thesis.

"When it comes to the appreciation of works of art of a sort that lie outside schemes of house decoration, the quick extravert unconsciously demands a dream inducing quality.... These dreams and illusions may be amorous and may lead to what Mr. Clutton Brock calls 'harem art', with which we are all familiar; or they may lead to a mystic art that represents the nobler visions of the emotional nature of the quick extravert. Such art tends to have a hypnotic and trance-inducing quality (to put it into an extreme form) that depends upon effects of glitter and light and upon works which have 'religious interest that is strong but not austere, beauty that is sensual but not gross, and colour and relief that are clear but not strong.'

In this approach to art appreciation ecstasy rather than reason is the organ of apprehension and therein the quick extravert finds that he can escape from the responsibility of natural law.

"The quick introvert's primary taste is undoubtedly for decorative art, which has for him a lyric if inexpressible charm. In such work he especially loves natural forms intellectualized.

[14 Op.cit.pps. 45, 46, 47]
into an integrated pattern; Chinese art perfectly answers this need. It's, I think, exactly the same appeal that he finds in landscape paintings of a sort in which nature is made more formal and rhythmic than she generally appears. The quick introvert sees landscape "as an end in itself — as pure form... ...and behind pure form lurks the mysterious significance that thrills to ecstasy."

"Moreover, any work of art in which the quick introvert is conscious of an appreciative yet intellectualized observation of nature may give him the peculiar aesthetic thrill he desires, and may therefore become part of his artistic world. He has no intrinsic theories on the Beautiful and if circumstances force him to produce any, they are simple and not far removed from fact. He knows instinctively whether an object is beautiful to him and cares very little what it is to other people. For the quick introvert is incapable of producing a complicated philosophy of aesthetics, and since he is so sensitive to visual impressions that he feels the emotions that they arouse directly and not through the medium of words, he does not find it as easy as does the quick extravert to write about his aesthetic emotions... ...Generally, however, if the quick introvert writes about art it is from the historic aspect, in an attempt to study cause and effect in the relation between a civilization and the art produced to satisfy its needs."

"The slow extravert has perhaps less spontaneous appreciation of visual art than the man of any other type; and for this reason is the man most apt to lay down the law about it.

16 Clive Bell: Art (London 1914) p. 203
When the first foundations of science were being laid it was the slow extravert with his capacity for amassing facts who held the field. At the same time the first aesthetic philosophy was created under the same auspices. Instinctively the early thinkers concerned themselves with drama, with the conflict of man with man or circumstances of Fate, or with the "mathematised" art of music rather than with the visual arts. When they did turn to such arts their thought was commonly limited by the mathematical conceptions which underlay all their science. Aristotle wrote: "The main species of beauty are order, symmetry, definite limitation, and these are the chief properties that the mathematical sciences draw attention to." This Aristotelian concept of beauty as unity, symmetry and order persisted through St. Augustine and St. Gregory Nazianzen into the scholastic philosophy of the Middle Ages.

"It is the slow extravert who tries to reduce beauty to the laws of fact" and "this predilection is the more natural because the slow extravert has as innate a liking for a straight line as the quick introvert has for the curved one," and it follows that the slow extravert is always ready to acknowledge a geometrical basis for his art, and will automatically become a follower of groups that connect aesthetic with mathematics, such as the Fechner "Golden Section" school of thought, or, alternatively, with those who advance the theory of utilitarianism in terms of economic fitness, moral fitness, structural fitness, material fitness or pure functionalism.

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\(^{18}\) Op. cit. pp. 50, 51, 52, 54
Illustrations of all sorts. In these points and historical pictures the desire for associations haunts the slow extravert; he prefers an ugly portrait of a known person to a fine one of an unknown, and a mediocre picture that is signed to a good one that is anonymous. For the slow extravert who has received a classical education the remarks made by Richard Payne Knight in 1805 are still true: "Ruined buildings, with fragments of sculptured walls and broken columns, the mouldering remnants of obsolete taste and fallen magnificence, afford pleasure to every learned beholder, imperceptible to the ignorant, and wholly independent of their real beauty.... More especially when discovered in countries of ancient celebrity, renowned in history for learning, arts and empire. The mind is led by the view of them into the most pleasing trains of ideas, which it excites, associated themselves with those which the mind has previously received from the writings called classic."

"It is not easy for the man of another temperament, who is sensitive to 'the disinterested emotion of delight felt through contemplation' to understand the aesthetic processes of the slow extravert. For this delight is very rarely felt by the slow extravert; his tendency to amplification denies him that intensity of feeling which simplification alone can bring to art. None the less he will rarely allow that there are varieties of aesthetic experience which he is not qualified to judge."

And finally, "the remaining aesthetic pleasure that is stronger in the slow extravert than in other men is that derived from pure technical skill. A competent person himself, he admires competence in others and therefore appreciates tours de force of every kind: carvings in hard stone, filigree in recalcitrant metal, and any..."
form of art which he knows to be difficult...
He would agree with John Stuart Mill that
"Art is an endeavour after perfection in execution," and is apt unconsciously to identify the
virtuoso and the artist. 19

"It is not often that the slow introvert will
express an opinion about a work of visual art;
yet if its sudden beauty forces him to do so,
his canons of proportion and relation and his
natural sincerity make him a critic to be re-
spected. It is a characteristic of almost
diagnostic validity that he does not write about
the visual arts, unless he is a practising artist;
then he writes as a craftsman rather than a critic."

"The individual is apt to find a peculiarly con-
genial quality in works of art produced by man
of his own type"...."Yet a man may also expe-lence a secondary attraction to the work of men
of another type. A slow introvert, if he be
sad or tired, may find the work of another
slow introvert depressing, and turn to that of
a man of a quicker form of his own temperament.
A slow extravert in like case may turn to the
work of a quick extravert, and find there the
human gaiety or the mystical reassurance that he
needs. In his turn the quick extravert (though
rarely) may seek reassurance from those who are
closer to actuality than himself"....and "the
quick introvert may find in the gracious calm
of the work of the slow introvert the peace that
his overstimulated mind demands."

"Such secondary attractions, however, are sym-
tomatic of fatigue or stress and are less character-
istic and more variable than the attraction of
like to like." 20

20 Ibid. pp. 63, 64, 65
As the wishes of all these types can be and are filled, we can assume that for every type that is interested in art in some form or other there will exist a corresponding type of artist who will produce the type of art demanded. (This will be discussed in the next chapter.) The standard of this work may of course vary from good to bad within the manner of expression of that type — but there will be a corresponding demand for the good, the bad, as well as the indifferent according to the development or integration of the individual of that type.

Here is a point that we must not overlook in our investigation, namely, that the variable psychological and physiological types can be developed, harmonized and even changed by the process of education (in which we can include not only learning in the academic sense, but also experience, contact with influential individuals of another type-group, travel, etc.)

These are some of the facts that disclosed themselves to me when I sought to explain to myself and to my students the reasons for the wide differences in taste which manifest themselves in all forms of human activity. I do not believe that their validity can be questioned and they most certainly indicate that instead of being continually at each other’s throats over the issue of what constitutes good and bad taste in art and in behaviour or life, we should behave with more tolerance towards both the aesthetic and the ethical reactions of our fellowmen. The warring schools into which men divide themselves are inevitably products of ignorance and prejudice and it would be better for ourselves, better for the world we live in, if we conserved our energies for constructing a better system of education or a better design for living which might bring us nearer to social integration, nearer to a peace between the variable psychological and physiological types out of which individuals and nations are made.
THE CREATIVE ACTIVITY
To complete the 'synoptic' survey of the factors entering into an evaluation of the social significance of art and the methods used in art education, we must now examine the phenomenon of aesthetic creation.

"The concept of creativeness is often used in an extremely broad and general sense. Those who employ it in this fashion make it almost synonymous with the whole on-going process of life and experience," Munsell says. "...it should be clear that whenever a person sets out to do something, he uses, not some special sub-division of his mind, but the whole of it. Consider, for example, such seemingly diversified activities as musical creation, mathematical investigation, and the use of a foreign language. Psychologically speaking, they are not nearly so different as they seem. Every one of them involves reasoning, analysis and the perception of relationships. Feeling and emotion play a tremendous part in the experience of the working mathematician, who finds the purest joy in a beautiful demonstration or a striking discovery. Purpose and aim must be present in all three. What we seem to see is not the operation of three quite different mechanisms, but the integral human mind, bringing to bear all its varied and intricate capacities in three different situations." Thus it is the whole that responds in various activities."

"So long as it (the creative process) consists of a fresh response, no matter how often a similar response has been used by others,"

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1 Evangeline Rees: The Psychology of Artistic Creation (New York 1942) pp. 41, 42
so long as it calls for conscious purposing, initiative, concentration in finding just the right color or movement, so long as it involves testing, acting in the light of self-applied tests, and final judging, the activity is creative. Creativeness is essentially this: the self thoroughly and purposively aroused and acting unitedly in response to the stimulus of a whole experience. Far from being an obscure process, creativeness is an activity typical of organismic behaviour.

Creativeness is therefore not the prerogative of specially gifted individuals, but a normal faculty of every individual. As he is constantly facing new situations he must create for himself a way of meeting them. His response is new to him, therefore he is creative. Of course, there are levels of creativeness—the higher dealing with more complex situations than the lower. To some persons the result gained in adjustment or creating on a lower level brings as much satisfaction as achievement of high order brings to others...

The essential value and significance of the creative process, psychologically and educationally considered, rests upon its relationship to the self. In every person's life, there must be a time of self discovery, a point at which he recognises himself as apart and distinct from all other persons, possessing certain unique characteristics in the form of capabilities, attitudes, etc. With this recognition should also come an acceptance of his responsibility to other members of his own social group, to his culture and to humanity. As in each life there is a point reached

for this self discovery, so there is in each situation and in each experience. It may be arrived at almost simultaneously with the situation or as a result of long contriving.

For the adequate meeting of any situation, self-identification should follow self-discovery; and when the individual recognizes his relation to the situation in hand and solves the problem or meets the situation he then reaches the climax of self realization."  

This self realization through expression manifests itself in all the activities of children as well as adults. It is through expression that the self is discovered, identified and realized. "The creative process is life itself revealing all its phases: conception and growth, play and work; its problems, conflicts, failures, overcomings and achievements."  

This description covers the creative process in its broadest and most inclusive meaning. But in the arts, as we have seen, this process has a somewhat more specific meaning, because here feeling, thinking, sensation and intuition come into unique relationship with the process and the outcome of the process. The separate or combined emotions of the artist is objectified in the final result: a painting, a sculpture, a musical composition, a poem or a dance which expresses not merely an idea but the self-realization of the artist and his whole feeling about that idea.

To summarize, the creative process, as far as it concerns us in this discussion, is not

3 Evangeline Rees: Op cit. pp. 43, 44
Author  Hendrik Willem De Sanderes
Name of thesis  Essential Considerations In Designing A New System Of Art Education For South African Schools And Universities.  1945

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