

Edith Cowan University
Research Online

Theses: Doctorates and Masters

Theses

1-1-1994

An historical and psychological context for the phenomenon of art therapy

Robert Cook
Edith Cowan University

Follow this and additional works at: <https://ro.ecu.edu.au/theses>



Part of the [Arts and Humanities Commons](#)

Recommended Citation

Cook, R. (1994). *An historical and psychological context for the phenomenon of art therapy*.
<https://ro.ecu.edu.au/theses/1103>

This Thesis is posted at Research Online.
<https://ro.ecu.edu.au/theses/1103>

Edith Cowan University

Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author's moral rights contained in Part IX of the Copyright Act 1968 (Cth).
- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

AN HISTORICAL AND PSYCHOLOGICAL CONTEXT
FOR THE PHENOMENON OF ART THERAPY

By

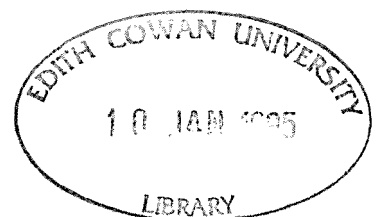
Robert Cook, B.A.

A Thesis Submitted in Partial Fulfilment of the Requirements for the Award of

Master of Arts (Art Therapy)

at the Academy of Performing Arts, Edith Cowan University

Date of Submission: 10/11/1994



USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

ABSTRACT

This research develops an historical and psychological context for the phenomenon of Art Therapy. It addresses the larger context within which Art Therapy developed, which has not usually been considered by researchers in the Art Therapy field. Using a Jungian framework, this psychohistorical thesis analyses cultural trends, in the fields of painting, mental health, religion, world events, science and philosophy, for revelation of psychological content pertinent to the conditions generally favourable for the emergence of the Art Therapy field. A complex understanding of the world leading up to Art Therapy's emergence is, therefore, presented.

What was found in this study was a consistent split in all areas of thought: one area focused on rationality and objectively verifiable truth, and the other area focused on subjectivity and the realm of the feelings. Those areas that value the former are traditionally the dominant modes of thought in western civilisation. The latter seems to be repressed and pushed into the dominant's shadow. There was also a general trend to the disintegration of the old symbologies across even those who seem to oppose each other in other matters. In this context, Art Therapy is understood as being associated with the child archetype which seeks to join the opposites, of rationality and subjectivity, and create new meaning in life. Art Therapy is also observed as being a phenomenon developing from the more subjective side of history and allowing people to develop those subjective aspects of themselves which are usually shut off, or only partially developed.

Declaration

I certify that this thesis does not incorporate, without acknowledgment, any material previously submitted for a degree or diploma in any institution of higher education and that, to the best of my knowledge and belief, it does not contain any material previously published or written by another person except where due reference is made in the text.

Signature



Date

22/12/94

ACKNOWLEDGMENTS

The author wishes to acknowledge the support and guidance of Dr Michael Campenelli, the principal supervisor for this study and Dr Frances Kaplan for her assistance as secondary research supervisor. The author would also like to thank his Art Therapy student thesis readers, the Art Therapy students as a whole for their support and encouragement, Ma, Pa and Siouxsie.

TABLE OF CONTENTS

	Page
Use of theses	ii
Abstract	iii
Declaration	iv
Acknowledgments	v
CHAPTER ONE: INTRODUCTION	
1.1 Background to the study	7
1.2 Problem	13
1.3 Significance	13
1.4 Purpose and specific aims	15
1.5 Methodology	18
CHAPTER TWO: CONCEPTUAL FRAMEWORK	23
CHAPTER THREE: HISTORICAL REVIEW	
3.1 Introduction	29
3.2 The Enlightenment	30
3.3 The 19th Century	35
3.4 The 20th Century	68
CHAPTER FOUR: PSYCHOHISTORICAL ANALYSIS OF THE HISTORY UNDER REVIEW	108
CHAPTER FIVE: CONCLUSION.	
5.1 Psychohistorical analysis of Art Therapy in the cultural field	121
REFERENCES	129

CHAPTER ONE: INTRODUCTION

This chapter provides a detailed introduction to the research conducted. It has five sub-sections, which are: 1) the background to the research, 2) the problem that this study addresses, 3) the significance of the study, 4) the purpose and the specific aims, and 5) the methodology section. The background section details briefly the history of Art Therapy and the context from which the profession emerged. It argues that Art Therapy has not been fully contextualized as part of the broader history of which it is a part. The problem section summarises the lack of full context for the discipline of Art Therapy and the need for its development. The significance section notes the reasons why a full context for the profession should be developed, which include the aiding of the development of the professional identity of Art Therapists, and the subsequent allowance of a better understanding of the role Art Therapists might play in society. The purpose and specific aims section outlines the ways in which this study seeks to address the problem, through the development of a psychohistorical investigation of the world leading up to the development of Art Therapy. Finally, the methodology section relates how the aims of the research were reached, and discusses the validity and limitations of the study.

1.1 Background to the study

This background section relates briefly the history of Art Therapy as a profession and in doing so considers the context from which Art Therapy emerged. It notes that Art Therapy emerged in the early years of this century from five main sources. These sources are: 1) the merging of art and psychoanalysis, 2) the introduction of art into institutions of healing through occupational therapy, 3) interest in the art of

the mentally ill by psychiatrists and art collectors, 4) the growing notions concerning the validity of children's art and of child centred education, and 5) as part of a long history of the arts used for the healing of the mentally ill, and for healing in general. This section goes on to argue that while the context provided in the literature to date is useful, it is limited in that it does not place Art Therapy in a much larger and more complex context and, therefore, does not attempt to understand why Art Therapy has occurred as a phenomena at this particular time in history.

The American Art Therapist Shaun McNiff notes that Art Therapy began in America around 1915 when the Art Educator Margaret Naumburg began to work with children using art, at the Walden school, of which she was the founder. Naumburg also began to use art with children at the New York State Psychiatric Institute. McNiff notes that Naumburg's first publications on the subject of Art Therapy appeared in 1931. The Art Therapy of Naumburg was influenced by her own interest in psychoanalysis and the combination of her work as an art teacher. Naumburg united the two disciplines and developed the notion of Art Therapy as it is understood today (McNiff, 1986).

The emergence of Art Therapy as a profession might be understood as coming from the combination of art and psychotherapy. It is, however, well known that the father of psychoanalysis, Sigmund Freud, though not greatly respectful of artists or visual art, used his psychoanalytic technique to come to an understanding of art works. Examples of such an analysis are the books that he wrote on the Moses of Michaelangelo and Leonardo Da Vinci. Carl Jung, the father of Analytical psychology, also encouraged his clients to draw, paint and sculpt their fantasies. Both of these men are generally considered as being early influences on, or as setting the ground work for, the attention on the work of art as a means of expressing unconscious contents and as being a serious therapeutic modality

(Case & Dalley, 1992) Jung and Freud did not understand the use of art as being the central aspect of the therapy but used it rather as an adjunct to other therapeutic methods. It took Naumburg to explicitly place the making of art at the centre of the stage, which saw the merging of art and psychoanalysis on a more equal footing than previously had been the case in the therapeutic situation.

The Creative Arts Therapists Fleshman and Fryear note that Art Therapy in England has its roots in the introduction of occupational therapy as a treatment for injured soldiers after the first world war. Institutions at this time began to include arts, crafts, dance and dramatics as part of recreational therapy programs (Fleshman & Fryear, 1981). It was in this manner that art made its way into the institutions of healing which would provide an environment for its use in a therapeutic manner. Adrian Hill is noted to be the pioneer Art Therapist in England and was the first to take advantage of the therapeutic benefits of art that had been opened up by the early occupational therapists. Hill used art to allow men who had returned from the second world war to express themselves and develop their artistic skills. Another important figure in the early years of the emergence of Art Therapy in England was Edward Adamson. Adamson used art with patients in mental institutions from the late 1940's onwards. The emergence of Art Therapy can be seen to be occurring as a result of Hill's and Adamson's use of art in institutions for healing, through the work of the early occupational therapists who allowed the use of art to enter these institutions. While the work of Hill and Adamson is more similar to art teaching than the Art Therapy developed by Naumburg, it was important as a catalyst in England for the further consideration of art as a therapeutic modality.

The Art Therapist Dianne Waller notes that many of the early Art Therapists in England were influenced either consciously or unconsciously by their own art education which from the 40's and 50's would have been of the style proclaimed

by the art educators Herbert Read and Viktor Lownefeld. Read and Lownefeld believed that art was a means of developing the whole person through the use of art, rather than just the development of the art works themselves (Waller, 1991). Their ideas were influenced by John Dewey, an American educational philosopher, who advocated at the end of the second world war that children must have their freedom even if the rest of humankind cannot (Waller, 1991). The art teaching, therefore, was based on the notion that the teacher would allow the child to freely explore with art materials with the idea that this freedom would allow them to grow as persons. Waller notes another early example of the use of art education in this free manner: the work of the educator Franz Cizek from Vienna. Cizek believed that every child has the potential for creative expression and that the function of the teacher is to create an atmosphere conducive to creative work, to gain rapport with the children, to take them seriously, and to provide love, security and significance (Waller, 1991). In Cizek's teaching method, as in Read's, Dewey's and Lownefeld's the child is the initiator of the image, not the teacher. Waller notes that many British art teachers, who would later become Art Therapists, visited Cizek and were greatly influenced by his philosophy (Waller, 1991). From the 1940's, Waller writes, the notion that visual expression could be an essential tool in the child's emotional development was well established. Thus, the beginning of Art Therapy can be observed as partly emerging from the type of art teaching that values the child's unique expression and does not try to change it, while also seeing art as central to the child's personal development.

Edward Adamson, mentioned earlier, writes that the impetus for Art Therapy also came from psychiatrists at the end of the 19th century who were becoming interested in the artwork of mental patients. In 1879 the psychiatrists Max Simon and Cesare Lombroso attempted to codify the drawings of schizophrenics. Hans Prinzhorn, a psychiatrist, published his book *Bilderii de Geisteskranchen* in Berlin in 1922, which was a compilation of drawings and paintings by people in mental

institutions (Adamson, 1970). Waller also comments on the interest in the art work of the mentally ill and notes that the artist Jean Dubuffet's collection of art by the mentally ill, known as Art Brut, was also an influence on people who would become Art Therapists. The collection of art by psychiatrists and collectors such as Dubuffet linked the notion of art and mental illness, which Waller notes, became one of the catalysts for the notion of the diagnostic use of art in the 1940's (Waller, 1991).

The areas from which Art Therapy has been observed as emerging from thus far have been close to the age in which it began. The next two backgrounds for its development are reaching much further back in history. Fleshman and Fryear, mentioned earlier, note that the use of art "...to cure an individual of emotional or physical disorder is probably as old as art itself" (Fleshman & Fryear, 1981, p. 9) and that art has been recorded as having been used in this manner in Egypt as early as 500bc. The ancient Greeks apparently practiced dramatic catharsis whereby the audience would involve themselves directly with the emotions portrayed by the actors in the tragedy (Fleshman & Fryear, 1981). Music was also noted to have been used therapeutically in a manner in which catharsis was achieved by the transportation of the person from their current emotional state to one in which a highly emotional orgiastic state was achieved. This process was considered helpful in the bringing to balance of the persons emotions (Fleshman & Fryear, 1981). Fleshman and Fryear note that Art Therapy can be understood as coming from a series of activities which have the philosophy that art is a useful carrier for the emotions and that emotional release in this way is healthy and of therapeutic value.

The Art Therapist Michael Edwards believes also that Art Therapy's roots go back to ancient times before the notion of Art Therapy as it is today had been formed and that the roots of Art Therapy can be seen as extending as far back as the

Palaeolithic cave paintings. For years, notes Edwards, art has been used to express feelings about the artist and his/her culture. Edwards considers Art Therapy to be the result of the history of Religious Art, Art Education, ancient healing such as Shamanism, Anthropology and Medicine. Art that comes under these various guises he terms "art in the service of healing" (Edwards, 1989). He also writes that Art Therapy can be viewed as part of the Romantic tradition in the arts and philosophy that emerged during the late 1700's and early 1800's and that valued the expression of personal vision and feelings in an individualistic way. Edwards implies that Art Therapy as we know it now is nothing new in itself but rather a re-emergence of the use of art in healing.

Art Therapy may, therefore, be understood as having emerged from five related sources. These sources are: 1) art linked with psychoanalysis through the work of Naumburg, 2) the introduction of art into institutions of healing through occupational therapy and the subsequent use of this as a therapy by itself by Hill and then Adamson, 3) new ideas about the art work of children and a related revaluing of it as sensitive and worthwhile, 4) interest in the art of the mentally ill by collectors and psychiatrists and 5) as stemming from ancient healing practices that include art and as part of the more modern Romantic tradition. These areas from which Art Therapy has drawn inspiration and its theoretical assumptions, have played a major part in the development of the profession. It is also useful to understand that Art Therapy may be viewed as having a longer history than it is sometimes given credit, and that perhaps Art Therapy is a new guise for something which has continually occurred throughout history.

1.2 Problem

What has not, however, been studied by writers considering the phenomenon of Art Therapy is the place it has in the wider world of which it is a part. The broader, world wide, context from which it emerged, is not related. Art Therapy, therefore, has not been integrated into the historical development of consciousness. There is no consideration of why Art Therapy came to be at this time in history and not at another. Edwards gets close to these questions but he does not put the Romantic movement, of which he writes Art Therapy is a product of, into any deeper and broader historical perspective. All the history written about Art Therapy only seems to consider those particular practices that effected its development implicitly, not those it may have developed from as a reaction against or the much broader historical field from which it emerged. These histories do not posit any consideration of what the role of Art Therapy may be at this particular time in the development of the western psyche.

1.3 Significance

What follows are reasons why it is important to develop the larger historical context Art Therapy is lacking. Developing a context which includes consideration of the whole world of which a discipline emerged is vital to the understanding of how that discipline came to be, and importantly, how that discipline then understands its role. The understanding of the role that a profession has in the world is understood by how it came to play that role. The development of this context is also important to those that stand outside the profession in helping them to fully understand the discipline as a valuable and significant agent of the world in which it is situated.

The social-historian Kenneth Burke considers that in studying history "All the spheres of man's activity must be considered. No one department of social life can be understood in isolation from the others" (Burke, 1992, p. 15). The Gestalt Psychology concept of figure and ground also illustrates the need to see phenomena in their broadest context. Gestalt psychologists state that we can only see individual objects as they relate to the objects that surround them. We need to see objects as part of a whole to perceive them as they actually are. What is around the object, event, or cultural development defines the way we see and understand it. Therefore, in order to understand Art Therapy as an area of cultural life, we must take into account the whole cultural structure preceding and during its inception.

The importance of an understanding of the full context from which an activity emerges or occurs is summed up by the psychologist Philip Cushman. Cushman writes that:

If we do not situate psychotherapy within its historical context, I am concerned that we will not do justice to the brave and creative effort that it is, nor will we be able to see our way to new contributions of theory and practice that will extend our capacity to help others...by failing to situate the various theories and practices of psychotherapy within the larger history and culture of their respective eras, some historians treat psychotherapy as though it were a trans-historical science that treats universal illnesses. (Cushman, 1992, p. 21)

In this statement Cushman is noting that psychotherapists should understand the social context of their activity because it helps them better define what help may be needed. It can be inferred that Cushman means that at particular stages in cultural development there are particular ills, and that the methods devised to treat them must be understood as being historically constituted. The emergence of Art Therapy might, therefore, be viewed as a response to certain historically and socially constituted factors. In the case of Art Therapy it must be asked why at

this point in time did Art Therapy emerge, or re-emerge, as a therapeutic phenomena?

To fully understand the phenomena of Art Therapy it must be understood within its larger context. It is important to the development of the professions identity and direction that this be done. This can be seen as being particularly important as Art Therapy is sometimes considered to be at the periphery of the helping professions. If we can further establish what Art Therapy can give to the society in which we live, then the discipline will gain significance as an historical and cultural phenomenon and as a result, greater status as a valid helping profession. Art Therapy viewed from a larger context will be integrated into the world of significant events and ideas. The discipline of Art Therapy might then be viewed more seriously, and a necessary and natural part of our cultures' evolution.

1.4 Purpose and specific aims

The purpose of this research is to place Art Therapy within a broader historical context and to thereby develop a deeper understanding of the phenomena of Art Therapy and of the role that the Art Therapy profession might be assigned in society. In order to achieve this purpose, this study conducts a psychohistorical inquiry into the years from 1800 to 1950. A psychohistorical study involves the interpretation of history as it actually effects the human agents in it. It does not settle with dates and the noting of what happened and when, but it analyses these facts for what they might mean to the development of humanity. Psychohistory treats history as a psychological phenomenon by virtue of the fact that the players in it are humans with certain psychological motivations. The framework of analysis in this thesis is that of Jungian analytical psychology. This framework allows for the interpretation of all of humanity's endeavours for manifestations of

psychological content in the form of archetypes. As a result, Art Therapy is viewed as part of both an historical and psychological cultural climate. The notion of psychohistory will be more fully discussed in the following chapter.

The time frame for the study has been from 1800 to 1950. Art Therapy began in the early part of the 20th century, so the history around that time will be necessary to consider in order to discover what it is directly related to. The period from 1800 to 1900 is necessary to develop a full understanding of how the events that occurred in the first half of the 20th century may be understood. The time frame chosen for this study is, therefore, long. In order to limit the study it was decided to investigate the history of six separate fields for the duration of the period under review. By choosing six fields, a limit is imposed on the amount of data that will be generated but will still be large enough to maintain a full understanding of the period under review. The six fields chosen were: 1) painting, 2) science, 3) religion, 4) world events, 5) philosophy and 6) mental health. These fields were chosen because they represented a solid cross section of the way in which the thought of humanity was developing during the given period. They also allow for a full understanding of the significant world events that shaped the way society thought and acted within that time frame.

Art Therapy is then situated and understood in reference to the broad historical review. It is also understood as being associated with the general psychological developments of humanity on a collective level. In this way Art Therapy is placed within a much larger context than previously given and is considered as part of the natural evolution of the development of western consciousness.

The purpose and specific aims of this research can be summarised by the following:

Purpose:

To develop a deeper understanding of the phenomenon of Art Therapy by situating it in the broader historical and psychological context in which Art Therapy emerged.

Specific aims:

1) To identify, describe and analyse historically, the dynamics in the fields of: painting, mental health, science, religion, philosophy and world events in the period 1800-1950.

2) To define common themes in the above fields and to analyse these for expression of psychological content and interrelationship from a Jungian perspective that examines the manifestations of archetypes in these fields.

3) To develop a complex picture of the world at the time Art Therapy emerged. To situate Art Therapy in this picture as part of a dynamic, changing whole, and to gain a better understanding of our discipline as an historical and psychological phenomenon.

1.5 Methodology

This section describes the way in which this thesis has been researched. It notes the use of the qualitative paradigm and the reasons for its use. The chosen methodology, the historical method, is described and how it has been used in this research. Following this the arguments for validity and reliability are put forward. This is followed by the statement of the limitations that this thesis works within.

A qualitative paradigm has been chosen for this thesis. The qualitative research paradigm offers a method for creating a body of interpretive theory on a subject. Qualitative research deals with probabilities and involves systematic processes, but also involves imagination and the use of common sense (Kruman, 1985).

The particular qualitative research methodology used in this study is an historical methodology. This thesis is based methodologically on approaches offered by Marc Kruman (1985) and Leedy (1985), respectively (Leedy will be discussed in the section on the steps of the inquiry). Kruman, a nursing historian, states that historical research attempts to define the latent meaning of events (Kruman, 1985). Historical research aims to interpret past events for their meaning, and is based on the belief that events crystallise into meaningful clusters (Kruman, 1985). Kruman makes note that in the profession of nursing, histories are written everyday in the form of case notes, when nurses write reports on patients. This would be equally true of Art Therapists because their work revolves around investigation into the past of clients in order to better understand the present state in which they find themselves. Kruman further states that without a past there is no present and that, without a sense of the past we cannot develop a sense of ourselves. In Art Therapy we need this type of research as we are a young discipline with a lack of written history and contextualization. The study of history

places disciplines in a broader comparative context and further develops a strong professional identity.

The steps in this historical inquiry

1) Selecting a topic:

Kruman states that the first step in an historical inquiry is to establish a topic (Kruman, 1985). There is need for clear questions and directions, even though it is acknowledged that they may alter as the research develops (Kruman, 1985).

2) Preliminary reading:

The next step is to consult books on the subject in order to get a feel for the inquiry and to understand the broad outlines of the project (Kruman, 1985; Leedy, 1985). Asking questions at this stage will give an emerging shape to the research (Kruman, 1985). The questioning process will continue throughout the study as interpretations are made from the data.

3) Data collection:

The third step is to build a bibliography (Leedy, 1985). This is the process of fact gathering otherwise known as data collection. It is recommended that the researcher does not try to collect every fact as ultimate certitude about a topic can never be attained (Leedy, 1985).

Generally, it is recommended in historical research that primary sources are used whenever possible (Kruman, 1985; Leedy, 1985). Primary sources are first hand accounts of events. The availability of this data is difficult because this study

encompasses a broad field and involves the evolution of concepts and theories. These concepts and theories are readily observed in the general body of literature from the separate fields under review. The collection of the data may, therefore, be seen as a wide ranging historical literature review.

Chronology of events and the development of concepts and theories are mapped out. The role of chronology is to give the research a dimension of time. Leedy states that "History is inseparable from the time in which its events occurred. The temporal relationships are significant to the meaning of the data. The dynamics and rhythm of the history become apparent" (Leedy, 1985, p. 58). Leedy also proposes the use of multiple time lines that plot out the events and theories. In this research timelines are to be created for each discipline. These were superimposed so that the larger context became more easily apparent.

4) Data analysis:

Madeleine Leininger, a nursing theorist, states that historical analysis "...refers to the systematic investigation of past longitudinal historical data for various purposes or goals of the researcher" (Leininger, 1985, p. 64). Leininger goes on to note that the researcher has the responsibility of "...reconceptualizing and restructuring fragmented events in order to identify certain relationships among facts and events" (Leininger, 1985, p. 64). It is the analysis of the data that provides meaning from the data, as the data doesn't have any significance outside of its interpretation. The process of analysis occurs both during the collection of the data, as one gets a feel for the emerging patterns, as well as after data collection (Kruman, 1985). The framework for analysis of the data is that of Jungian analytic psychology used in the form of a broad based psychohistory. This framework will dictate the interpretation of the data and affect the final outcome. If another method of analysis were to be used, different results would eventuate.

Limitations

During the period of data collection and analysis, a relationship develops between the researcher and the sources (Kruman, 1985). Questions arise and tentative hypotheses are either challenged or enforced (Kruman, 1985). Leininger writes that, "Subjectivity and biases are to be understood, not eliminated" (Leininger, 1985, p. 64). It is important, however, that biases do not get in the way of a sound study, but that we acknowledge, understand, and state them explicitly within the study (Kruman, 1985). Kruman notes that history is more than the assemblage of facts because the facts and ideas of historical research are filtered through a human intelligence (Kruman, 1985). He states that different historians will give different interpretations. This relativism is taken to be a positive attribute of historical research. As Kruman points out, it "...allows insights and breakthroughs alongside occasional errors. Just as scientific theories change, then, so does the past in the hands of different historians" (Kruman, 1985, p. 79).

Thus, this research does not claim quantitative validity but claims validity from the attempt to understand and recognise the biases inherent in this type of research. Historical facts can be reasonably established, but the interpretation of those facts will be necessarily subjective. What is proposed in this thesis is simply one way of understanding the events, one way of interpreting them. By the explicit relating of the framework and methodology used in this study, other researchers will be able to make judgements concerning the validity of the research on the strength of the evidence presented.

This study will be limited in that it will be only looking at the very beginning of Art Therapy. This study will also be limited in its broadness, in its attempt to cover a greater variety of fields. Certain fields have been chosen as areas of study over

others. This will obviously affect the findings. This research is limited also by the choice of framework through which data is interpreted.

CHAPTER TWO: CONCEPTUAL FRAMEWORK

This section relates the conceptual framework through which this study was conducted. It firstly discusses the reasons for choosing the psychohistorical framework and then details what the psychohistorical framework involves. Following this, the next step is to discuss the particular psychohistorical framework which was chosen for the study, that of Jungian analytical psychology. This is explained in some detail and allows for an understanding of how the historical data will be interpreted.

The Art Therapist Shaun Mc Niff states that Art Therapy research should relate "...to the complexities and essential character of the creative arts therapy profession" (Mc Niff, 1986, p. 116). Mc Niff writes further, that because of the interdisciplinary nature of our profession, we should not limit ourselves to a singular methodology. Because the aim of this research is to find the meaning of Art Therapy as part of a broader context and as part of the development of humankind, it would be useful to use a balance of history and psychological analysis. Therefore, the interpretative tools of Art Therapy will be used on the phenomena of Art Therapy itself. As a result, there will be an uncovering of what the history means. Only then, will the phenomena of Art Therapy make sense, not as something that "just happened", but as something that is occurring for a specific historical purpose. Art Therapy will be understood as having a historical function in the development of humankind.

The field that combines history and the psychological analysis of that history is known as Psychohistory. Psychohistory began in 1958 with the psychoanalyst Erik Erikson's book *Young Man Luther*. Erikson's book was in the form of a psychobiography that traced the childhood of Martin Luther, accounting for his

actions in psychoanalytic terms. Since then, journals and books have been written on psychohistory. Despite the increasing popularity of psychohistory, its validity is still debated. Criticisms of psychohistory include that of not being able to analyse the dead and of trying to reduce history to a single cause (Gay, 1985). In the defence of psychohistory the historian Bruce Mazlish has stated that "...psychosocial studies will be included in the debate over whether or how the historian can generalise about the thoughts, feelings, and actions of groups in history. But it is no more and no less difficult to identify and understand popular political opinions, economic motives and social attitudes" (Mazlish, 1963, p. 353).

Peter Gay, an eminent psychohistorian, notes that historians have always been amateur psychologists in that they have made interpretations from a psychological perspective concerning individual and group motivation to action (Gay, 1985). Gay cites the historian Marc Bloch (1949), who notes that "...it is human consciousness which is the subject matter of history. The interrelations, confusions, and infections of human consciousness are, for history, reality itself" (Gay, 1985, p. 7). Thus, psychohistory is about discovering the sources of changes and developments in history as they result from human consciousness. Psychoanalysis is a highly sophisticated method for uncovering the motivations that underlie behaviour. History and psychoanalysis might then seem to meet with little disagreement. This has not been the case, however, because historians have generally wanted the facts to speak for themselves (Burke, 1992). This attitude, though, seems to be leaving out the interpretative element that is inevitable in any history (Kruman 1985). It is not fully acknowledging the processes that we use to make sense of events and behaviour. This way is content to leave historical explanation on the level of political or economic understandings and not to delve deeper, exploring the psyches that are activating historical change on both an individual and a collective level. Psychohistory is a method of gaining a deeper insight into the forces of history. It must be added

however, that it is not the psychohistorian's intention to do away with explanations of history other than the psychological, but it seeks to compensate for the previous imbalance in the former's favour.

Sigmund Freud, in *Civilisation and its Discontents*, puts the case for the need and the possibility of treating broad historical movements from the psychohistorical perspective. Freud writes that:

If the development of civilisation has such a far-reaching similarity to the development of the individual and if it employs the same methods, may we not be justified in reaching the diagnosis that, under the influence of cultural urges, some civilisations, or epochs of civilisation-possibly the whole of mankind-has become 'neurotic'? An analytic discussion of such neuroses might lead to therapeutic recommendations which could lay claim to great practical interest. I would not say that an attempt of this kind to carry psychoanalysis over to the cultural community was absurd or doomed to be fruitless...we may expect that one day someone will venture to embark upon the psychology of cultural communities. (Freud, 1966, p. 96)

Thus, it could be argued that society can be seen to be like an individual. The historian William Langer notes, however, that social or collective psychology and history need some elaboration (Langer, 1963). Despite this reservation, Langer does state that there may be dominant attitudinal patterns amongst certain groups of people despite certain variations (Langer, 1963). The philosopher Herbert Marcuse states that civilisation is still "determined by its archaic heritage" (Marcuse, 1966, p. 56). This archaic heritage, he notes, bridges the gap between individual and group psychology (Marcuse, 1966). Marcuse states further that there are pre-individual factors that are not conscious to the individual that "...actually make the individual: it reveals the power of the universal in and over the individuals" (Marcuse, 1966, p. 57). It could be seen that civilisation and culture are determined by the collective aspects of ourselves as humans. Society will inevitably be a mirror to the state of this collective development. This study

defines what the level of collective development was at the time Art Therapy came into being. As previously mentioned the framework for this study will be that of Jungian Analytical psychology.

Carl Jung was a Swiss psychiatrist who was originally a pupil of Freud. Eventually Jung rejected Freud's emphasis on the importance of early psycho-sexual development. There are two main theories of Jung's that are particularly pertinent to this thesis. One is that of the collective unconscious and the archetypes which express its state. The other is that of the society or individual having an innate capacity to strive toward wholeness. Firstly the notion of archetypes and the collective unconscious will be described, which is followed by discussion of the notion concerning the move to wholeness and balance in life on a personal and on a collective level.

Jung states that in addition to our personal unconscious, there is a collective unconscious which is common to everyone. The collective unconscious finds expression in archetypes, which are "...universally, recurring archaic or primordial types which transcend time and cultural barriers" (Shaverian, 1992, p. 21). Archetypes underlie all human endeavour and it is, therefore, considered that all human activity has an archetypal foundation (Von-Franz, 1964). Archetypal patterns are always present as a background activity. In Jung's book *Archetypes and the Collective Unconscious*, he discusses three main archetypes: the mother, rebirth, and the child. There are a number of others such as the shadow, the family, the anima and the animus (Stevens, 1982). Archetypes are not actually seen as themselves but are embodied in the form of myth, religion, art and even science. The Jungian analyst Marie Louis von-Franz in the conclusion to *Man and his Symbols*, states that she is convinced "... that Jung's ideas can serve in this way to find and interpret new facts in many fields of science (and also everyday life), simultaneously leading the individual to a more balanced, more ethical, and

wider conscious outlook" (Jung, 1964, p. 304). This study focuses on the interpretation of cultural formations to attain the wider conscious outlook of the type that Von-Franz speaks of. By understanding the archetypal foundation of a culture there can be an understanding of how a period of human history is situated psychologically. The meaning of events, cultural and scientific formations, can be determined in relation to our development or evolution of consciousness as a people, not just for their material value.

From a Jungian perspective, the aim of life is to head toward individuation, a state of wholeness. There will be periods of confronting the shadow, socially unacceptable feelings and ideas. Jung believes that by integrating the shadow into our consciousness we become more whole. From this viewpoint, a neurosis is seen a "self division", or a loss of meaning (Case & Dalley, 1992). The goal of therapy is to heal the self division, and give people's lives more meaning and wholeness. The idea that the human psyche strives towards a balance of forces is presented in Jung's theory of compensation which, simply stated, is the notion that if one is consciously focused on one thing then the unconscious will strive to express the opposite of that so that a psychic balance will be maintained. When the psyche is whole there is a balance of archetypal energy. One archetype is not dominant over another. On a cultural level it may be that there are periods when certain archetypes are more dominant in cultural forms than others.

Using a Jungian psychohistorical framework, new cultural formations, such as Art Therapy might be compensatory in some respect, i.e., create a balance, or they might further enforce the dominant archetypes of the era. Society could be noted to be a balance of certain collective psychic energies. This balance may at times be tending toward one direction or another. This is concurrent with Jung's ideas of the human psyche as a self regulating system that tends to balance itself. If one became entrapped by a particular archetypal energy the balance of the

system would be upset and problems would occur. Thus, to understand the place in society of Art Therapy, we need to know the archetypal formations, so we can locate Art Therapy within this pattern of archetypal dynamics. We will then be able to see if Art Therapy is performing a function that is balancing some dominant trend or is manifesting as part of that trend.

Therefore, the task of this thesis is to define what the dominant themes are that occurred at the time Art Therapy began, and to interpret what archetypes they may be expressions of. There are collective archetypal movements and configurations that underlie each period in time and the task of this thesis is to define their configuration at the time Art Therapy began and to consider the place of Art Therapy amongst the general phenomena.

CHAPTER THREE: HISTORICAL REVIEW

3.1 Introduction

The research in this thesis uncovered one dominant theme that seems to run throughout the entire period from 1800 to 1950. This theme is that of an emerging pair of opposites in which most disciplines tended to either one or the other side of the polarity. This polarity can be understood as being between those areas that in their thought and practice seem to value most highly the qualities of rationality, logic and objective truth based on observable verifiability, and those areas that seem to hold in higher regard that which is subjective and based on feelings, not on observable and verifiable data. This historical review found that fields of endeavour that might be seen as belonging to the former group are science, Realist art, Positivist philosophy and psychology and Imperialism in politics. Areas that could be considered to fit more into the second group are Romantic art, romantic philosophy, the dynamic psychiatry and organised religion.

Areas that are characterised by the rational and scientific mode of being were given higher status in society and hence were the dominant way of being. Those areas which were not considered to be rational in action and thought seemed to be devalued by society in general and given a much lower status.

Further reading indicated that the divergence of rationality and subjectivity had actually begun at the time of the Enlightenment, otherwise known as the Age of Reason. As a background to the presentation of the data of the chosen time period, therefore, an outline of the main occurrences of the Enlightenment is presented which places this study in its correct historical context.

3.2 The Enlightenment

The period of history known as the Enlightenment, or the Age of Reason, is noted to have begun around the late 17th century and early 18th century (Bewkes, 1940). The theologian Eugene Bewkes notes that the Enlightenment came about as a reaction to the medievalism of the Middle, or Dark ages. The Middle Ages were characterised by thinking that was steeped in superstition and cursed by "endemic warfare", famine and disease (Carroll, 1993). The historian and sociologist John Carroll, notes that people did anything they could to transform the situation which had become for most people of that era, unbearable. As a result, the medieval slums were replaced by the new cities "planned and built by rational and confident men of fine character. The clarity of light and reason, of precise classical forms, would drive out the darkness of superstition and squalor". (Carroll, 1993, p. 6). Thus, the Middle Ages can be seen as a time of extreme hardship which called upon all of the human beings powers of reason and rationalism to extract themselves from this period of darkness.

The discipline that perhaps did most to extract society from the darkness of the Middle Ages and bring the world into the Enlightenment was science. The scientific method could be noted to have begun with Galileo. Galileo gave the world the inductive method (Dessauer, 1982). The inductive method is whereby one begins with observable facts as seen in nature and seeks to then develop a theory to explain them (Carroll 1993). This, as the historian Freidrich Dessauer notes, was to be the founding notion of the entire modern scientific era. Dessauer writes that the use and development of the inductive method changed the nature of humans. It turned people from being passive contemplators of nature to being people who could understand and take from nature in an active way (Dessauer, 1982).

While Galileo might have developed the scientific method, Carroll notes that the scientist Isaac Newton was the most influential thinker of the Enlightenment. Newton was born in 1642, shortly after Galileo had died. Newton died in 1727. Newton's method of scientific inquiry was also that of the inductive method which built upon the previous work of Galileo. The most important discovery made by Newton using the scientific inductive method was to show, by his theory of gravitation, that the universe was regulated by simple mathematical laws. The laws of nature were not limited to particular cases but were understood as general cosmic laws (Carroll, 1993).

Carroll writes that Newton's idea of the general law led people to believe that if the laws of nature were accessible to the human mind, then the human mind could understand anything. The philosopher Colin Wilson writes that, "With the discovery of the scientific method, the human mind became airborne; what was to prevent man from learning anything, becoming anything?" (Wilson, 1972, p. 41). There was the belief that through the new scientific method, the human mind could become the potential for all knowledge (Wilson, 1972). The new freedom of knowledge opened up by Newton made people feel that they were able to act and understand as God would. Wilson notes that this situation can be understood in the following manner: "Man was a creature. His relation to God was like that of a dog to its owner. Suddenly, the dog had discovered how to use the arts of its owner; not only that: the owner had totally disappeared, and there was every reason to believe him dead" (Wilson, 1972, p. 41). People no longer looked to understand God, but rather, to understand the world around them (Bewkes, 1940).

The belief that humans could understand everything led to the leading figures of the Enlightenment turning against all religion, believing it to be "a barbarian shackle on the triumph of rational humanity" (Carroll, 1993, p. 117). The scientific method was understood as being able to take humanity to a utopian ideal on

earth. Enlightenment thinkers believed that with truth of the observable verifiable kind, there was no need for religion (Wilson, 1972). What could not be explained by the scientific method was seen as nothing but illusion and the creative functions of the mind came to be seen as "merely material epiphenomena" (Wilson, 1972, p. 18). There was a growing intolerance of what could not be explained in the terms of the new scientific paradigm. Beliefs and ideas that could not be proved in this way were rejected. The central notion behind the movement away from belief was that of intellectual progress (Carroll, 1993). Scientific practice was cut off from the notions of religion and subjective thinking, divorced from non-rational interests. Facts and their study were separated from values including theology, aesthetics and metaphysics (Carroll, 1993).

What can be observed is that there became a general feeling that humans could understand all that God did. Now they believed that they could control nature. People were given an enormous power; it is as if they became independent. Bewkes (1940) notes this by writing that he believes the Enlightenment was akin to a period of adolescence where the child becomes independent of the old authorities. Indeed this can be seen as happening in this time. The thinkers of the Enlightenment reacted by throwing out religion and all the old belief systems. It was felt that they were not needed any more, that humans could do it all.

Another notable figure of the Enlightenment was Rene Descartes. The philosophical work that set the tone for the Enlightenment is Descartes' *Discourse on the Method* published in 1637 (Carroll, 1993, p. 118). The notion of reason is central to the thinking of Descartes. Carroll writes that reason implies starting from new, or as he himself puts it, "...the task of reason begins on terra nullius, to create the world again from the ground up" (Carroll, 1993, p. 118). Descartes believed that it was the act of thinking that set humanity apart from the beasts (Carroll, 1993). The line from Descartes, 'I think therefore I am' sums up this

belief. The thinking function is all important. Reason, through Newton and Descartes, came to be deified above all else in the period of the Enlightenment (Carroll, 1993). While the method of deductive reasoning was not as influential as that of inductive reasoning, Descartes' notion of reason was. It gave the period its philosophical underpinning and summed up the general belief that the powers of reason were what made people independent, able to think and control the world for themselves.

So far, a picture has been presented of the way in which the notions of science and reason came to the forefront of society during the period of the Enlightenment. By doing so, links with God and the Dark Ages were cut. There was a general belief in the population at the time that humankind was growing up (Bewkes, 1940). The world could be understood through reason and the scientific paradigm. What did not fit into that way of thinking was rejected by newly dominant group of rational thinkers. The intolerance of everything not scientific and an overemphasis on reason, rationality and the burden of proof, engendered a reaction against it. This reaction came in the form of Romanticism, which rejected the beliefs of the Enlightenment and valued what was irrational and could not be proved. Truth to the Romantics was what was subjective, not objective.

The philosopher Bertrand Russell notes that Romanticism is in essence a "...revolt against received ethical and aesthetic standards" (Russell, 1961, p. 651). The main protagonist behind this movement might be seen to be the philosopher Jacques Rousseau. However, he might be understood perhaps as only a spokesperson for the general underlying, shadowy distress in the populous of the day. Rousseau, notes Russell, appealed to an already existent sensibility and expressed it. Russell writes that "Newton's orderly cosmos, in which the planets unchangingly revolved about the sun in law abiding orbits, became an imaginative symbol of good government. Restraint in the expression of passion was the chief

aim of education and the surest mark of a gentleman" (Russell, 1961, p. 652). Russell writes that by the time Rousseau came onto the scene much of the population were tiring of safety and "...had begun to desire excitement" (Russell, 1961, p. 653). Carroll mentions that Rousseau reacted to the dictum "I think therefore I am" of Descartes, by stating "I feel therefore I am". It would appear, therefore, that this movement was acting as a balance by re-establishing the domain of the feelings back into the life of the people. The Romantics were attracted to what was strange, ghostly and generally arcane. They had an admiration for strong passions despite what social consequences might be the result (Russell, 1961). In reaction to Reason, the dominant way of thinking of the day, Rousseau wrote that, 'reason corrupts' (Russell, 1961).

What can be observed is that during the Enlightenment the old superstitious ways of the Middle Ages were left behind in favour of the rational, scientific and reasonable, which were given form in science by Newton and in philosophy by Descartes. It was indeed the Age of Reason, and reason can be understood as the dominant force in that world. However, there was a reaction in the form of Romanticism headed by the philosophy of Rousseau, which can be seen as expressing the shadow side of the Age of Reason. Carroll notes that "Whereas the Enlightenment was reason, light and optimism, Romanticism was emotion, darkness and pessimism" (Carroll, 1993, p. 125). As far as these opposites go, Carroll notes, that reason and romance needed each other. Together they may be understood to make a whole which they do not by themselves.

This section on the Enlightenment illustrated the beginning of the split between rationalism and Romanticism. Rationalism and the scientific method became the dominant way of understanding the world, and in doing so inflated people's beliefs in what they could achieve in this way. Concentrating solely on the scientific method it rejected everything else that was not able to fit into its system of

thought. This period can, therefore, be seen as being the beginning of the trends which carry through the 19th and the first half of the 20th century. This consideration of the Enlightenment can be understood as setting the scene for the consideration of the history to come.

3.3 The 19th century

In the 19th century the split between rationality and irrationality/subjectivity that began in the Enlightenment continued. Scientists became more popular and respected on account of unprecedented practical applications of their work and discoveries that would change the way in which we think about ourselves in the world. The scientific method was adopted by psychology which had previously been associated with philosophy, by art in its efforts to be more objective, and by philosophy as it developed its rational base begun by Descartes. Rationality was also spread across the world in the form of Imperialism. Charles Darwin's theories challenged the field of religion and its assumptions about the history of humankind. On the shadow side, Romantic philosophy became extremely rebellious in its thought, rebelling against institutions that aimed at order and of tying the individual down. This, in turn, caused a sense of loss of ultimate value in life and a trend toward Nihilism. Romantic art flourished with its emphasis on the inner vision of the artist. New methods for curing the mentally ill were gleaned through the notions of spiritualists and mesmerists, which are understood by contemporary psychologists as fulfilling the spiritual lack created by the predominance of rationalism.

Science

In the field of science in the 19th century there were immense practical gains achieved which made the discipline gain in popularity like never before (Brinton, 1971). Progress in science was in the manner of observable inventions and technological and scientific development that actually helped people in their everyday lives. These new practical developments were made possible because of the joining together of science and technology (Dirrim, 1967). Technologists worked with the theories developed by the scientists and in turn, scientists worked with the equipment developed by the technologists. Governments who had seen the benefits of science, supported their endeavours by creating large research laboratories (Dirrim, 1967). Private enterprise was awakened to the obvious benefits and began employing technologists. The Thomas Alva Edison laboratory opened in 1880 and the Massachusetts Institute of Technology opened in 1861, of which both can be seen as indicative of the new large scale operations attempting to make use of scientific methodology and discoveries. The philosopher A.N. Whitehead notes that the 19th century saw a new industry come into being, that of invention (Biddiss, 1977).

Probably the most important inventions to come out of the collaboration between science and technology were to be found in communications. With the development of new communication procedures such as the telephone by Alexander Bell and the discovery of radio waves by Heinrich Hertz, the world effectively got smaller. Business leaders and diplomats could communicate without having to waste too much time and money on travelling. This paved the way for the development of trade and industry around the world which increased international exchange.

The chemical industry also achieved major advances. Industrial chemists found that rubber could be used as a raw material for industrial purposes. This led to the manufacture of the rubber tyre for cars and aircraft. Synthetic fibres and synthetic drugs were also developed. Agriculture began to use industrial made fertilisers to increase agricultural yields. There were developments in the field of plant breeding and animal husbandry on the strength of the discoveries by Gregor Mendel that explained how hereditary characteristics interplayed, and as a result, plants and animals could be made healthier and the more profitable breeds could be developed.

On the health front, advances were made by Louis Pasteur who, in the 1860's, developed the germ theory of diseases. Pasteur's germ theory had the effect of making clear the need for proper use of antiseptic procedures in surgery (Dirrim, 1967). Although not immediately, this led to the development of safer surgical procedures which outcomed in better success in surgery for patients (Dirrim, 1967). The historian Dirrim notes that "The foundation of the Pasteur Institute in Paris was symbolic of new attitudes, of heightened expectations about the length and quality of life, and of confirmed faith in the direct efficacy of scientific knowledge" (Dirrim, 1967, p. 215).

Household appliances began to be developed which in the more wealthy homes would have made the benefits of science and technology to the home owner very clear. The London Exhibit in 1851 and the Paris Exhibits in 1855 and 1867 showed off the current scientific and technological advances to a public that was becoming increasingly enamoured of the wonders of science. Science and technology were ,therefore, becoming increasingly popular with both business and the public sectors. Both groups could see the advances made and the benefits they were making on their lives.

Life was made more comfortable and convenient resulting in a strengthened belief in science as the most valued activity in the world. The historian M. D. Biddiss, notes that there was, until the end of the 19th century, "...a mood of buoyant confidence" (Biddiss, 1977, p. 80). There was a sense of security in science as it was felt that all the laws were known, and that to advance they only had to be applied to different situations. The Newtonian model was still the dominant one. Biddiss notes that, as was the case in the Enlightenment, any areas which could not be explained using the models put forward by Newton were denigrated. He writes that, "In 1870 the natural sciences were on their way to consolidating a dominant and universal intellectual status of the kind enjoyed by theology in the middle ages and to a lesser extent by other forms of philosophy till the early eighteenth century." (Biddiss, 1977, p. 80)

The field of science seems to have increased in its popularity on the strength of practical gains that the lay person could readily observe. There seems to also be the increasing ability of humans to control their world. Plants and animals can be engineered to suit humans needs and wishes, the world can be traversed with ease, so that distance is no longer a problem and humans can be helped to live longer. Thus, the human is rising to absolute control over the environment. In a way, this can be understood as mirroring the Enlightenment, humans can be seen as taking the place of God. It seemed that there was nothing that humans could not achieve in time. Humans seem more powerful in the world, able to control themselves and the environment more than ever before all because of the successful application of the scientific method.

What has been shown so far is that there has been an emphasis on the practical. What works is popular, which is what, perhaps, has accounted for the success of science since the Enlightenment. Keeping the notion of the useful and the practical in mind, it is interesting to turn to the work of the biologist Charles Darwin.

In the groundbreaking theory of evolution that Darwin developed, what is useful and practical takes on a special new light, and becomes the development of the 'survival of the fittest'. Charles Darwin was born in England in 1809 and died in 1882. Darwin's thought had far reaching consequences, more than he ever intended apparently (Biddiss, 1977). His notions profoundly effected the way in which we viewed ourselves. The effects can be seen mainly in the field of religion, but also in world events and philosophy. What Darwin thought would be only of interest to the small number of specialists in the field, his book, *The Origin of the Species*, became a best seller in its day (Brinton, 1971).

Despite the apparent newness of Darwin's theory, the notion of evolution had apparently been around for some time before Darwin (Carroll, 1993). There had been many thinkers who believed that humans were not a separate act of creation. The very notion of evolution even was put forward, but it did not have the scientific evidence to back it up so remained, until Darwin, pure speculation. Darwin found the supporting evidence for the theory, and developed his cohesive theory from observable data (Brinton, 1971).

Darwin's main thesis is that there is a process called 'organic evolution' whereby present day animals and plants are to be understood as having arisen from forms that are structurally simpler than themselves (Bewkes, 1940). The process of evolution involves a struggle for existence in which each life form struggles to maintain its own existence and those that are unable to maintain themselves in this struggle, die. As a result, it is only the fittest that survive and hence propagate themselves and thereby create the next generation. Those life forms that are the fittest are those that are best adapted to the environment that they live in. It is the different environments in which life forms have to survive that accounts for the variation among the species. Hence, life forms that might have started out with the same origins will, upon moving to a new locale, change over time to adapt to

the environment. It must not, however, be thought that the life forms acquire characteristics (this belief is known as Lamarckism), but that they rather gain advantages over others as a result of chance mutations occurring at birth that provide them with a reproductive edge over other animals. Those whose mutations are better suited to the environment than previous forms will fare better and take more of the resources, and the less well adapted will, therefore, die off (Bewkes, 1940).

The above formulates the crux of the theory of evolution that Darwin put forward in his book, *Origin of the Species* in 1859. In the instance of the human animal, Darwin believed that we descended from the Great apes. In 1871 Darwin published his book, *Descent of Man*, which was his attempt to discuss his thoughts on the implications of his theory of evolution. In this book he notes that "...it would be savage to view man as the object of a separate act of creation" (Biddiss, 1977). The field that Darwin most affected, particularly with that last notion, is that of religion, which is considered next.

Religion

It was noted earlier by Carroll that during the Enlightenment religion had begun to be viewed as suspect because it did not fit into the scientific paradigm. There was no way to prove a religion true or false, and this, in turn, seemed to weigh against the church and religion as whole. In the 19th century, religion might be seen to continue its suffering as the impact of the scientific paradigm made its best advances to date. If there was a choice between the two paradigms, that of belief and that of proof, then it would appear that the proof side would win by virtue of its practical results in the world. However, it could be noted that religion suffered most at the hand of those discoveries by Darwin. In Darwin's theory there is seen as being actual proof against the history of the bible and the divine creation of

humans as a separate and special creation in God's image. Carroll notes that Darwin's work gave humans the notion that they had no divine origin. They were born of the primeval swamp. Christ could be thought of as "...merely the member of a species, five stages removed from the squid, and further evolution will make him obsolete" (Carroll, 1993, p.148).

In his book *A History of Christianity in the World*, Clyde Manschreck, a religious writer and historian, outlines some of the reactions in the religious community to the principle of evolution. Five years after the principle was put forward in the *Origin of the Species*, Pope Pius IX in 1864 issued a papal syllabus of errors in which he flatly censured as errors eighty modern trends, which included among them: nationalism, naturalism, communism, rationalism, modern liberalism and evolutionism. Manschreck notes further that many Christians rejected the theory of evolution out of hand, opting rather for an inerrant bible. In the United States, eleven states passed laws against evolution (Manschreck, 1974).

There was another side, however, in religious thought at the time. There were attempts to incorporate science and religion, notably by Herbert Spencer who stated that "...evolution was a manifestation of the absolute on which all knowledge is based" (Manschreck, 1974, p. 309). Manschreck notes that John Fiske in his book *Cosmic Philosophy* saw evolution as "God's way of doing things" (Manschreck, 1974, p. 309). Thus, there appeared to have been two reactions. One in which the religious thinkers seemed to adopt a more defensive stance, attempting to shut it out, and another, in which the theory of evolution was accepted and attempts were made to integrate it into their thinking. Generally, as Brinton notes, it was the fundamentalist sections of the Catholic and the Protestant churches which reacted most savagely to the ideas of Darwin. The more moderate sections saw it as just an hypothesis, neither correct nor incorrect. From the perspective of the religious thinkers reactions to evolution, it seems that

those who were most literal, the fundamentalists, in their interpretation of the bible were most strongly defensive. Perhaps they had the most to lose as their faith is centred on the literal truth of the bible.

On a more broad, philosophical level, the psychoanalyst C.R. Badcock, in his book *The Psychoanalysis of Culture*, discusses the effects of Darwin's thought by noting that Darwin's theory by not placing humans as a separate act of creation, placed the human at the same level as the animal. Badcock believes this had the effect of destroying the "narcissistic pride" that humans felt as a being that was superior to the animals and of unique creation by God. Badcock notes that some religious thinkers reacted by stating that god was responsible for the process and principle of evolution but considers that this pushes god further out of the picture. This situation was not entirely satisfactory to religious thinkers because it meant that god was, therefore, responsible for the "...apparent crude law of natural selection and survival of the fittest" (Badcock, 1980, p. 220). In this case it would, therefore, be that it was not the meek that would inherit the earth but rather the most powerful or the fittest.

Humans are no longer viewed as special and of import by a god who made them from his own image. They are part of a process of chance and mutation. Badcock believes that the realisation of this fact is part of the growing up process of humanity. It is akin to becoming independent. Illusions about being special and unique need to be shed.

Following the success and immense popularity of Darwin's work there was a growing trend toward comparative religious study and anthropology (Biddiss, 1977). The work of comparative religions scholars and anthropologists had been given new status through the work of Darwin and they found that there were comparative religious systems in the peoples supposedly not as advanced as

Europeans. This also questioned whether the religious thinkers could say that their god was unique and special to them when it seemed to effectively link them to what they had previously thought of as pagan (Biddiss, 1977).

The field of religion did have one success to its credit in the 19th century and that was that of the spreading of Christianity through the Imperialist movement. In this, missionaries taught the natives about the Christian religion and tried to save their souls (Brinton, 1971). Biddiss notes that this was perhaps a way of escaping the profound troubles they were having at home in this period.

Religion in the 19th century appears to be in a state of being undermined by the notions of Darwin and also the general advances in science which were proving that science was a better mode of thinking than that of faith. Humans now understood themselves as being descended from the apes and not as a separate and special creation. It is an interesting paradox that humans in this period were beginning to understand themselves as coming from nature and the animal world, but were, at the same time, trying so desperately to remain in control of it and to remain superior to its laws.

World Events

Perhaps the most striking theme to present itself in the 19th century in the field of world events is that of Imperialism. Imperialism, according to the historian Gordon Greenwood, was a trend that was already in place in the early part of the 19th century, but escalated remarkably after 1870 (Greenwood, 1969). Greenwood notes that the main motive behind Imperialism was to "...control the peoples and exploit the resources of distant lands to therefore have a place to invest their excessive capital" (Greenwood, 1969, p. 40). Thus, with money and resources at their disposal Imperialists searched for new places to invest in and to develop.

Greenwood notes that the expansion of the European countries caused the world to be much more interconnected than it was before. However, there were more causes than the purely economic, as he writes that there was also a missionary enthusiasm which wished to push their views, or civilise the natives, a general thirst for adventure and knowledge and inflated political ambitions of the European rulers. All this was made possible by the new technology in the form of shipbuilding and navigation (Dirrim, 1967). There was also the need for coaling stations where boats could fill up on coal; these would have strategic value in times of war and also in times of heavy trading (Greenwood, 1969). It is interesting to note that religion while it was being attacked at home, expanded its members to its greatest peak ever due to the zeal of the missionaries at this time (Biddiss, 1977). That the Europeans felt able to do this is perhaps due to the phenomena of Social Darwinism that was occurring at the time (Brinton, 1971).

Social Darwinism can be understood as being the transfer of ideas from biology into the human realm (Brinton, 1971). The doctrine of Social Darwinism held that Europeans were the best evolved and hence, had the right to take over the world. Europeans were better at fighting and at war and were, therefore, better able to survive than the weaker non-Europeans (Brinton, 1971). This notion accounted for competition among groups and individuals and confirmed the economists of the day's belief in Laissez Fare. The middle classes saw Darwin's theory as being an indication that hard work and intelligence got rewarded and that laziness and stupidity got punished (Brinton, 1971). There was even the gross notion circulating at the time that if people could not feed themselves than they had better die, as the human race was better off without them. If they were allowed to survive they would only ruin the pedigree of humanity (Brinton, 1971).

White men considered themselves a better species than the "coloured man". In the tropical world there were ideas that the white man would act as a supervisor to

the "coloured races" as the white people gradually gave the control to the "coloured people" of the newly developed, civilised land they had created. The white men were acting as trustees of civilisation and were giving up their comforts back in Europe to spread civilisation. There were others who thought that the "coloured folk" would never be able to take full control of the land and felt that the white people would have to stay on indefinitely. The "coloured peoples" were assumed to have no sense of leadership skills and ability (Brinton, 1971).

Though somewhat before the time of the more rapid expansion into other parts of the world after 1870, Greenwood notes that in 1837 the Committee for the House of Commons in England issued this declaration concerning their attitude to expansion:

It is not to be doubted that this country has been invested with wealth and power, with arts and knowledge, with the sway of distant lands and the mastery of restless waters for the same great and important purpose in the government of the world. Can we suppose otherwise than that it is our office to carry civilisation and humanity, peace and good government, and above all the knowledge of the true god, to the uttermost ends of the earth? (Greenwood, 1969, p. 7)

This statement perfectly exemplifies the attitude, though before the time of Darwin, of Social Darwinism. It reveals the superior attitude that Europeans had toward the rest of world. It is perhaps not surprising that they read Darwin's theories to suit their own ends.

Greenwood also notes that the nations of Europe acquired status by their colonial possessions which eventually caused a rivalry for territories amongst the European colonists and would be colonists. The British had parts of India, China, Malaya, the South West Pacific and in Africa. The French had holdings in Africa, Oceania, and Indo-China. Germany who had come to the game rather later than

the others held areas in Africa, Oceania and the Far East. Italy had an aggressive expansionist policy which saw her in conflict against Abyssinia at Ardua. Russia took territories in Persia. There was rivalry for who had the best territory and for who had access to ports for the refuelling of vessels (Brinton, 1969). The result of these beginning feuds among the colonists was the first of the world wars (Brinton, 1969).

The field of world events saw the spreading of the Europeans all over the globe. They explored nearly the whole of the world; little was left untouched. This is an interesting phenomenon in that it is as if there was a rational take over of the world. White people were spreading the scientific rationalist doctrine to all corners of the earth. They felt able to do this because they felt they were superior. It is another instance of the dominant ideology forcing out all other. The scientific, rationalist paradigm made another decisive victory over that which was deemed by Imperialists irrational, primitive and hence, inferior.

Philosophy

Philosophy in the 19th century almost perfectly displayed the split between rationality and subjectivism, stemming from the Enlightenment. The rational side was exemplified by the philosophy of the British Empiricists and August Comte, a social philosopher, and the subjective side by the philosophy of the anti-rationalists, the Nihilists and Soren Kiekegaard and Friedrich Nietzsche. While there remained a continuing strength in the beliefs of positivism and rationalism, in the more subjective side there seemed to be a growing sense of rage against the prevailing standards of the day.

The psychologist Philip Cushman in the book *History of Psychotherapy*, notes that there was a tradition in philosophy beginning at around 1600 and extending through to 1900 which can be seen as perfectly characterising the rational way of viewing the world. The school of philosophy that encompassed this movement was known as British Empiricism. The British Empiricists believed that knowledge comes from experience with the world rather than introspective rumination or divine inspiration, that specific procedures have to be based upon observation rather than opinion, intuition or authority and that the mind of the child is a blank slate (*tabula rasa*) upon which experience writes. Adult mental life is, therefore, primarily a recording and unfolding of the previous history of the person concerned. Consciousness, in the view of the British Empiricists, is best viewed in terms of mental chemistry, in which all thoughts can be broken down into basic elements which have become connected into more complex ideas through various laws, such as continuity, similarity, vividness, frequency and recency (Cushman, 1992). It is from out of this tradition that the Positivist movement came into being in the 19th century.

Auguste Comte was the first to come up with the term 'Positivism'. Comte was born in 1798 and died in 1857. D. W. Hamlyn, the philosopher and historian, notes that Comte's ideas focused on the idea that knowledge, to be called so, must be able to be verified in terms of experience (Hamlyn, 1987). As has been shown, this follows the rational tradition exactly. The historian Michael Biddiss notes in his book *The Age of the Masses*, that Comte:

...propounded a theory of progress which broadly conveyed the processes whereby science had triumphed over theology and metaphysics. Positivism was characterised by its wariness of metaphysics. There was a belief in the external reality of nature as a harmonious whole. This embodied within itself, and quite independently of projections and impositions from the mind of the scientist, an order that was rational and logically necessary. (Biddiss, 1977, p. 73)

Comte, therefore, saw his 'Positivism' as being the final progression of human thought which followed a pattern of explaining the world firstly in terms of theology, secondly in terms of metaphysics and finally by Positivism. The historian Brinton (1971) in his book *Civilisation*, notes that Comte saw science as a way of emancipating people from theology and metaphysics, as if they were holding them back, or retarding their growth. Brinton writes that Comte also believed humanity would achieve a utopia through the teaching of great men who would enable the masses to follow their lead and set them free from the old dependency on metaphysics and theology.

There was, however, a countermovement to the British Empiricists and Positivism which saw truth as being largely subjective. Perhaps the two most important philosophers of this countermovement were Nietzsche and Kierkegaard. Both of these philosophers believed that truth is subjective and sought to liberate humans from the restraints put on them by society. This notion of the subjectivity of truth in the 19th century might be understood as causing the beginning of the trend to Nihilism, the belief that there is no truth and no absolute value in anything.

Friedrich Nietzsche was born in Germany in 1844, but later dissociated himself with Germany and took up Swiss citizenship. His first book is entitled *The Birth of Tragedy* in which is discussed the differences between the Apollonian and the Dionysian approaches to living and the tensions between them (Moreno, 1974). Hamlyn notes that Nietzsche's work urges people to take up 'attitudes' to life. These 'attitudes' are important as Nietzsche believed that the masses, or the herd as he called them, are incapable of them, but that the superman is not (Hamlyn, 1987). The superman by virtue of his or her attitude can transcend "...the guilt laden inhibitions of ordinary man, in a joyous, guiltless, affirmation of life" (Hamlyn, 1987, p. 262). Ordinary morality he called slave morality.

Nietzsche came up with the famous phrase "God is Dead". That "God is dead" means that there is no one to fall back on and that humans are, therefore, free. Therefore, the only meaning to be gained of the world is the one that is subjective to the person experiencing. Meaning is not given from the laws of the land or from God. It is up to the individual to create his/her own meaning (Moreno, 1974). Manschreck notes that Nietzsche fragmented further many of the religious notions. Nietzsche called for the abandonment of all the stifling elements in society "...so that man's basic motive, the will to power, could be realised in the exceptional superman whom he pictures as surpassingly intelligent, mentally and physically disciplined, yet above moral scruples in his ruthless pursuit of creative victory" (Manschreck, 1974, p. 351). Nietzsche's belief that there was no meaning in the world other than which humans give to it, Manschreck notes, describes a "this-worldly" antithesis to God. It is also interesting to note that Nietzsche's work shows a similarity to that of Comte's in the shedding of the religious so that people can in effect grow up and be free. They both have a feeling that the old ways of being are detrimental to human growth.

Another philosopher that might be seen to be in the shadow of the Positivist movement is Soren Kierkegaard. Kierkegaard was born in 1813 in Copenhagen and died in 1855. He was an intensely religious man and was for some time a theology student (Hamlyn, 1987). His dominant idea is that humans have a relationship to God. In his book *Either /or* he maintains that there are two choices in life. One is the aesthetic which is the concern for immediate pleasurable experience and sensation and the other is the ethical which is concerned for the pursuit of duty (Hamlyn, 1987). However, over both of these is the notion of the religious. When we are against god we are wrong. Like Nietzsche, Kierkegaard believed that truth and value are subjective and that attempts cannot be made to objectify the individual and his/her existence. In the end the struggle is between

the individual and god and the search for truth must be, therefore, personal and subjective (Manschreck, 1974).

There are some similarities in the philosophy of Nietzsche and Kierkegaard. One of these, as has been noted, is the notion that truth is not absolute and objective but is subjective and is something individuals come to themselves. From this arises the attitude that the responsibility for action, meaning and belief, is on the individual and not on the collective. The individual has to choose what is true for them personally. They are not supported by the old ways of doing things. This might have been liberating for some but it seemed to make others feel that there was no point in anything if there was no ultimate value system. God is dead, as Nietzsche notes, and humans have to take his place and define their own rules of living. For some, it would seem that this freedom was too much and this caused the upsurge of the anti-intellectuals and the Nihilists.

Brinton notes that there was a growing trend in the 19th century towards anti-intellectualism and irrationalism. This movement is heavily indebted to the Romantic movement's break away during the Enlightenment (Brinton, 1971). It is a rejection of the belief held in the Enlightenment that the human being is essentially a reasonable creature (Brinton, 1971). There was the belief within this movement that if people can accept their own true nature then they will be able to live much fuller lives and that people must accept that the power of the conscious mind is limited because so much of human experience never reaches this part of ourselves (Brinton, 1971).

It is considered by Brinton that there were two kinds of anti-rationalism, one moderate and the other extreme. The moderate school might be seen as being made up of people that still believe in human rationality despite it being limited by the instincts and the biological insistence of animality (Brinton, 1971). An example

of a thinker of this ilk is Freud, who still believed in the rational mind while giving credit and room for the power of the instincts. The more extreme form of antirationalism was characterised by the notion that reason was not just feeble, but that it was positively bad (Brinton, 1971). The extremists saw reason as being a mistake that evolution had made and that the human race must somehow retrace its footsteps to a time where they lived more in tune with the instinctual realm, emotion and faith. Hitler, Brinton notes, might be seen as being part of this section as he believed that reason was a degenerate French invention, and that the people of Germany would come to think with their blood, and with their German folk inheritance.

Included in this general movement of philosophy and thought was the trend towards anti-democracy. Brinton notes that democrats believe that people will act in fair ways as long as they have all the facts before them and that every person can be freed from traditions, habits and prejudices that might be burdensome. However, notes Brinton, this presupposes a belief that people can be in control and can make rational decisions. The antirationalists dispute this claim, as they believe that people are not by nature capable of fair and dispassionate thinking and, therefore, reject the notion of democracy. Nietzsche can be seen as one of the thinkers that was not in favour of democracy. Nietzsche thought that democracy was a system whereby the weak ruled the strong and that a new society should emerge that can see the outstanding qualities of the supermen and thusly recognise them as the true masters. The antirationalists can be understood as heralding the importance of the irrational in life. They took the position that the conscious rational mind is not as strong as people believe.

The Nihilist movement can be observed to parallel the antirationalists. It would indeed seem that their agenda overlapped somewhat. Manschreck, mentioned earlier, notes that there was a growing trend towards Nihilism, beginning in the

19th century. As a formal movement, Nihilism began in Russia in reaction to injustices in political and social life during the reign of Czar Alexander 2 (Manschreck, 1974). Manschreck writes that the philosophical underpinnings of the movement are that there is a general inability for people to hold onto absolutes, "...so that valuations rest on subjective relativism, and so no one can finally identify right and wrong" (Manschreck, 1974, p. 351). As a political movement it began under Dimitri Pisarev who in the 1850's advocated the smashing of everything that could be smashed, "...denied any distinction between good and evil, rejected standards imposed by state, religion, and family, deemed that there is no right only might, made personal happiness the only law, and used terrorism and violence to destroy all forms of social organisation and control" (Manschreck, 1974, p. 352). The Nihilists appear to have been a violent reaction to rationalism in that where there was order they sought to destroy it. They could see no value in anything except immediate gratification. Perhaps if the rationalists are characterised by the reality principle, the Nihilists might be characterised by the pleasure principle.

In philosophy in the 19th century there seems, therefore, to be two schools of thought, the Positivists and the Romantics, including Nietzsche and Kierkegaard. One values truth that is observable and verifiable, the other deems truth subjective. This trend would continue in the 20th century in the philosophy of the Logical Positivists and the Existentialists. As well as the obvious split in thinking about the world, there seems to be a growing undercurrent of violence against reason and against regular values and customs. It seems that there is a growing darkness as people believe that there are no absolute values in the world anymore.

Mental Health

The separate trends of rationalism and subjectivism can be seen extending into the area of mental health in the 19th century. Though the split was not too dramatic, the work done in this century set the scene for the greater divergence that would occur in the 20th century.

Psychology is noted to have become a discipline in itself upon breaking away from philosophy in 1878, and its father is accepted to be William Wundt (Wade & Tavris, 1987). Wundt was also a philosopher in the Positivist tradition, which links psychology to the rationalist lineage. His first work, *Foundations of Physiological Psychology*, (1873-74) investigated the physical bases of thought and behaviour in terms of organic stimulation and nervous impulse (Kovach & Murphy, 1972). Wundt's first work was done on an introspective basis, based on the work of Franz Brentano (see the philosophy of the 20th century) , who in his philosophy set out what he considered to be a scientific way of studying the sensations of the mind. Wundt set up his first experimental laboratory in Leipzig in 1879 (Wade & Tavris, 1987).

Following Wundt's school of thought, one of his students, E.B.Titchener, developed his own school known as Structuralism which focused on the attempt to discover the elements of mental chemistry and the principles of association which could thereafter be used to explain how these elements could combine to explain everyday experience (Kovach & Murhpy, 1972). Titchener took Brentano's method of introspection to extreme lengths training students to introspect minute happenings when they, for instance, smelt or felt things (Kovack & Murphy, 1972).

Another school of psychology also developed in the late 19th century, which was known as Functionalism. Functionalism was a rival school to the Structuralists.

Where the Structuralists only asked what happens, the Functionalists asked how and why things happened (Kovack & Murphy, 1972). The psychologists Wade and Tavris (1987) note that this school was influenced by the work of Darwin who sought to figure out how an organism's behaviour helps it to adapt to different situations. The psychologists worked in this way until the work of Watson altered the way they studied behaviour. The notion that put an end to introspection was that the person doing the study was both subject and object and could, therefore, not be completely objective (Kovach & Murphy, 1972). The results could also not be measured in the way that the later tests could.

What might be most important in the psychology of the 19th century is that it was setting up what would occur in the 20th century. It was laying the groundwork for the phenomenon of behaviourism by laying the emphasis on laboratory work and moving away from the introspective method to a more organic, physical approach to psychology.

As the psychologists were developing their science, the field of psychiatry was developing more elaborate classifications of mental problems and looking into the organic nature of these conditions (Fine, 1979). This work was carried out by Emil Krapelin (1856-1926). In 1883 Krapelin wrote his *Compendium* which became a major source of sharp diagnostic categories (Fine, 1979). The work of Krapelin was noted to be counter to the position of the religious thinkers who believed madness to be the work of the devil (Fleshman & Fryear, 1981). There was also better care of the patients, which stemmed from the humanitarian work of the psychiatrist Pinel (Fleshman & Fryear, 1981). The process of ordering illnesses might be seen as making sense out of the chaos. It is finding a place for everything, discovering relationships.

Psychiatry at this time seemed to be largely physiological in nature, and people were appointed as heads of mental institutions because of their knowledge of the brain. Wilhelm Griesinger 1817-68 writes in his book *Mental Pathology and Therapeutics* (1845) that "Mental diseases are brain diseases" (Fine, 1979, p. 24). Griesinger banished all discussion of psychology and philosophy and concentrated on organic brain pathology (Fine, 1979). In general it is understood that the 19th century was dominated by somatic theories of mental illness (Fine, 1979).

As the work of psychiatrists and psychologists developed along more scientific lines there was a field that developed outside of this general culture. This field is termed 'dynamic psychiatry'. Henri Ellenberger (1970), an historian and Philip Cushman (1992), a psychologist, separately note that dynamic psychiatry has roots that go back to the practices of spiritualism and mesmerism. Ellenberger in his book *The Discovery of the Unconscious*, notes that the roots of dynamic psychiatry from which the psychoanalytic school and its offshoots emerged in the 20th century have their roots in the 19th century and more specifically in the practice of mesmerism, spiritism and finally hypnosis. In short, Ellenberger notes that there is a trend which proceeds from mesmerism, the practise of mesmerising patients so repressed contents could be brought to consciousness, to spiritism, which beginning in the United States in 1848 and moving to Europe in the 1850's saw mediums being greatly popular. Within this trend was the utilisation of automatic writing which led to automatic drawing (Ellenberger, 1970). There was interest in the aesthetics of the spirits with the belief that the drawings and writings were expressions of the spiritual. These drawings were also linked to the unconscious and Jules Bois, an historian, believed that mediumistic art exerted a definite influence on the symbolist school of artists (see the art of the 19th century) (Ellenberger, 1970).

Ellenberger also notes that during the 19th century there was a new development in the way the mind is thought to work which was that there was an unconscious psyche underlying the conscious one. New theories concerning the pathogenesis of nervous illnesses developed which changed the notion of these illnesses stemming from an unknown fluid to the notion of the concept of mental energy. Thus, there was a culture in which the unconscious was thought of as being useful to the understanding of the whole person.

The psychologist Philip Cushman notes that these movements and ideas sprang as a compensatory measure for a general spiritual emptiness, moral confusion and an accompanying yearning for religious sensibility and intense experience. Spiritual practices were adopted to fulfill the emptiness. The popularity of these practices continued until the end of the 19th century (Cushman, 1992). Cushman sees this, in part, as an urge to break out of the rigid strictures of bourgeois secularism. It is also believed that the practices of mesmerism were thought to have been the first secular psychotherapies because of the emphasis placed on the relationship between the mesmerist and the client (Fine, 1979). In these practices, there was a valorisation of self expression that was rooted in the larger Romantic and Counter-enlightenment movements in Europe (Cushman, 1992).

Cushman writes further that it was the Enlightenment from which the seeds of 19th century emptiness were sown. The Enlightenment saw the beginning of the unique self contained individual (Cushman, 1992). The individual was unencumbered by religion, community and tradition, and was forced to look to him or herself for values and meaning. The shadow side to this is that many people became lonely self preoccupied and isolated, which as Cushman notes, led ultimately to the practice of psychotherapy. Therefore, psychotherapy might be seen as arising in relation to the needs of people who were lost within themselves because their sources of meaning and value were now gone. Cushman adds to

this that the Victorian age, the 19th century, was dominated by what he calls the 'Bourgeois self', which is characterised by being rational, secular, divided and sexually conflicted (Cushman, 1992). People at the time generally felt that the world was objectifiable and quantifiable. Workplaces for the majority of people had changed from the medieval guild to urbanised factories and business offices which tended to alienate people further still (Cushman, 1992). A result of the Enlightenment was that the unknown was taken out of the world which people had previously seen as mysterious; everything became known.

Cushman notes that there were four major psychological illnesses of the Victorian European self. These were: hysterias, neurasthenia, sexual perversions and violent criminal behaviour such as murder or rape. The causes of these were seen to be in the private unconscious. Hysteria was seen to be a female disease whereas sexual perversion and criminal violence were seen to be male diseases (Cushman, 1992). It was generally thought that the Victorian illnesses came from the eruption of primitive, intra psychic sexual and aggressive impulses that the individual could not effectively control (Cushman, 1992).

It was the work of Sigmund Freud who gave people the understanding of how to deal with such eruption of primitiveness (Fine 1979). Freud's theory, Cushman notes, draws on physics, as it was conceived to be in the 19th century in that there was psychic energy which was sexual and aggressive, that had to be released in one way or another. If the energy was repressed it would take up another form and be projected, displaced, or sublimated, but it eventually had to be expressed. The goal was to effectively control the machine so that dangerous consequences were not the result such as rape and murder (Cushman, 1992). Freud also, Cushman writes, found the unknown in the unconscious, that had been shut out by the overdevelopment of rationalism.

Sigmund Freud was born in 1856 and died in 1939. Freud had previously studied neurology under the acknowledged master of the day, Charcot. Freud began working in private practice in 1886 in Vienna and received referrals from leading Viennese doctors. He attracted a small group of followers in the late 1890's to his developing notions of psychoanalysis. This group was first known as the Vienna psychological society and later became known as the Vienna Psychoanalytic society. Freud's work on psychoanalysis was done outside the official university and psychiatric circles on account of the dominant theories being those that considered mental illness to be of an organic nature.

There were several stages to Freud's thought. Those that are understood as occurring in the 19th century will be outlined in this section. In the 19th century Freud developed the idea of the neurosis from observations from his private practice. Neurosis, Freud detailed in his book, *Studies on Hysteria* of 1895, was due to sexual difficulties, which were seen, generally, as unacknowledged sexual desires which unconsciously guided behaviour. Freud's other main work in the 19th century was that of his self analysis. Between the time of 1895-1899, he worked on his own self analysis to discover in himself the reasons for his own symptoms of depression and travel phobias (Fine, 1979). This set the precedent for the concept of analyst training (Fine, 1979). In his work, Freud came up with the notion that the difference between the normal person and the neurotic was a qualitative one, not a quantitative one (Fine, 1979). Freud wrote "I always find it uncanny when I can't understand someone in terms of myself" (Fine, 1979, p. 26). Out of this self analysis came the writing of the book the *Interpretation of Dreams* which was published in 1900 (Fine, 1979).

Thus, Freud's theories came out of a general culture of spiritual emptiness. They can be understood to fulfill the function of supplying people with some contact with the irrational and also offering a way of understanding the common eruptions of

primitive urges which were noted to be the cause of crime and illness in the 19th century. Freud also seems to transform the notions of the spiritualists and mesmerists into something more respectable and can be, therefore, seen as a middle position. It would not be until the end of the second world war that Freud's ideas would become an accepted part of mainstream psychiatry, however.

These emerging notions of the unconscious may also be understood as balancing the overly rational work of the psychologists who were attempting to be like scientists. It seems that there is a need that people feel to fulfill the less rational sides of themselves and that when this is cut off from them they need to create something to fill this gap, or are naturally attracted to disciplines that offer what is missing. This can be seen as similar to the period when Romanticism began with people needing to honour what was not encompassed in Newton's sensible and ordered world view.

Painting

The art of the 19th century is typified by the dichotomy between two major painting schools, the Realists and the Romantics. The Realists endeavoured to paint real life as they saw it, while the Romantics attempted to paint their own subjective inner visions. Both schools, however, came out of a general art culture, which is that of the academy system, dominant during the 19th century, and the need to deal with a new art buying public.

The Academies, notes the art historian Ernest Gombrich (1984), began in the 18th century when artists began to meet to discuss their ideas about painting. They called themselves an Academy so as to be taken seriously by scholars and intellectuals. The Academies eventually grew and took over from the old system

whereby the master painter would apprentice students. Gombrich notes that the Academies were very self-conscious about style. The result of this self-consciousness was that certain codes and typical manners of depicting the world were developed that Academic artists had to follow. The art historian Jean Clay, in his book *Modern art*, notes that in the 1890's in France there were three main schools, the 'Ecole des Beaux-arts', the 'Institute' and the 'Salon'. These institutions governed the circulation of the paintings within the art buying community. The teachers had tenured positions which they held for their whole careers. Artists were tied to the Academic system if they were to make a living as an artist. Clay notes that the whole way of depicting the world was strictly codified and that the subject matter was ideally historical with expressive figures. The technique had to be polished with a balanced composition, and the themes had to be classical and edifying. There was a set way of doing things and the pupils moved from transcribing engravings to drawings from plaster casts, and finally finished with the nude (Clay, 1978).

The art buying public had changed from the time of the industrial revolution. There had become a growing middle class in the world whose newly found wealth afforded them the ability to buy art (Gombrich, 1984). They did not, however, apparently have the same cultivated taste that was visible in the previous art buying public, the nobility and the aristocracy (Gombrich, 1984). The art buyers, the new middle classes, wanted painting that were sentimental and nice to look at (De La Croix, Kirkpatrick & Tansey, 1991). If artists were to survive then they would have to pander to the tastes of this new art buying public. Academic art of the early 19th century which sought to please its market, therefore, might be seen as escapist in the way that it avoided the shambles created by the industrial revolution on the countryside in order to please the new buyers (Gombrich, 1984). This trend, the art historians De La Croix, Kirkpatrick and Tansey note, resulted in

the growing alienation of artists who felt that they could not express themselves fully while painting for a public of this type.

One of the two groups that would break away from the restrictive academic system were the Realists. Realism had been around to various degrees for centuries in western art, but it was only in the 19th century that it became self consciously so (De La Croix, Kirkpatrick & Tansey, 1991). The Realists used subject matter that was straight from everyday life. They disapproved of the traditional art forms because they used subjects that were not real and of the present world (De La Croix, Kirkpatrick & Tansey, 1991). The Realists only wanted to see pictures of the times that they lived in, not the heroic, historical paintings of the Academies or the fantastic visions of the Romantic school. De La Croix, Kirkpatrick and Tansey write that as science was the most prestigious field of endeavour of the 19th century through its focus on the observable, so did Realism try to take on board a scientific attitude. Science served as a role model and artists began to try to aim toward an objective truth. The Realists sought a modern style that was free from the fable, myth and fantasy of traditional art (De La Croix, Kirkpatrick & Tansey, 1991). De La Croix, Kirkpatrick and Tansey note that "Realism stood for what the eye could see in the modern world - for actuality in its subject matter and verisimilitude in all images. Works of imagination based on subjects from myth and history were believed false" (De La Croix, Kirkpatrick & Tansey, 1991, p, 896). The Realists, notes De La Croix, Kirkpatrick and Tansey, were like the Positivist's in philosophy, and believed in "...the supremacy of the cold fact and made it the basis of aesthetic truth and personal honesty" (De La Croix, Kirkpatrick & Tansey, 1991, p. 913).

Gustave Courbet (1819-1877) the French painter, is a notable artist of this group. De La Croix, Kirkpatrick and Tansey note that he once wrote:

To be able to translate the customs ideas and appearances of my time as I see them - in a word, to create a living art - this has been my aim...The art of painting can consist only in the representation of objects visible and tangible to the painter...who must apply his personal facilities to the ideas and the things of the personal in which he lives...I hold also that painting is an essentially concrete art, and can consist only of the representation of things both real and existing...An abstract object, invisible or nonexistent, does not belong to the domain of painting...Show me an angel and I will paint one. (De La Croix, Kirkpatrick & Tansey, 1991, p. 896)

Courbet's work was shunned by the critics at the time who had sympathies with the academy. Along with the artist Claude Millet, Courbet started the Barbizon school (Gombrich, 1984). They painted peasants and workers. They took these subjects seriously whereas before in painting they were considered buffoons or just as "jolly people". Courbet and Millet's work was honest in its depiction of subject matter and its effort was not to sentimentalise their subjects.

The art historian Robert Klein writes that Courbet attacked an area, or aspect of art, that the public identified with art itself. What Klein notes is the outcome of this is the realisation that art can go on, even outside of the official structures and that it can include all of life, not merely selected aspects. Klein notes that it is Courbet who began the liberation of art that became so dramatic in the 20th century.

Another artist of the Realist school was Honore Daumier, who portrayed the evils of modern society with their class interests and selfishness. Daumier published cartoons in Paris journals which portrayed his disgust at contemporary Bourgeois society (Fichner & Rathus, 1986). His pictures of the underclasses typically depicted the harsh circumstances under which they were to live. Daumier's too broke away from the fantasy images and heroic pictures and attempted to capture something of real life.

It was the French artist Manet of this school who was perhaps the most explicitly influential artist of the 19th century, who liberated not just subject matter but also

technique. Herbert Read in his book *The Meaning of Art*, notes that Manet in the beginning of his career announced that he would paint what he saw and not what others liked to see (Read, 1950). Manet also used subject matter that, at the time, seemed shocking to many of the academic painters and bourgeois art buyers. The painting *Olympia* of 1863 showed a well known Parisian courtesan in the place of the reclining Venus. The gaze of the nude indicates that she is not a mere passive object also but is real and cannot be possessed by the viewer (De La Croix, Kirkpatrick & Tansey, 1991).

Manet also made breakthroughs in the area of technique. He used a light ground instead of the traditional dark one and built up the picture that way (De La Croix, Kirkpatrick & Tansey, 1991). Clay quotes the Russian theoretician Nikdai Tarabukin who wrote that "the saturation of the canvas in pictorial matter [beginning with Manet] was inversely proportional to the density of the subject matter" (Clay, 1978, p. 15). In effect Manet can be seen to be moving away from allegorical painting and into a manner of painting which was beginning to be more focused on the material aspects of the picture such as its texture, surface and paint application which had previously been smooth and perfect, as set out by the academy.

Manet greatly influenced the group of painters that were termed the Impressionists. The Impressionists sought to capture their impressions of nature in a way that was real and immediate (Read, 1950). They had broken away, through the example of Manet, from the traditional way of rendering objects. Read notes that the act of painting became not a copy of nature, but a kind of trick whereby the general effect of nature was represented (Read, 1950). Like Manet, this group went against the artistic establishment of the time. They advocated *plein air* painting and studied the effects of atmosphere and light on people and objects and through a varied palette attempted to duplicate these effects on

canvas. Through intensive investigation they became aware of certain visual phenomena (Read, 1950). When bathed in sunlight, objects are optically reduced to facets of pure colour (Read, 1950). Shadows were seen not to be black, but to be made up of a combination of colours. The Impressionists duplicated the glowing effect of light bouncing off the surface of an object by applying pigment in short choppy strokes (Read, 1950). They used complimentary colours to reproduce the vibrations perceived when looking at an object in full sunlight (Read, 1950). Toward this end, they also juxtaposed primary colours such as a red and yellow to produce in the eye of the spectator the secondary colour orange (Read, 1950). In some of the pictures of the Impressionists, especially those of Monet and Pissarro, there was such a diffusion of light and colour that seems to take over or render the forms insoluble (De La Croix, Kirkpatrick & Tansey, 1991). The concrete world was not so strong as it perhaps once was for them; it was a world of fleeting appearances, atmosphere and light.

Following the Impressionists were the Post Impressionists. The Post Impressionists were a development of and a reaction to the Impressionists. The Post Impressionists sought to make art that was more concrete than that of the Impressionists, whose work they believed was too airy and showed an excessive concern for fleeting impressions and a disregard for traditional composition elements (Read, 1950). Cezanne, Van Gogh and Gauguin are part of this group. Van Gogh and Gauguin, however, might be seen to have closer affinities with the following group, the Romantics, as they saw their work as being concerned with representing nature while still expressing something of themselves. Nature was a vehicle for their emotions. Other Post Impressionists such as Signac and Suerat did not have such Romantic notions, and attempted to be scientific in their use of light and colour. They reduced their palette to primary colours and rendered the effect of light and shade as well as secondary colours by the opposition of minute spots of primary colour (Read, 1950). Read notes that while Manet did pave the

way for this type of colour use, it was the Impressionists and the Post Impressionists that in effect brought back the use of colour into painting, which in turn seemed to put the whole history of art to that time in a retrospective gloom.

While Manet might have influenced the Impressionist and the Post Impressionist more than any other artist in the 19th century, Paul Cezanne can be seen as being the greatest influence on the 20th century from this decade. Read understands Cezanne's work as stemming from the tension between the subjective and the objective. Cezanne felt that art without an objective model left one floundering and that what was needed was a knitting together of form and colour into a coordinated harmony (Read, 1950). For Cezanne, the dynamic vision of Romantic art had to be transformed into that of classical art.

The art writer Peter Fuller (1980) writes that Cezanne introduced the use of subjective space through the use of the quivering forms and unclear outlines in his landscapes. Fuller notes that Cezanne was the first painter to really change pictorial space on the canvas. Fuller feels that the treatment of space from Cezanne on in painting, begins to become more and more subjective, instead of using the notions of classical perspective with the fixed vanishing point. In the pictures of Cezanne, one is immersed in the picture which Fuller notes, is similar to the mother-infant relationship. In this phase of development the infant does not recognise itself as an individual, only as part of a world, and does not even recognise the mother as being different or separate from itself. It was in the introduction of the subjective use of space and of the merging between subject and object that the developments, especially in cubism, had their impetus in the following century.

The notion of subjective space introduces a paradox in that the Realist school saw themselves as being scientific, but ended up, with Cezanne, allowing more

subjectivity. It became noticeable, even among the Impressionists, that they could only be subjective, not scientifically objective, as each saw and experienced a different landscape (Gombrich, 1984). Despite not being as objective as they had hoped to be what the Realists did achieve was to break down the rules and codes which saw them bound to tradition. In this, they opened up the way for new developments to occur in art in the next century.

The other main school of the 19th century was that of the Romantics. The Romantics can be seen as valuing subjectivity from the start, but they explored this in their subject matter, not in the way they applied paint or colour, as did the Realists. Among the Romantic painters of the 19th century were Goya, Delacroix, Turner, Caspar David Friedrich, Odilon Redon and Gustave Moreau. The Romantics adopted a highly individualistic vision. They tried to be free from the sentimentalities and trivialities that made up the conventional taste of the day (De La Croix, Kirkpatrick & Tansey, 1991). Romanticism, as well as being an art movement, was also a way of life and a state of mind. It inherited from the Counter enlightenment the interest in nature and the natural over convention and artifice (De La Croix, Kirkpatrick & Tansey, 1991). The Romantics valued feeling and emotion in private experience. They saw truth as being able to be sought inwardly more surely than in the rules of reason or the doctrines of religion (De La Croix, Kirkpatrick & Tansey, 1991). There was a pantheistic belief that there was a soul in nature. De La Croix, Kirkpatrick and Tansey note that for many nature had replaced the Christian god. De La Croix, Kirkpatrick and Tansey cite the writer T.E. Hulme as writing that the Romantics were:

"spilled religion"; the old doctrinal creeds were broken, and their volatile contents spread widely and indefinitely. There was never any fixed doctrine for romanticism. Despite this there was one firm conviction at its centre. This belief was the identification of reality as rooted in the self, not in the external man made world. The search for this identity - the revelation and expression of it in art and

life - was the objective and meaning of personal existence. (De La Croix, Kirkpatrick & Tansey, 1991, p. 865)

Thus, the Romantics can be seen to be rejecting both tradition and the scientific paradigm. Individualism and subjectivism seem to be more important than trying to portray an objective, external truth.

De La Croix, Kirkpatrick and Tansey note that while some of the Romantics were alienated from the system others were able to work within the academy. This was because the Romantics often looked to historical or allegorical literary sources for subject matter, which has been noted, was accepted by the academy as being suitable. The technique of the Romantics was also more polished than the Realists tended to be.

There has been noted in the art of the 19th century the new buying public and the trend for artists to move away from this. Two schools of painting emerged. One school of painting was the Realist school which attempted to be scientific. The other school, the Romantics valued feeling and inner vision over a direct transposition of nature. It is interesting that those who saw themselves as being more scientific broke the traditions which had bound self expression and opened up painting to a deeper level of subjectivity.

3.4 The 20th Century

Philosophy

The 20th century in philosophy sees the continuation of the split between Positivism and subjectivism. This time those on the rationalist end of the spectrum are known as the Logical Positivists and the Realists. Those on the more subjective side are the Phenomenologists and the Existentialists. It appears that in the philosophy of this century the Nihilism of the 19th century is reproduced, but without its fervour. There appears to be an acceptance of the lack of absolute meaning in the world. On the rationalist side there does not seem to be much of a change; they still seem to be trying to be like science.

The philosophical group known as the Logical Positivists build upon the Realist and Positivist philosophies of the 19th century. The Logical Positivists formed as a group in Vienna in the 1920's and were also known under the names Logical Empiricists and Scientific Empiricism (Jones, 1975). Moritz Schlick was the leader of the Positivists and was also the only professional philosopher of the group (Jones, 1975). The rest of the membership was comprised of mathematicians, physicists, economists and sociologists. The movement, though beginning in Vienna, eventually gained followers in America and elsewhere in Europe (Jones, 1975).

The Logical Positivists believed that knowledge was limited to experience and that it was only through the sciences and the scientific method, that any knowledge could be obtained about the world (Jones, 1975). From their perspective, all that could not be treated in this manner was eliminated from their thought, such as metaphysics, the transcendental, the supernatural and the otherworldly (Jones, 1975). The historian W.T. Jones notes that they wished to destroy all philosophy

that was not related to science, such was their commitment to the scientific, Positivistic paradigm. The Logical Positivists were convinced that all problems could be solved by the application of rational intelligence and through the use of scientific methodology and that, therefore, all problems were technological rather than human (Jones, 1975)

The Logical Positivists main goal was to use language as a tool for the clarification of scientific statements (Hamlyn, 1987). They attempted to clarify statements made by science in order to reveal the true cognitive content of these statements (Hamlyn, 1987). The process the clarification of statements took was to start from simple unquestionable elements, and to then construct propositions from them which would be irrefutable by logic (Russell, 1961). The propositions, therefore, would be "...reducible to statements about directly verifiable simples" (Jones, 1975, p. 222).

The Logical Positivists attempted to construct a unity of the sciences which would entail philosophers working together to build a scientific philosophical work which future generations could add to (Jones, 1975). The unity of the sciences was meant to bring philosophers together so that they could work toward one goal, with each member focusing on a specific task (Jones, 1975). This is an interesting notion in light of the collaboration we have seen occurring in the sciences with the break down of the tradition of the isolated scientist. It would seem that philosophy was attempting to do the same. In a way, it makes sense because a deeper philosophical work might be attained from such a collaborative venture on account of the specialisation; however, it would run into problems if the philosophers did not agree 100 percent on what the work would be like. In the end, Jones notes, that this venture failed because of internal disputes. Perhaps this highlights a flaw in a too rigid scientific outlook; there seems no accounting for human difference and individuality. The trend in this sort of movement seems to be toward the

joining together of experience with the emphasis on shared objective verifiable experience. The knowledge that the Logical Positivists sought was one that could be shared and accepted by everyone. Individual subjective experience was not taken into consideration.

The Realist school of the 20th century is similar to that of the Logical Positivists. The main assumption of Realism is that objects in the world can be known as they really are (Radhakrishnan, 1967). Realists believe that the mind is distinct from the object of its knowledge (Radhakrishnan, 1967). The knowledge we have of the external world is direct and immediate, and not, therefore, merely a figment of our senses (Jones, 1975). The main philosopher of this school is Bertrand Russell. Russell's philosophical work focuses on logic, particularly the logic of universals (Radhakrishnan, 1967). The Indian philosopher and historian Radhakrishnan writes that in the process of logic we move from instances to the general law which supports them. Thus, in logic we have two options: to say that this is not true, or that it is true in at least some cases. It is because of this that Radhakrishnan believes that Russell's theory of logic is a theory about universals (Radhakrishnan, 1967). Russell's theory presupposes that we have a prior knowledge of universals, of the general laws of the earth. Thus, Russell's theories seem to suggest that he is looking at a broader picture than the Logical Positivist's as he is incorporating much larger concepts. Russell also allows for the possibility for us to have a general understanding of the laws of the world and to make sense of the world through this understanding (Radhakrishnan, 1967).

There can be observed a trend still continuing that sees logic and the attributes of the rational side of history as being the most important ingredients of philosophy. It is typical of that paradigm that it is relatively divorced from any consideration of the values in life and of the place that humans take in the world. The Existentialist movement can be viewed as attempting to fill that void left by the concentration of

the Positivists on the atomistic, logical and rational (Biddiss, 1977). The Existentialists ponder the condition of humanity in the world of which it is a part. They also seem to echo the sentiments that were brought up by the Romantic and the anti-intellectual school in the 19th century but seem to be more resigned. They still focus on the liberation of the human from stifling social and cultural restrictions, but they also focus on the absurdity of it all. The rest of this section outlines the development of the Existentialist movement by investigating the roots of it in phenomenology, particularly that of Brentano and Husserl, who influenced the main thinkers of Existentialism: Heidegger, Jaspers and Sartre.

Franz Brentano was a philosopher as well as a priest who wrote mainly in the 19th century. His work, however, is best considered at this point because his influence is mainly to be observed in this area of philosophy (Hamlyn, 1987). In 1874 Brentano wrote *Psychology from an Empirical Standpoint* which dealt with a form of descriptive psychology. Hamlyn notes that Brentano understands that the mind is characterised by that in which there occur mental 'acts'. The term 'acts', is used to denote the way the mind directs itself toward objects of its consciousness (Hamlyn, 1987). There are, in Brentano's view, three types of 'acts': representation, judgement, and 'the phenomenon of love and hate'. Hamlyn notes that an important feature of Brentano's work is his attempt to define mentality "...in terms of the kind of object these acts tend towards" (Hamlyn, 1987, p. 317). The objects to which acts are directed are 'intentional in existence' (Hamlyn, 1987). These objects do not exist except in relation to the act (Hamlyn, 1987). Hamlyn gives the following example of this phenomena:

If we judge something, the judgement, as an object of the act, exists, no matter whether there exists any actual state of affairs or situation corresponding to the judgment. The relation that holds between us and the object of our judgement in such a case is not, as Brentano saw it, a real relation, and it is this that he wanted to convey by speaking of the in-existence of the object. Brentano

thought it was the characteristic of what was mental, and of nothing else, to have such in-existent objects. (Hamlyn 1987 p. 318)

Hamlyn further notes that what was most influential about the philosophy of Brentano was his notion that consciousness involves directedness toward an object, not what Brentano had to say about the objects themselves.

Brentano's main influence (apart from on Wundt) was on the philosopher Edmund Husserl. Husserl was born in 1859 and died in 1938. His work began as a mathematician but while at university came under the influence of Franz Brentano, where he began to develop phenomenology. The ideas of phenomenology are to be found in Husserl's second book entitled *Logical Investigations* (1900-01). Husserl emphasises the interplay between the whole and the part, which informs our consciousness of revealed objects (Hamlyn, 1987). To fully understand the objects of consciousness one must follow the Phenomenological method which he set out in his book *Idea* (1913). The Phenomenological method is in part derived from the ancient Greek notion of 'epoche', meaning, the suspension of belief (Jones, 1975). Phenomenology involves the bracketing off of assumptions about the object which one takes to it. The goal is, therefore, to see the object as it is itself, and to thereby find the essence of the object (Jones, 1975). The essence is that which cannot be reduced or bracketed off any further and by virtue of that fact, is then understood as being truly unique to the particular experience or object (Hamlyn, 1987). It was the notion of an essence that could not be reduced that influenced the Existential philosophers that came after Husserl.

The historian M.D. Biddiss notes, however, that in itself Phenomenology had links with Positivism in that it did not develop any solid value system but allowed itself to analyse the structure of experience to attain intuitive appreciation of the general laws controlling the structure of all psychic experience. Biddiss notes that

ultimately Phenomenology became only a method of inquiry, not in any way a philosophy of values.

It was the philosopher Martin Heidegger who brought in the notion of the world of values to the ideas of Phenomenology as developed by Husserl. Heidegger was Husserl's successor at Freiburg University and was influenced by him in his formative years as a philosopher. Heidegger's actual ideas are either immensely difficult or immensely obscure. His reputation is one of obscurity and some think his work is nothing but 'mumbo jumbo' (Hamlyn, 1987). Nevertheless, Heidegger's philosophy is generally understood as being of importance to the thinking of the 20th century. Heidegger believed that all objects are given to consciousness, but some are not given in the same way. In particular there is a difference between what he calls objects, and ourselves as humans. To know the essential nature of an object it must be considered within the particular mode of consciousness of which it is a part, it has to be understood in its own context (Radhakrishnan, 1967). In Heidegger's philosophy he wants to know the essence of being, not the being as such, which is seen as the domain of science (Radhakrishnan, 1967). Radhakrishnan notes that Heidegger makes a distinction between essence and being or existence (Radhakrishnan, 1967). Radhakrishnan gives the following example:

When we ask about a thing we are asking about its essence. Having known what it is we may ask whether it exists. This shows that the essence does not include existence. When I perceive a bird in a tree, I no doubt take the bird to be given along with its being. What is actually given however is an essence, that what of a bird, the birdie character. In fact there may be no bird on the tree but just a leaf or two in a peculiar position which presented the birdie character, so that it is meaningful to ask whether there is any real bird on the tree, corresponding to the character presented. Thus in regard to any external thing what is primarily given is essence, and existence is secondary. (Radhakrishnan, 1967, p. 429)

Heidegger believed that when it comes to the question of essence and existence it is a different situation in regards to the person than the object. "It can be asked what "I am" but it makes no sense to ask whether "I am", because the question cannot be asked without presupposing an existence" (Radhakrishnan, 1967, p. 429). In the case of a person, existence is a primary given and essence is secondary (Radhakrishnan, 1967). A person cannot be reduced to an a series of concepts when his/her qualities are defined, as has been noted to have been the case with the object (Radhakrishnan, 1967). There is something more that remains after such an abstraction. When we call ourselves "I", it means never merely a concept, or an empty sign, but refers to something that only the word "I" can define (Radhakrishnan, 1967). In other words it is irreducible.

Radhakrishnan notes that Heidegger's notion of this precludes his ideas concerning freedom. A person is seen to have freedom because we are not limited as people to defining notions about our being such as the bird was. However, Heidegger believes there are some limits on our being. These limits are the history and race one is born into (Radhakrishnan, 1967).

Our freedom, in Heidegger's thought, is also limited by the notion of our impending death. Death is seen by Heidegger as "the nothing" (Radhakrishnan, 1967). In this view, death is always present and a part of our authentic existence. Heidegger deems that authentic being involves the heroic facing of the fact that beyond death is simply "the nothing" (Radhakrishnan, 1967). As people we have to understand ourselves within our historical situation, facing its particular demands and the inevitability of death. So, there is a thin margin of freedom to work within and one must be conscious of this and attempt to exist as fully as one can within these confines.

Karl Jaspers 1883-1969, was a contemporary of Heidegger's but where Heidegger is characteristically difficult to read and understand, Biddiss notes, Jaspers is much more communicative (Biddiss, 1977). Jaspers opposed the increasing technology that was taking over the world and thought that in the background of a human being's life is a transcendent being and that the goal of living is to look for signs of that transcendent being (Hamlyn, 1987). Jaspers, as Biddiss notes, was more concerned with relating his ideas to contemporary affairs than Heidegger. In Jaspers' book *Man in the Modern Age* of 1931, Biddiss notes that he writes, "Quietly, something has happened in the reality of western man : a destruction of old authority, a radical disillusionment in an overconfident reason, and a dissolution of bonds have made, anything, absolutely anything seem possible" (Biddiss, 1977, p. 250). This is very similar to the thought in the 19th century that was noted earlier.

Jaspers began professional life as a psychiatrist but found that he could not apply general laws to each human being because they were all different. Jaspers believed that in the relationship between therapist and the client there is an experience of something that is beyond the scientific and objective attitude (Radhakrishnan, 1967). He believed, like Heidegger, that consciousness of our being could not be reduced to mere concepts (Radhakrishnan, 1967). Jaspers came to feel that this caused a paradox in psychology because in this, one regards another in terms of objective concepts (Radhakrishnan, 1967). Radhakrishnan writes that in Jaspers' theory, "When I try to regard this subject itself as object, I get merely a contentless ego point, which is no more than an empty form of the ego, and is not what is meant when I say 'I am'" (Radhakrishnan, 1967, p. 432).

It has been noted that Jaspers believed in a transcendent background to human life. This seems to indicate he does not believe in "the nothing" of Heidegger

(Radhakrishnan, 1967). The transcendent background is expressed in the form of symbols (Radhakrishnan, 1967). These symbols cannot be reduced to specific meanings but rather point at something beyond this existence. By making symbols we engage in a process of deepening our consciousness of ourselves in the world. We are extricated from the daily world and contemplate ourselves as larger, existential selves.

While Heidegger and Jaspers might be known only to philosophers, Jean Paul Sartre popularised Existentialism through his plays and novels (Radhakrishnan, 1967). Sartre's work deals with the relationships people have with each other (Hamlyn, 1987). He believes that people can never really have full relationships with each other because to relate to another requires the making of that person into an object. When this is done, people lose their freedom to act as they are defined, and therefore, limited by their qualities (note that this is reminiscent of Heidegger) (Radhakrishnan, 1967).

On the issue of values, Sartre notes that there are no absolute values, only the values one creates oneself. This leads him to conclude that people are where values come from, so that, therefore, they are ultimately subjective. It is the person's own struggle to define his/her own values that makes for authentic being in Sartre's view. This is the opposite to inauthentic being which merely adopts others values and thereby disengages with struggle in life (Radhakrishnan, 1967). Sartre also makes much of the fact that when choosing our own values we must take into consideration the way that they will effect others. This, as Radhakrishnan notes, is experienced by the authentic person as an immense burden.

It seems that what the Existential philosophers were doing was to reflect what had happened with the dissolution of the old bonds that had occurred with the advent

of science. Belief was no longer allowed, God was dead, or gone elsewhere. The human was alone and had to begin to face the fact that there was nothing after death. Manschreck notes that after world war two Albert Camus, the French philosopher and novelist, stated that "We live in a world where one must choose between being a victim and an executioner - there is nothing else" (Manschreck, 1974, p. 353). Sartre in his book *Being and Nothingness*, wrote that there is an ultimate nothingness which renders all life meaningless except for the meaning that man invests it with (Sartre, 1969). This trend seems similar to that of the Nihilist movement in the 19th century. While Nietzsche saw an inherent value in the development of the superman it appears that the 20th century existentialists do not. Life is absurd and there is no meaning. The burden is firmly placed on those that decide to live with freedom. There is no transcendent state in this freedom such as Nietzsche offers with the superman, there is a heroism that attains to live as consciously as one can in the face of death and its accompanying nothingness.

There also seems to be also an emphasis on the notion of being. This is seen most particularly in the work of Heidegger and Sartre. Being might be the very ground of our existence. It might mean that there is a feeling that there is a beginning from the ground up, a construction of values and meanings that are arising from within the self, not from tradition. If the Existentialists work is understood in this fashion then it does not become a destruction of value (as is sometimes thought), but the beginning of the construction of freely chosen values, though they do not give the impression that this is an easy enterprise. Freedom is for the hardy. It is also interesting at this point to note that there seems a decided movement towards change and newness in the subjective philosophies, whereas the rational, objective philosophies seem to be clinging on to old ideals. Perhaps they are losing their inherent meaning as philosophies and are needing to be clung to in order to stop, what is perhaps inevitable, their eventual falling away.

Mental Health

The field of mental health in the 20th century seems to have continued the developments that occurred in the 19th century. Psychoanalysis developed a wider following and as it did so new schools developed from its original ideas. Psychology gained prestige as a discipline and continued to become more and more scientific, predominantly in the form of behaviourism.

As a discipline behaviourism grew out of the beginnings of psychology and its trend toward objectivity noted in the previous section. It seems that psychology finally became truly scientific when the American psychologist, J.B. Watson, in 1913, put forward the basic tenants of behaviourism. In his behaviourist proposal, Watson attacked the ideas of introspection as a way of understanding behaviour (Thomson, 1968). In the book *History of Psychotherapy*, Fishman and Franks write that Watson, stated that:

Psychology as the behaviourist views it is a purely objective branch of natural science. Its theoretical goal is the production and control of behaviour. Introspection forms no essential part of its methods, nor is the scientific value of the data dependent upon the readiness with which they lend themselves to the interpretation of consciousness. The behaviourist, in his efforts to get a unitary scheme of animal response, recognises no dividing line between man and brute. The behaviour of man, with all of its refinement and complexity, forms only a part of the behaviourists total scheme of investigation. (Fishman & Franks, 1992, p. 162)

Fishman and Franks note that Watson thought that if behaviourism was to become a proper science it would have to be "...materialistic, mechanistic, deterministic (as opposed to accepting of free will), and objective" (Fishman & Franks, 1992, p. 162). Thus, what appears to be evident is an emerging tendency to take human consciousness and the individual's free will out of the study of the human. The emphasis on 'behaviour' also seems to be truly in the materialistic

vein of the rational side of the Enlightenment. Behaviour can be observed and measured, thought cannot, so the behaviourists follow the path of observable behaviour.

The human being in Watson's work is, therefore, reduced to a number of observable behaviours. The philosophical background to the work of the behaviourists is noted by Fishman and Franks as being the work of Positivism and the British Empiricists from the 19th century, that was noted in the previous section. The work of the behaviourists and the notions supporting their quest can be clearly seen as stemming directly from the cause and effect model of Newton's and the emphasis on verifiability noted by the British Empiricists, the Realists and in this century the work of the Logical Positivists. Bertrand Russell, the Realist philosopher, believed that Watson's, *Psychology From the Standpoint of a Behaviourist* was the greatest contribution to scientific psychology since Aristotle (Cohen, 1979).

Watson's behaviourism, it is noted by Cohen, threatened to rob psychologists of the intrinsic difference between animals and people. Cohen notes that in his thought Watson was influenced by Darwin and that while in Darwin's time people were said to be on the same level with the ape in Watson's we are on a par with the rat. Cohen believes that Watson actually revelled in the upset he might have been making with this work as he had religion heaped upon him as a child and a youth. There seems, therefore, something almost mocking in the tone of Watson's work from this, something in a way, destructive and paradoxically not dissimilar to the ideas of the Nihilists noted earlier.

The essence of the therapeutic system that Watson created was that whereby all anxieties, irrational fears, phobias and personality disturbances are nothing but conditioned responses that are today inappropriate. If they are in fact conditioned

then it follows that they can be unconditioned, which is the task of the behavioural therapist. David Cohen, the biographer of Watson, notes that the whole school of behavioural therapy stems from this notion of Watson's.

Similar to the work of Watson was that of E. L. Thorndike who developed the notion of operant conditioning, in which the subject is rewarded for the choice of a desired response and punished when the desired response is not chosen (Kovach & Murphy, 1972). In this process the subject eventually learns what to do by being seemingly motivated by the desire to avoid punishment and to gain a reward (Kovach & Murphy, 1972). Watson was also supported by J. Weiss who argued that psychological data ought to be reducible to descriptions of physiochemical processes in the living organism which were complicated by the subject relationships (Thomson, 1968). This notion was also put forward by V.M. Bkhterev who wrote in 1917 that mental concepts in psychology should be abolished in favour of physiological methods (Thomson, 1968). Thus, seen here is the trend towards the reduction of the human to its physiology at the expense of its choice, free will and individuality. This is in sharp contradistinction to the notions presented earlier, of the individual put forth by the Romantics. The historian of psychology R. Thomson, notes that as the 1920's went onwards the behaviourists did not theorise as much as experiment.

As the behaviourist movement went on there were more statements such as this one by E. R. Guthrie in the 1930's; "All that the most sophisticated organism can do in any situation is to contract his muscles in some order and pattern". (Thomson, 1968, p. 35). Thomson notes that Guthrie set himself the task of discovering general laws of which particular behaviours would be instance of. This seems to be similar to the work of Newton, who himself, as has been discussed earlier, discovered certain general laws, that did much to carry the scientific revolution. B.F. Skinner, like Guthrie, also wished to develop general laws which

would be empirical in nature and would describe the regular and the precise relationships between independent and dependent variables (Thomson, 1968). Skinner believed that the key to the study of human behaviour is to study what specific responses are engendered by the presentation of stimuli (Thomson, 1968). The behaviourists in their zeal to understand the humans and animals behaviour became involved in the predicting and the adapting of behaviour by experiment. In a number of cases this would cause neurosis in the animal subjects and it was found that once a behaviour had been learnt then it could not easily unlearn it or learn a new one (Kovach & Murphy, 1972).

It is an interesting theme that presents itself in regard to the work of the behaviourists and that is that of the control of behaviour. There seems to be an attempt to control and to determine behaviour. Now, this is understandable if consideration is taken of the way that the empirical scientific model works for them, which is that the same results should occur if the experiment is carried out in the same way, so that the test of the scientific validity of the experiment and the accompanying hypothesis is that there should be predictable results. This takes on a different perspective, however, if one looks at the actions of the behaviourists from a different angle and asks why they should want to control behaviour. In this trend with the emphasis on control, there seems to be a harking back to days of the optimism in the Enlightenment that suddenly humans could understand and control anything if only they had enough time. Now too the human has been subject to this very measure themselves. The notion of the control of humans is especially interesting when one notes that Watson at one period of his life, in need of money, went into advertising and used his skills to attempt to condition consumers to buy advertisers products (Cohen, 1979). Watson received criticism for this move by academics, but maintained that he was doing the right thing (Cohen, 1979). Watson even wrote in his book *Psychology from the Standpoint of*

a *Behaviourist*, that society and humans could make use of psychology in order to become more efficient and to control people more effectively (Cohen, 1979).

The behavioural school, notes Fishman and Franks, was the dominant psychological school until the 1970's, when the cognitive school replaced it. The counterpart to behaviourism during the first half of the 20th century was that of psychoanalysis and the related schools.

Cushman notes that psychoanalysis was seen as being more scientific than the old mind cures and so gained greater acceptance. Psychoanalysis was seen as a new frontier, the frontier of the inner self. It seemed like the inner self was the new place to turn since the outside world had been mastered (Jung, 1990). Psychoanalysis through the efforts of Freud and his followers began to gain more popularity in this century. In 1912 Freud formed an informal committee to oversee the maintenance of the psychoanalytic movement. The publishing house of the psychoanalytic movement began in 1918 and in 1922 the Vienna Psychoanalytic Society established the Psychoanalytic Ambulatorium, which served as a diagnostic and referral centre for its members (Fine, 1979). In 1925 the training institute of the Vienna psychoanalytic society officially opened (Cushman, 1992).

During this century Freud's theory underwent some changes. The most obvious changes are that he abandoned the simple sexual theory of neurosis and replaced it with the investigation of infantile sexuality (Fine, 1979). The notion of sexuality was broadened and the term psycho-sexual came into being which denoted physical pleasure, affection, love and all the tender emotions (Fine, 1979). The essays *Three Essays on Sexuality* stated this changing approach. The libido theory came about as Freud put forth that the individual's character structure was related to their instinctual drives and life history which dates from 1905-1915 (Fine, 1979). In 1914 in the paper *On Narcissism*, Freud revised the libido theory to the

assumption that the ego was libidinally charged or cathected, meaning that it carried an amount of psychic energy. In 1920 he postulated the existence of two fundamental instincts those of eros and thanatos, commonly known as the life instinct and the death instinct. In 1923 he postulated the notion of ego psychology which has been the dominant theory ever since (Fine, 1979). In Freud's ego psychology the instincts are understood as interacting with the ego to complete the personality structure. The defence against unbearable ideas is now reformulated as the conflict between the ego and the id (Fine, 1979).

The psychoanalytic association was very small during the pre-war years. In 1911 there were only 34 members in the Vienna psychoanalytic association. Freud was afraid the whole notion of psychoanalysis might dissolve (Fine, 1979). However, after the first world war there was an upsurge of interest in the ideas of psychoanalysis. Fine believes the reason for this is that people were looking to understand how the breakthrough of mankind's most primitive and irrational urges could erupt and cause so much havoc in the world. In the first post war meeting of the international psychoanalytic association there were 64 members present. During the interwar years many psychoanalysts moved from Europe to America. In 1926 the International Psychoanalytic Association had 194 members. In 1938 it had 556 and the American membership had grown from 58 in 1926 to 184 in 1938. As mentioned in the section on mental health in the 19th century, psychoanalysis had to develop outside professional psychiatric circles, however, after the second world war it became accepted more or less into the mainstream and was the main form of therapeutic procedure taught to psychiatric trainees (Fine, 1979).

As Psychoanalysis developed new schools of thought developed such as Alfred Adler's, Carl Jung's, and Melanie Klein's. All these thinkers accepted the notions of the unconscious developed by Freud but expanded on it in different ways, or

saw neurosis as stemming from different sources than Freud's infantile sexuality proposal. Generally these schools were shunned by Freud who saw them as dissenters (Fine, 1979).

What can be observed in the first half of this century is the development of extreme polarities of thought with the behaviourists, who believed that there should be little if any consideration of the mind and feelings, to the psychoanalytical schools who believed in the understanding of the mind and the irrational processes. The psychoanalysts look inward and the behaviourists look outward. However, there can be observed a similarity in the thought of Freudian psychoanalysis and behaviourism and that is where they concern themselves with the development of the adult personality being based on the early childhood experiences. They both have radically different views on how this occurs, but both see childhood as decisive in the development of the adult personality. Freudian theory, like Behaviourism, has also been criticised for being reductive, that is reducing actions, thoughts and feelings to a singular root cause, thus reducing the person to a more or less complex set of symptoms (Wilson-Schaef, 1992). This perhaps is similar to the behaviourist reductionism that reduces the person to a more or less complex set of stimulus responses. It may be that psychoanalysis did not eventually fill the gap that it grew as a response to. It became an activity in which the unconscious could be tamed and understood, like the world for the Imperialists in a way, not a full acceptance of the irrational as a force in itself.

The schools that were to be developed out of Freud's thought, especially that of Jungian analytical psychology, seem to offer a way out of the reductionist dilemma by taking a more hermeneutic approach (Von Franz, 1975). It still seems in this century, however, notes Wilson, that the Freudian paradigm is the most popular and influential. Other theories are generally seen as adjuncts to the original (Wilson, 1972). It is interesting therefore that what started out as being an

alternative to the over-rationalism of the times became pulled into that paradigm itself by virtue of its reductionist agenda.

Science

The field of Science was at its greatest peak of popularity ever during the beginning part of the 20th century (Biddiss, 1977). In fact, there might be said to have been something of a scientific revolution (Brinton, 1971). Perhaps the major breakthroughs, outside of physics, came in the field of medicine. The inter-war years were noted by Biddiss as being "...a period of breathtaking innovation that brought more progress in medicine in a single generation than the profession had in all its previous history" (Biddiss, 1977). In the 1920's insulin was developed, and at the end of the 30's Ernst Chain demonstrated the curative potential of penicillin, and the first anti-biotics were now exploited swiftly enough to be of value to servicemen during the second world war (Dirrim, 1967). Again the practical advances were to have done much for the valuing of the scientific and positivistic paradigm in the general populous.

Despite the immense popularity scientists were continuing to have, there was also an emerging general feeling of disorientation about the new developments in physics which had begun to occur (Biddiss, 1977). The general laws of the Newtonian model which was dominant during the period from the Enlightenment to the beginning of the 20th century, began to be questioned. The notion of cause and effect with the scientist as impartial observer began to be disputed (Biddiss, 1977). The notion of the atom as being indivisible was disputed and rejected. People were generally disoriented because the developments occurring in the new physics were so far away from their everyday understanding of the world as to appear as if the world was turning upside down. No longer was there a more or

less concrete world. The world could be seen not be made up of loose energies and matter; the physical world was perhaps not as stable as was once thought.

There were a number of events that led to the disorientation amongst lay people. In 1898 Marie Curie found that radium gave off radiation (Toynbee, 1976). Toynbee notes that J.J. Thompson in 1897 showed that the word atom was a misnomer and that rather the atom is itself a miniature solar system. In 1904 Rutherford discovered that the atom had a nucleus and succeeded in splitting an atom in 1919. James Chadwick discovered that there were neutrons in 1932. Max Planck developed his Quantum theory in 1900, which opened the way for energy as well as matter to have a structure and a graininess in terms of irreducible fundamental particles (Toynbee, 1976). The physical world seemed to be getting less stable as the basic building blocks were found to smaller than imagined. What was previously considered stable was then understood to be composed of millions of vibrating atoms, which were made up of moving parts themselves.

The theories of Albert Einstein caused a general stir and questioned the original notions of cause and effect, even if they did not do away with them entirely. In 1905 Einstein published his paper *The Electrodynamics of Moving Bodies*, which rejected Newton's physics as well as Euclidean Geometry (De La Croix, Kirkpatrick & Tansey, 1991). Biddiss notes that within a single generation Einstein's physics revolutionised the world and that as a result, the principle of causality, of nature proceeding from cause through to effect through a strict chain of events each fully determining which followed, was understood as being only of limited applicability. Toynbee notes that Einstein's theory means that Newton's physics correspond to reality only within limits because of the new notion that observation is interaction. The observer is a part of the physical cosmos of which he/she is observing. De La Croix, Kirkpatrick and Tansey write that Einstein's theory is essentially that the

reality of any phenomena must be considered as being relative to the position of the object being observed with the person observing it. In order to know reality, the relationship of all things must be considered as every phenomena exists in a space time continuum filled with electrical fields in which all motion is relative to systems themselves in motion (De La Croix, Kirkpatrick & Tansey, 1991). Einstein showed that there could be no stable centre in the expanding universe, which means that there can be no absolute standpoint that can certify measurements of space and time as perceptions change as a function of the location in time and space of the observer (De La Croix, Kirkpatrick & Tansey, 1991). That there is no stable viewpoint also seems to decentre humans as did Darwinism in that our scientific findings are understood as being roughly relative to time and place and hence, not as absolute as had previously been thought.

Biddiss notes that there was much vulgarisation of the term relativity and that social and moral disorientation of the time often used relativity as an explanation for it. Even more commonly relativity became devalued in synonymy with relativism. This meant, as has been mentioned, that truth could be seen as being completely subjective and only expressive of whim and fancy. Perhaps this is a sign of the general disorientation in the population. There is a sense that there is nothing absolute. There is no fixed position from which one can fathom the ultimate truth of anything. Again this is a trend noted in the 19th century philosophers and the Existentialists. What is most interesting is that this view was being picked up through the medium of science which has previously held the position of grand cosmic orderer.

In 1927 the physicist Werner Heisenberg developed the principle of indeterminacy which added to the confusion already apparent at the time. The principle of indeterminacy states that it is impossible to measure at the same time the speed of a particle and its position as the measurement of one necessarily effects the

measurement of the other. As a result, measurement is uncertain and complete determinism is lost. Only the probability of certain positions and values can therefore be given (Bullocks & Stallybrass, 1986). Many physicists, with the exception of Einstein, thought this to mean that the nature of causality had been completely overthrown (Biddiss, 1977). The indeterminacy principle was commonly understood as lending support to the view that science itself constituted an essentially operational interplay between observer and observed (Biddiss, 1977). Biddiss notes that Heisenberg stated that "Whenever we proceed from the known to the unknown we may hope to understand, but we may have to learn at the same time a new meaning of the word understand" (Biddiss, 1977, p. 266).

It might seem that even the scientists themselves were beginning to question some of the traditional assumptions they had about their paradigm. Scientists had once prided themselves on their ability to keep the feelings of people and their subjectivity out of scientific research, science and ethics were traditionally separate. With the introduction of science in war culminating in the massively destructive atom bomb there seemed to be nothing scientists could do to escape the ethical implications of their work. What had started off as being a process to save humanity from itself, in the Enlightenment, had brought an equal level of potential destruction. Toynbee notes that this ended the usual difference between combatants and civilians and was shown to drastic effect when the two atom bombs were dropped on Hiroshima and Nagasaki. From then on, humans had the power to destroy the whole world. This might be seen as the shadow side of scientific development. Science became remarkably destructive.

Thus, science seems to have stopped for a little while to question what it is doing. It took the potential to destroy the whole world for this to happen, but it did happen. In a way, it was too late as the politicians had taken over control of the destructive technology and would use it to hold the fear of global catastrophe over

the world for a long time to come. There was also the notion that the person was not as objective as was once thought and that this aspect of the positivist paradigm was in need of rethinking. It is probable that the population upon witnessing the effects of the atom bomb and of experiencing the general disorientation of the new physics began to feel less comfortable with the discipline that had been so popular before.

World Events

On the world scene there was perhaps one great phenomena of the first fifty years of this century, that of war. The two biggest wars of remembered history were fought in this time; war covered nearly the whole globe in fighting. It is perhaps not entirely necessary to provide in depth explanation of every event of this period but to merely note the most significant broad events that occurred.

The roots of the first world war, as mentioned in the world events section of the previous section, can be seen to be lying in the growing tensions of the Imperialist movement. There were struggles for territory and enemies were easily made (Brinton, 1971). Tensions had been building up in Europe over the past 40 years which had the effect of creating a network of allegiances so that if one country got into trouble then it automatically brought all the allies of that country in with it (Dirrim, 1967). The first world war officially began when Arch Duke Franz Ferdinand was assassinated on 28 of June 1914, by a Bosnian Nationalist Gavrilo Princip. This act created tensions between Austria/Hungary and Russia, which dominoed into a world scale war.

The main amount of the fighting was done on the western front in France. By the end of the first Autumn of the war there was a massive stalemate that saw a

continuous line of trenches that stretched from Switzerland to the north sea. The trenches were separated by lines of barbed wire and defended with machine guns. The Germans appeared to be winning the battle on the front until America, who had previously wished to keep out of the war, arrived in July and August of the year 1918. With the aid of the Americans the Germans were gradually pushed back to Germany. It must be noted that this war saw the deaths of thousands and thousands of young men in the fighting in the trenches. It was, in reality, a senseless deadlock, of which the Dadaists were to react against, as is noted in the following section on art.

It is noted that the first world war was of a type that no one really expected (Dirrim, 1967). It was thought that it would be a short and a decisive war, that would settle the territorial disputes that had built up to it (Dirrim, 1967). The new weapons that had been developed such as the machine gun and the advent of chemical warfare, in the form of poison gas, added a new dimension to war (Biddiss, 1977). The Germans also had developed the submarine which had nearly starved England to defeat in 1917 (Biddiss, 1977). Aircraft newly developed brought the war not only to the soldiers but also to civilians, as bombing raids were carried out. Britain had to introduce conscription to find enough soldiers to fight. Women were needed to work in the munitions factories and to take over essential jobs in factories and offices.

The treaty of Versailles in 1919, which was an attempt to settle war debts, saw Germany lose the provinces of Alsace and Lorraine back to France, and also some of Prussia to Poland. More importantly, was the ordering of Germany to pay a massive sum of remuneration of 6600 pounds. On account of this, Germany faced a tremendous rise in inflation making the German currency practically worthless. The Weimar government, the traditional German government, which had apparently already been getting weaker and weaker, suffered much loss of

faith in it by the general population during this period. The fall of the stock market in 1929 on Wall street in America saw the further weakening of the Weimar government. This general weakening, aided the rise of the Nazi party led by Adolf Hitler. In 1932 the Nazis had become the largest party in the government. In 1933 Hitler became the Chancellor of a coalition government. Five months after becoming chancellor Hitler became a dictator. All German people were put under Nazi rule.

Hitler attempted to convince the German people of their position as a master race with an inalienable right to living space in Europe. Jews, Slavs and those seen not to be of a pure Aryan descent were to be weeded out which eventually saw the devastation of the Holocaust. The Nazis began a program of public works which included road building and public construction and a program of re-armourment. This resulted in a return to nearly full employment and added to the popularity of the Nazis. Brinton notes that this popularity allowed Hitler to embark on an ambitious foreign policy in spite of the fears the majority of people had after the defeat in 1918. Hitler's first move was to withdraw from the League of Nations, which had been set up as the international peace keeping body. His second move was to invade the Rhineland which had been previously demilitarised to protect France of the threat of German invasion and in March of 1938 Austria was annexed by Germany. By March the following year, Germany had occupied all of Czechoslovakia.

In September of 1939 Hitler invaded Poland. Hitler had previously thought that France and Britain would back down if Germany attacked, but to his surprise they did not. Instead, they declared war on him. Poland fell easily and quickly to the newly built German army. In April 1940 Germany invaded Denmark and Norway and in the following month they turned to France, Belgium and the Netherlands. France, who was poorly equipped, turned out to be easy to defeat. Then

Germany turned to England but did not have the same success there because to invade England meant the need for air battle, which Germany ended up being not as strong as the British in. The Battle of Britain in the Summer of 1940 is noted to be the first check to Germany's conquest of Europe (Brinton, 1971). Still Britain did seem in danger of eventually falling as Germany controlled most of the European mainland and it would be a matter of time before they would be forced to surrender because they could not trade with others and receive food and other goods that they relied on for survival.

In the month of June in 1940 Germany invaded The newly formed USSR. They had some immediate success but when the Soviet Winter came they were forced back to almost where they started from. In December of 1941 the Japanese entered the war by bombing Pearl Harbour in Hawaii, which followed by Hitler immediately declaring war on the USA. Now Britain, who had been left to fight alone had two new allies: Russia and America. Japan won many early victories in the Pacific taking over many former British ruled naval bases.

A conference in November in 1943 saw the allied leaders: Churchill, Roosevelt and Stalin, agree on a combined strategy for the invasion of Europe. The Russians drove Germany back east and the British and the Americans advanced slowly through Italy. The allied invasion began in Normandy in June 1944. Eleven months later Germany was pushed back to the Ebe river in Germany. Meanwhile German troops were pushed all the way to Berlin by the Russians. Hitler, in response, committed suicide on April 30 and Germany surrendered unconditionally a week later.

The Japanese were fighting on, however, and were being challenged by the Americans in the Pacific. The Japanese seemed to be winning the war in the Pacific. In August 1945, America dropped an atom bomb on Nagasaki and on

Hiroshima. This forced the Japanese to surrender, and saw the beginning of the threat over the whole world of nuclear warfare that could destroy for human habitation the entire globe in a matter of minutes.

In 1918 the first world war was hoped to be the last war. In 1945 the same thing was hoped again. Representatives of fifty nations met in 1945 to set up the United Nations to ensure that this be the case. Their hope was that with international cooperation a new era of world-wide peace should begin.

It is interesting to note that these huge wars came at a time when human beings were becoming more enamoured of their potential to control the world through the use of rational thought. As the results of science allowed people to live better and longer lives, not in the medieval squalor common before the Enlightenment, along come two wars that saw the surging up of the negative side of human nature. It has also been noted that scientific advances were being used for use in war and that they were eventually used in the atom bombs that caused so much destruction. This threat of world destruction would hang over humankind, reminding us of our destructive potential for a long time since. However, it has also been noted in the section on 19th century philosophy, that this trend to violence was perhaps stirring in the shadow side of history. Perhaps the wars, therefore, were the outbreak of the repressed violence in the world. It is acting as if to remind ourselves of our capacity for barbarism.

Painting

In the art of the first half of the 20th century there were a great number of different art movements. It appeared that at first sight the dichotomy between the Romantics and the Realists was solved in this period as painters became aware, at the end of the last century, that there was a paradox involved in the notion of remaining completely objective when making art. However, there can still be observed the last remnants of the split between Realism and Romanticism. The Realist side in the 20th century might be characterised by the work of the Cubists who investigated the way in which objects are viewed in the world, and in so doing reduced pictorial illusion to its original elements. The Cubist art school self consciously experimented with the codes and signs of painting in order to discover and reveal how painting functions. Examples of those schools that kept up the Romantic tradition might be seen as being the Fauvists, the Expressionists, the Dadaists and the Surrealists, all of whom explored the subjective experience in painting.

This section will, therefore, investigate the split between the two schools of thought in art that has carried through from the last century. However, it must also be noted that the split seems to be falling away and a new unity emerging. The new unity that is emerging seems to be one of a general freedom of expression. Firstly, the Romantic school will be looked at and following this, the Realist school. Because of the extreme amount of art schools in this time period it is necessary to do some judicious editing. Only the main schools will be touched upon. It is interesting to note, however, the proliferation of different art schools during this period, which perhaps tells us something of the amount of searching and experimentation that was going on in art at this time.

The first movement of the 20th century that was expressive of Romantic ideals is that of Fauvism. Sarah Whitford, the art writer, notes that Fauvism began as a movement around 1904 and ended in about 1907. The name Fauves means wild beast. The three main artists of this school were Matisse, Derain and Vlaminck. These artists sought freedom of expression through the use of pure colour and exaggeration of drawing and perspective (Whitford, 1974). Fauvism freely manipulated what the Post Impressionists had to offer, in a personal exercise (Whitford, 1974). Matisse, the older of the group and the mentor, studied under the symbolist painter Gustave Moreau in 1895. Moreau apparently disturbed the complacency of the younger artists in his studio and helped them to experiment so that they could find the technique that best suited their temperament. In the Romantic tradition Moreau encouraged his students to develop their individuality.

Matisse and his painter friend Albert Marquet painted outside, similarly to the Impressionists, producing very quick sketches of life. However, they did not do it in the same atmospheric way that the Impressionists had done. Rather, the Fauvists used broad areas of paint and reorganised the space to indicate a new interpretation of reality (Whitford, 1974). There seemed to be a new looseness of technique developing in this school, a letting go of the controls. It is noted by De la Croix, Kirkpatrick and Tansey that the Fauvists began to use their colour as an autonomous subject in and for itself and not merely as an adjunct to nature. Thus, subjectivity is being allowed to a much greater degree than ever before. Painters were beginning to permit themselves to use the elements that make up painting in a much freer way.

Matisse, Whitford notes, wrote that "A work of art must be harmonious in its intensity; for superfluous details would, in the mind of the beholder, encroach upon the essential elements" (Whitford, 1974, p. 26). This attitude is also found in the drawing of the Fauvists, especially Matisse's, who simplifies greatly and uses line

for its descriptive effect rather than for its naturalism. Matisse notes that, "I cannot copy nature in a servile way. I must interpret nature and submit it to the spirit of the picture" (Whitford, 1974. p. 27). There seems to be the development of a greater exchange between the painter and the subject. They are together, rather than objectively separate.

For Matisse, Fauvism was a period of experimentation that liberated his imagination and helped to free himself of many limiting artistic preconceptions; it was a transitional phase (Whitford, 1974). Eventually, Matisse took what he had learnt from this time and carried on following his own personal vision (Whitford, 1974). Derain and Vlaminck also moved away from Fauvism as they began to tire of the effort to be wild and free in their work. What Fauvism is generally remembered for is as a context for Matisse's experimentation and its freeing up of the use of colour and line (Whitford, 1974).

The art of the Expressionists can be seen as following on from the work of the Fauves. It has the same emphasis on the exaggeration of colour and form and the subjective use of materials to express inward states. Expressionism has its roots in Gauguin's use of expressive colour and form, Ensor's deliberately shocking subject matter, and Van Gogh's passionate yet controlled look at nature and intensification of natural colour and further back, in the work of Goya, Blake and Delacroix.

The art writer Norbert Lynton notes that all art is expressive of its author and of the situation in which he/she works, but in some cases it is explicitly intended to move the viewer, through visual gestures that transmit and perhaps give release to emotions and emotionally charged messages. The Expressionist group of painters was one such group. There were two groups that made up this overall school. One was the Dresden group, Die Brücke, which began in 1903 and

disbanded in 1913. The Die Brücke school, notes Lynton, were content to express themselves as boldly as they could and believed that if they did so sympathetic viewers would understand their message. Artists of this particular group were Kirchner, Heckel, Rottluft and Kokoschka. These artists used art materials to express their emotions and the emotions they perceived in their subjects. There was almost something savage about their work, as if they were allowing themselves to let out something primitive inside of them. The subjects depicted were also distorted to achieve the effects they desired. Expression was all for this group. It seemed to be an expression of pent up emotions, perhaps of emotions that painting itself had suppressed for so long.

The other Expressionist school was the Blue Rider school from Munich which formed in 1912. This second group, Lynton notes, is understood as attempting to develop a more controllable language of expression in which the artists personal messages could be conveyed. Artists of this school were Wassily Kandinsky, Franz Marc and Paul Klee. Their work does not seem to be as dominated by the savagery of the other expressionists. It seems to be much more playfully expressive than angrily expressive. There is a lighter touch to their pictures than those the other Expressionist school.

It was from this particular branch of the Expressionist movement that the very first abstract pictures emerged. They were painted by Kandinsky and the earliest of these works dates from 1910. Kandinsky's move to abstraction was in order to remove himself from the burden of having to express himself through objects from the real world. Kandinsky preferred to focus on the effects that colour and form could have on the viewer. Colour and form, in Kandinsky's view, could produce spiritual feelings as well as strong psychological impressions, which the represented natural world only impeded (Fiche & Rathus, 1986).

Kandinsky's abstractionism attracted some Russian followers who were inspired by his work and by Cubism. These artists were led by the Russian Kasimir Malevich and called themselves the Suprematists. The Suprematists wanted to paint what they thought was the "...supremacy of pure feeling in creative art" (Fiche & Rathus, 1986, p. 73). Their work was sparse and independent of any kind of visual reality. Malevich reduced forms to lines and planes, and his palette to primary colours and black and white. These limitations, Malevich believed, permitted a more universally comprehensible art (Fiche & Rathus, 1986).

A little after the first abstract pictures were produced, another art school emerged that was equally revolutionary. That school was Dadaism. Dadaism might be seen to have started with the artist Hugo Ball's cafe, Cabaret Voltaire. This cafe was a meeting place for artists who wished to try out new ideas and to break out of the confines of the old ways of making art. Though using a different process, this is a similar notion to Kandinsky's. Among the artists of the Dada school were Hugo Ball, Hans Arp, Tristan Tzara and Andre Breton.

The art writer Robert Klein, writes in his book *Form and Meaning*, that Dadaism can be seen as the assignation of the useless, ironic, and contradictory to art. Dada used the systematic use of chance with the conglomeration of random images in collage form (Klein, 1979). Art had previously been an intentional process and was opposed to chance, however, but now chance had taken a prime role in the development of images. This questioned the nature of art as a high status occupation (Klein, 1979). Klein also notes that Dadaism can be understood as a sort of death wish. The need to break with the work of art had been widespread since the beginning of this century, however, there was an accompanying fear that art itself would die (Klein, 1979). Only the Dadaists could face this wish directly (Klein, 1979). This is very similar to the Existential school in philosophy that believes death the only knowable truth. The Dadaists might be

seen to be looking the valueless world right in the eye and refusing to make allowances for people who are too afraid to do so themselves.

Manschreck notes that the message the Dadaists were conveying that only chaos is real. Manschreck writes that:

In 1922 Tzara spoke of Dada as an embodiment of nothingness, uselessness and disgust; 'What dominates is indifference...For everything is relative. What are the Beautiful, the Good, Art, Freedom? Words have a different meaning for every individual...There is no common basis in men's minds...Everything seems absurd to me...What interests a dadaist is his own mode of life'. (Manschreck, 1974, p. 355)

The Dadaists were reacting against the horrors of the world war at the time. They felt that it was nonsensical and was "...the death agony of a society based on greed and materialism - Dada was a requiem for this society and a primitive beginnings of a new one" (Ades, 1974, p. 196). Thus the Dadaists were heroically facing the general disillusionment that had been seeping through society for the past 150 years.

The art writer Dawn Ades notes, however, that there were two separate schools of thinking in the Dada school. One was that of artists such as Hugo Ball and Arp who sought to create a new art to replace the old one which they saw as an "...irrelevant and outworn aestheticism" (Ades, 1974, p. 196). Then there were others such as Tzara and Picabia who were more intent on the destruction of art through mockery of art itself. One side would appear to be positive and the other destructive. Ades writes that "For Dada, in negating everything, had to end by negating itself - and this led to a vicious circle that it was necessary to break out of" (Ades, 1974, p. 197).

Dadaism broke out of the destructive circle it was in by changing into Surrealism (Read, 1950). Ades notes that Surrealism was an act of the proper organisation

of ideas which had been taking place in a chaotic fashion in the Dada movement. Surrealism might, therefore, be seen as a positive move to build up art from the ruins left by Dada. The notion of chance that was central to the work of the Dadaists was used by the Surrealists to find the true nature of the person making the marks. The process that the exploration for the true nature of the person was known as automatism. The Surrealists believed that automatism was the most perfect way to tap the hidden depths of the unconscious. Automatism is, as the writer and one of the founders of surrealism Andre Breton wrote, "...pure psychic automatism, by which it is intended to express; whether verbally or in writing, or in any other way, the real process of thought. Thoughts free from any control by the reason, independent of any aesthetic or moral preoccupation" (Read, 1950, p. 89). The notion of automatism is seen as stemming from the 19th century as has been noted in the mental health section. It is interesting to note that perhaps the renewed interest in automatism hints at a similar unease and spiritual emptiness in the world of the 20th century that was occurring in the 19th.

The Surrealists used the notion of the unconscious in a slightly different way to that of the psychoanalytic movement. The Surrealists wanted to liberate the unconscious mind from the conscious mind. The way of psychoanalysis was to normalise the person so that they could live under the rules of society by taming the unconscious, whereas the surrealists thought that this was a state of Bourgeois normality and not very desirable indeed and wanted to use the unconscious to break out of it (Read, 1950). As a result, the Surrealists did not make any attempt to interpret the pictures but rather let them stand as expressions of the unconscious. Their pictures and themselves were consciously left unintegrated into the bourgeois world, therefore.

The Surrealist movement, however, succeeded in expanding the power of symbolism. This can especially be seen in the art of Max Ernst. Herbert Read

notes that Ernst's work might be understood as being characterised by a disintegration of the intellect or reason. The symbols that Ernst uses are not sought to portray anything concrete and immediately knowable, "...and capable of discursive exposition" (Read, 1950, p. 90), but rather what is submerged, vague and indeterminate in mental life (Read, 1950). The use of the symbol employs concrete imagery but out of which constructs irrational fantasies from the disjointed elements of rational experience (Read, 1950). It was the aim of the Surrealists as Read notes, not to gain access to the unconscious and paint objectively what they saw, but to rather break down the barriers both physical and psychical between the conscious and the unconscious between the inner and the outer world and to create a super reality in which real and unreal, meditation and action react and mingle and dominate the whole life (Read, 1950). By doing this, there was an opening up of the power of symbolism to painting that reaches deeper than its function as a mere sign and towards something that is more organic and close to the most full human experience of relationship between what may be termed primary process and secondary process being.

The Surrealist movement did not survive world war two as a stable group of artists. Some of its ideas, however, such as "automatism" penetrated into the artistic consciousness of America and Europe especially in the work of Andre Masson and Jackson Pollock (Read, 1950).

While there can be seen to be four movements in the 20th century that make characterise Romantic notions, it seems as if there is only one group that really fully typifies the work of the Realist tradition. This lone school is Cubism. The art historian John Golding writes that Picasso's painting *Demoiselles d'Avignon* was perhaps the beginning of the Cubist movement as such. It was not so much that the style of this painting was influential, rather it was a very great shock even to Picasso's closest friends, but it outlined some of the problems that visual art would

tackle in the guise of Cubism (Golding, 1974). *Demoiselles d'Avignon* had the effect of destroying the traditional distinctions between the beautiful and the ugly (Golding, 1974). It heralded a new age in western art (Golding, 1974). This painting might be seen as being close to some of the works of the Fauvists with its expressive use of paint and its savage subject matter, but it must be noted that while the Fauves were called the wild beasts they still used roughly conventional subject matter. *Demoiselles d'Avignon* was as primitive as could be imagined in its time.

Cubism, notes Golding, was above all a formalistic art. Golding believes the influence of Gauguin and Cezanne and Picasso's interest in african sculpture as being relevant to the formation of Cubism. It is paradoxical that, as Golding notes, it was the principle underlying the so called primitive art that was to condition the aesthetics of one of the most sophisticated and intellectually astringent styles of all time. The Negro sculpture approaches the subject in a much more conceptual way than the western and his/her ideas about his subject are more important for him/her than a naturalistic depiction of it, with the result that the forms are more abstract and stylised and in a sense more symbolic (Clay, 1978). Picasso saw this art as being the way for western artist to emancipate themselves, visual appearances (Clay, 1978). Cubism, notes Golding, is an art that is both representational and anti-naturalistic.

Golding writes that for 500 years artists have been guided by the principles of mathematical or scientific perspective whereby the artists viewed the subject matter from a single standing viewpoint. The break with the traditional viewpoint that began with Cezanne was to result, through Cubism, in the simultaneous vision of various views of an object. One of the major concerns of the Cubist was to unite the subject with its surroundings in such a way that the whole pictorial

complex could be constantly forced, or related back, to the flat canvas with which the artist had originally been confronted.

Cubism, by being a rejection of illusionist space, had the effect of producing out of a complex of elements, an emerging subject which loses itself in the overall spatial activation of the surface, so that a sort of dialogue is established between the objects depicted and the spatial dimension in which they are embedded (Golding, 1974). The art historian Jean Clay notes that in the art of Cubism the viewer as well as the painter are asked to bring what they know about the subject into the experience. As part of this trend Clay notes that art was beginning to lose the traditional frame of reference that it had used, and had begun to make more of a self conscious experimentation and exploitation of the use of signs and of the ways signs and codes were used in the past. Cubism saw finally the sign and its reference to the old way of working disappear altogether so that the only thing left was the object and the texture, as can be seen in the collages of Picasso and Braque. In this trend, Clay saw the death of the old way of working within the strict formulated system of codes and signs.

Herbert Read notes that Picasso said about Cubism that "...nature and art are two entirely distinct phenomena" (Read, 1950, p. 78). Reads also writes that Picasso stated that "Cubism is neither the seed nor the germination of a new art: it represents a stage in the development of original pictorial forms. These realised forms have the right to an independent existence" (Read, 1950, p. 78). There is a breaking down of the old way of making pictures and of thinking about how reality is portrayed. There is a playing around with the structure in which the painting is made up from, a going back to the beginnings. The phenomena of Cubism has been placed in the Realist tradition in this thesis because of its almost scientific breaking down of the way that pictures are constructed. The workings of the pictures were made explicit by the Cubists. There was something about the

Cubists searching painting that seemed to be for the sake of curiosity, not just for the expression of emotion. Cubism seems self consciously experimentative. What Cubism did, along with Kandinsky, was to free up the painting process so that one was not tied to the outside world.

The Cubist movement might be seen to end in the year 1925. Cubism, notes Golding, can be summed up as an art movement that had stood for one brief moment in 1911. It produced a new kind of original, anti-naturalistic kind of figuration which had at the same time stripped bare the mechanics of pictorial creation and had in the process gone a long way towards destroying artificial barriers between abstraction and representation (Clay, 1978). It remains the pivotal movement in the art of the first half of the 20th century.

In conclusion to the art of the 20th century it appears that the split between Realism and Romanticism had been bridged, and a new subjective/objective unity emerged. There was the return of the explicit use of the processes that go into making a picture: colour, form, line and mass as things in themselves. Painting had got down to basics. It might be noted that it has broken itself down to build itself up. Artists are no longer tied to traditional modes of making art; they have a new found freedom. It is interesting that this freedom has also seen the questioning of art and has, in a way, threatened its continuation. Perhaps the existential situation is being mirrored in this dilemma as the artist must face the freedom to produce anything, and the sense of its value must come from within not without as there are fewer standards to hold the tradition of art together anymore. As it was noted earlier by Klein, art can exist everywhere, not just within certain narrow confines.

Religion

Religion, which had struggled since the Enlightenment against the popularity of the scientific paradigm, continued to do so in this period. New enemies reared their heads, being that of the state and the new secular faiths such as Nationalism, Nazism, Fascism and psychoanalysis (Brinton, 1971).

There was a growing tension between the church and new forms of thought. In Nazi Germany, the church faced a substantial dilemma. It had to decide whether to save itself by not speaking out against the Nazi party or to follow its beliefs and denounce the activities of the party. There was a similar dilemma in Italy where the Italian Fascist party was in power. In a way this seemed to create a sense of paralysis of action in the Christian churches at the time (Biddiss, 1977). In Germany, however, some religious leaders did make at least some attempt to be true to themselves but this was generally ignored by the leaders of the Nazi party.

Religion also suffered a loss of faith on account of the two world wars. Manschreck notes that the events of the world wars and the great depression of the thirties shattered the optimistic belief in progress that was in the world before this time. He notes the religious writer Karl Barthes who in 1919 wrote his book *Epistle to the Romans*, in which God was seen to be totally other than in this world. Barthes further wrote that the bible was not to be read as if it were for the purposes of social reform or as proof texts, but as rather the transcendent word of God. In this attitude, therefore, it seemed that God was not of this world, and had no real part in it. God could not save, which seems a similar notion to that of Existentialism i.e., humans are all alone. The religious thinker Martin Buber wrote his book *I and Thou* in which, Manschreck notes, he stated that "If man's grasp of truth is relative and subjective, who can say finally what is right and what is wrong" (Manschreck, 1974, p. 351). Manschreck writes that the developing notions of this

type resulted in the common feeling in the western world that ultimate truth and value was in actuality beyond the grasp of man and hence left the human as an end result in him/herself (Manschreck, 1974). There might be considered to be an increase in the feeling that the world has seen such things that are so immensely bad that it is easy to wonder, even for religious thinkers, if there is a God.

Manschreck notes that as a general outcome of the above feelings in the 20th century there is a sense of meaninglessness and despair. There is a feeling that all life ends only in death and that moral norms cannot be justified "...by rational argument and that one view is just as good as another. This in turn engendered various reactions: suicide, indifference, detachment, conformity, frustration, and despair" (Manschreck, 1974, p. 194). This trend was most notable after the first world war (Manschreck, 1974).

In the 20th century, another threat to religion was that of psychoanalysis. Freud's thought reduces religion to a mere psychological function. He reduces it even further by noting, like Comte earlier, that it is a primitive, childish mind that needs religion. Religion, in Freud's view, in effect keeps the person in an infantile state and one in which they do not grow up and accept independence for themselves. Badcock, mentioned earlier, notes that it was Freud who continued the work that Darwin had done in decentering the human from God and the universe as the special and unique concern. Badcock notes that it was Freud's development of the idea of the unconscious being the storehouse for repressed material that demonstrated that men possessed instinctual drives which could only be in part controlled by will and the power of the conscious mind. Badcock sees that the coming of psychoanalysis saw the end of self delusion of people in which both narcissism and religion are based. Badcock sees the debunking of religion as equivalent to a neurosis being revealed.

Apparently, therefore, we had been neurotically deceiving ourselves that we were the centre of the universe and that through Galileo, Darwin and now Freud this had been exposed. Freud relates this development to the development of the individual in *Totem and Taboo*:

The animalistic phase would correspond to narcissism both chronologically and in its content; the religious phase would correspond to the stage of object-choice of which the characteristic is a child's attachment to his parents; while the scientific phase would have an exact counterpart in the stage at which an individual has reached maturity, has renounced the pleasure principle, adjusted himself to reality and turned to the external world for the object of his desires. (Freud, 1961, p. 76)

Thus, religion is viewed as being infantile attempt to stay in a childlike state, and a refusal to accept the fact that one is grown-up. This seems to be in a similar vein to thinkers such as Nietzsche who wanted us to throw off the shackles of tradition, Comte who saw religion also as infantile, and the Existentialists who believe that we must take our own freedom.

Religion, again, seems to be questioned and explained away and in a state of losing faith in itself. All that can be seen is the human.

CHAPTER FOUR: PSYCHOHISTORICAL ANALYSIS OF THE HISTORY UNDER REVIEW

This history began with the presentation of the background of the dramatic and obvious split between the rational side of history and the non rational, occurring at the time of the Enlightenment. It was shown that this split ran throughout the entire period under review. The rational side of this history has been exemplified by the following schools of thought and activities: the philosophy of the British Realists, Comte, the Logical Positivists and of Bertrand Russell, the increasing popularity and use of the scientific paradigm to make life more convenient for people, the challenging of religious beliefs at the hands of the theories of Darwin and Freud, the spreading of the rational way of being all over the world in the form of Imperialism, the development of a psychology that takes the human mind out of the study of the human and focuses only on observable behaviour and finally, the art of the Realists who wanted to paint real life as objectively as they could. Against the rational trend was the Romantic/subjective trend, beginning with Rousseau, and leading to Kierkegaard, Nietzsche, the Nihilists, the anti-intellectuals, and then to Existentialism. In art it was manifested in the paintings of the Romantics and the free expression of emotion in the 20th century. In mental health it led to the development of psychoanalysis and the consideration of the unconscious and the irrational.

It has been noted a number of times during this thesis that the most highly valued way of being in the split between rationalism and subjectivism was the rational side, especially the field of science. The scientific way of thinking based on observable truth rather than subjective truth, was so powerful that it can be seen to have taken over aspects of psychology, art, religion (by supposedly proving it

factually incorrect and juvenile) and philosophy which strived so hard to be like science.

Through the Jungian framework chosen for this thesis, it might appear that the dominant side of history might be characterised by the masculine archetype. The qualities of the masculine archetype are those of logic, light, consciousness, control, competitiveness, clear thinking, rationality and the guardianship of the status quo (Stevens, 1982). These characteristics seem to perfectly encompass the dominant fields of the history under review. All that was rational, logical and evident to the conscious mind was applauded. On a more mythological level the dominant side of history might be characterised by the figure of Zeus. The Jungian Analyst Jean Shinoda Bolen in her book *Gods in Everyman* notes that Zeus has the qualities of bringing light to human consciousness, of resisting change, of having charge of the mental realm of will and thought and clear thinking. Bolen writes that in a patriarchy the Zeus like qualities of reason, clear thinking and truth based on empirical proof are those that are most favoured. It seems, therefore, that there has been a dominant way of being that has been associated with the masculine archetype functioning in the history under review.

It was noted that science was developed to take humans out of the Dark Ages. It was a moving away from the danger and squalor of ignorance and superstition and in doing so brought light to society. The masculine way of being was developed to bring society out of the superstitions and disastrous conditions of the Middle Ages. Where the time before the Enlightenment was typically characterised by belief and faith the time after was characterised by clear thinking and disbelief. In effect, there has been a transition from one dominant to another, from faith and belief, to reason and rationalism. It seems that there has been a decisive archetypal shift that was begun at the time of the Enlightenment and has traversed the history covered in this thesis. What is more interesting is that some

consider this a natural part of the development of society. The development of the masculine archetype as a dominant in the world is necessary for the growth of the culture.

The Jungian analyst and writer on culture Erich Neumann, along with Jung, understands the shift in archetypal dominants as being part of the natural development of the human race. Neumann in his book *The Origins and History of Consciousness*, lays out a system of collective human development whereby the first stage is associated with the archetype of the Great Mother. The characteristics of this state are that the society is in a largely unconscious or preconscious stage of development. In this particular state a society is ruled by instinctual impulses and drives and the belief in magic and personalised gods. Neumann notes that it is necessary to leave the unconscious state of collective infancy because the mother archetype has the power to destroy through absorption into her being. This means that if one identifies with the mother archetype one does not branch out on one's own and develop one's own individuality in life. To stay with the mother is to be regressive. However, to grow away from the mother and to thereby establish individuality, there needs to be a masculinization of consciousness. The process of masculinization of consciousness sees the development of more realistic ways of thinking that are based on experience, not on belief. The individual or society begins to experience and to define what is true for themselves.

It is this trend of masculinization of consciousness that can be seen to be occurring during the period of the Enlightenment, which saw the corresponding development of new methods that rely on the development of the resources of the ego consciousness. Neumann writes that the Enlightenment was a period whereby humanity left a qualitatively more unconscious state for a more conscious one. Thus the development of the scientific paradigm was necessary to establish

the individuality of the human race on their own terms, not lost in belief and instinct. In short, it is a necessary civilising process. In the history presented in this thesis there can be observed as being the natural development of the masculine archetype in order to differentiate society from the mother archetype.

Neumann notes that the two modes oppose each other by the feminine, mother state, being associated with blind drives and an ego less state and the masculine ego conscious state being associated with qualities of volition, decision and activity. The development of the cognitive centre of ego consciousness is seen by Neumann as evolving from ancient rites to science. From being acted upon by external forces the ego slowly develops in strength as it ascends from the state of being overpowered by revealed knowledge into the light of conscious knowledge (Neumann, 1973). Neumann likens this process to the hero's journey in which the hero seeks to liberate him/herself from the powers of the unconscious.

The history of humanity, Neumann believes, is seen as a steadily moving emancipation of the human from nature and of the conscious from the unconscious. Neumann writes that:

The correlation of consciousness with masculinity culminates in the development of science as an activity by the masculine spirit to emancipate itself from the power of the unconscious. Whenever science appears it breaks up the original character of the world, which was filled with unconscious projections. Thus, stripped of projection, the world becomes objective, a scientific construction of the mind. (Neumann, 1973, p. 382)

Thus science takes back the projections that we have placed upon the world and helps us to live more in tune with reality. By doing this one becomes more conscious and is able to act more rationally in the world.

The masculinization of consciousness and the accompanying emergence of a dominant masculine archetype can be understood as being an entirely positive

state of affairs for a culture. Neumann writes, however, that there is a tendency for western people to over differentiate from the unconscious. If the conscious mind is not attended to, as happens when differentiation from the mother archetype is not achieved, Neumann believes that one suffers from a loss of libido which flows into the unconscious instead of into conscious life. The alternative to this situation is when one is only living in the conscious mode by cutting off the unconscious side from ones experience. In this situation there is an overexpansion of consciousness and an inflation of the ego (Neumann, 1973). The conscious mind in the second situation lacks the unconscious contents and attitudes which would help it to attain greater depth (Neumann, 1973).

Neumann notes that the way in which this overexpansion of consciousness has occurred in the west has been in the form whereby the ego identifies consciousness as a form of spirit. It identifies intellect and thinking with spirit. There remains an overvaluation of the ego and of consciousness over the unconscious. Neumann writes that:

It is a typical false constellation of the modern mind which is no longer capable of seeing anything that transcends their personal sphere of ego consciousness. Secondary personalization is now being exploited by western man in order to devalue the unconscious forces of which he is afraid. (Neumann, 1973, p. 383)

It has been seen in the history section of this thesis that there has indeed been an inflation of ego conscious to the detriment of the unconscious. The scientific paradigm has no time for the unconscious and the irrational, it likes everything to be neat, ordered, and logical. The psychotherapist Anne Wilson-Schaef in her book *Beyond Therapy Beyond Science*, writes that in the scientific world view of this type there is engendered what she notes Abraham Maslow as terming a "cognitive pathology". This cognitive pathology includes the qualities of the need to control, the inability to state that one is wrong, the need to be powerful, tough , fearless, the need for immediate certainty and the need to always be logical,

rational, analytical and intellectual (Wilson-Schaefer 1992). Schaefer writes that in the overemphasis on this one way of being there is only one notion of truth, that of objectivity. Objectivity she writes is generally set up in opposition to the pole of feeling and emotion. From this a dualism emerges, similar to the split in consciousness which has been noted thus far. She also writes that "Being objective has been so valued in this society that it has been held up as being almost an elite state of being" (Wilson-Schaefer, 1992, p. 205). In the construction of the dualism there is a differentiation of the self and the other. To be objective is to remove one's feelings from the world and to become impartial. Wilson notes that science has taken immensely complex issues and has broken them down to simple parts which feeds the illusion of control and oversimplifies the world. At the same time we are removing ourselves from the world by trying to be objective. Neumann would state that this is the equivalent of being cut off from the deep roots of the unconscious which can help in grounding a person and a society when room is made for them.

The danger in the over rationalising or over masculinizing (or even 'cognitive pathologizing') of the world is that it shuts off a whole part of experience. This is what has been noted in this thesis, what does not fit the dominant archetype has been cast out and devalued. It is the casting out of what is not rational that is dangerous, because it is this part which will arise to wreak havoc on the ordered world. This section will now turn to the aspects that have been occurring outside of the dominant way of being, that is, outside the scientific, positivistic paradigm.

The side that was a reaction to the masculine archetypal way of being that arose in the Enlightenment can be seen as being the areas of the subjective side of this history. To re-cap these were, the romantic philosophy of Rousseau, Nietzsche, Kierkegaard, the Nihilists, the anti-intellectuals, Romantic visionary art, Expressionism in painting, the dynamic psychiatries, mesmerism, spiritism and the

Existential movement. This less dominant side might be linked to the feminine archetype. The Feminine archetype is typically understood as being concerned with the processes of subjectivity, qualities of darkness, submissiveness and irrationality. It makes some sense that this repressed side of history has some links to the feminine archetype in that by the developing of masculine consciousness there is rejection of the feminine. What has happened is that this rejection has been too complete as if we were still afraid of being swallowed up by the unconscious again.

However, this side could also be characterised by the figures of Poseidon who is associated with the realm of emotion and instinct, which as Bolen notes, is often devalued in western society. What perhaps is more encompassing of these qualities that are devalued by western culture than just the feminine archetype or the Poseidon archetype is the general phenomenon of the archetype of the Shadow.

The Shadow is what is generally unacceptable to the conscious minds of humans (Henderson, 1990). When we acquire a super ego we watch ourselves and even cut off parts of ourselves that are, or might be seen to be unacceptable (Stevens, 1982). This process is important as it allows for the development of group living (Stevens, 1982). We do not act out our destructive fantasies, we temper or repress them.

It may be that because in western society the female element has been devalued there arises something of a collective anima complex. The anima is the female part of the masculine which is shut off from consciousness because the masculine needs to act in the role of a male in the particular culture. The person's or culture's feminine characteristics and energy do not, therefore, become integrated he, or the culture, remains one sided. The term complex suggests that there is

something active going on even though it has been shut off from consciousness and devalued. Indeed this is the case as the repressed energy does not go away but rather pushes for expression, becoming more strong the more that one keeps the lid on it.

After the Enlightenment the world had repressed what was not orderly and rational. The Romantic movement was a reaction to this oneness. The Romantic movement was typified by irrationality, the spiritual, the bizarre, the disorderly and all those elements that had been cut off from consciousness in the collective. The Romantics arose to upset the dominant orderly world view; they sought to express itself, to be heard and to be integrated. This phenomena can also be seen in the philosophy of Nietzsche who urges us to break out of the rules that the dominant has put upon us and which effectively tie us down. What occurs in these instances, however, is that the repressed shadow material when it arises stands in almost complete opposition to the dominant function and thereby causes a split in consciousness. One cannot take both in, the rational and the irrational, the logical and the subjective, as they are mutually exclusive. They will not integrate. Because they are not integrated they both seem to gain in power as they get more defensive of their own position. Thus, we see the power of Nietzsche as well as the Russian Nihilists raging against the Positivism of Comte. Comte in turn becomes more stringently Positivistic and develops something of a religion around his narrow view of the world. Both sides are incomplete; they both need each other to be fully whole.

The notion that the shadow material will keep striving for expression explains perhaps why the subjective side did not go away when the rational side became dominant. There was a need for wholeness. What ended up happening though, was a trend toward destruction in the shadow side, which saw the thinkers of that school advocating the destruction of the common rigid standards and truths. It

was as if the rage at not being heard had swollen to an attempt to destroy society. The greatest example of this trend is that of the Nihilists.

What has been noted to have been occurring so far is that there has been a split in which the dominant side got lost from the other which in turn became furious at not being allowed expression. It seems, therefore, that the two groups run roughly parallel with each other. With the world wars and fine art of the 20th century, however, something very different can be seen to be occurring, the return of the shadow material, of the repressed material into the dominant mainstream culture. This will need some explanation.

The "return of the repressed" is a term that Freudian psychohistorians use to describe the process of the return to consciousness of what has been repressed by a strong superego. What was once shut off comes back to be accounted for. Badcock in his book the *Psychoanalysis of Culture* notes that the return of the repressed might be understood to be occurring when the notion of psychoanalysis came into being in that there was now an outlet that would contain what people personally had repressed. On a larger cultural level, however, it seems that the return of the repressed really occurred perhaps when the two world wars came that unleashed so much primitive destruction over the world. It is this event that is considered to be important because until then the rational world had been conquering the so called irrational worlds and trying to enlighten them in the Imperialism of the 19th century. This saw the disputes that would cause the two world wars, the first directly and the second indirectly. There was unleashed a terrible upsurge of destruction which might be seen to culminate in the massive destruction of the atom bombs.

Now this is significant because it begins to show the shadow side of science the dominant human activity, it shows the destruction that was perhaps lurking

beneath consciousness. What was the saviour of humanity could become its potential destroyer. This is remarkable, what had really improved the standard of living in the western world ended up being capable of destroying it. The repressed shadow side of science had reared its head. The repressed side of the dominant ideology and archetypal energy had come back more importantly. It is significant because while the repressed side that was in shadow never really went away after the Enlightenment as has been shown, the repressed side of science had not been seen, thus the wars were truly a "return of the repressed". That this was a true return of repressed material might also be seen in the new disorientation of the general public in the new scientific theories. The dominant archetype was perhaps beginning to be questioned, albeit perhaps on an unconscious level.

Accompanying the return of repressed material to society was a unique questioning of the powers and limitations of the scientific paradigm. People who had once held it up now did not really understand it. The principle of relativity and indeterminacy created a similar Nihilism to what was seen in the 19th century. It is only when the dominant archetype begins to see its shortcoming that perhaps the repressed has truly returned to mainstream society.

Significant to the notion of Art Therapy was that there was a very real "return of the repressed" in the field of art. Art in the 20th century saw the return of all the building blocks and materials that go into making a picture. It was as if art had lost its maturity and had received back into itself all that it had cut off in the attempt to "do art". The return of these cut off aspects of art came about as a result of the long breaking down of tradition beginning with Courbet and Manet. The result of the "return of the repressed" is a chance to be able to more fully integrate and hence to become more whole as an individual and as a society. Perhaps, therefore, the history covered in this thesis has related the arrival of a trend toward more integrated living. The "return of the repressed" also implies the living of a

more grown up life that is more self reliant for values and rules for living. It appears that this will be no easy process; it will require the beginning of a new way of being that is not set in stone by an outside authority but is reached from within. This leads to the next trend occurring in this thesis, that of the destruction of the old systems of belief which has made the way for the authority to be placed in the individual, not on the old authorities so much.

The shadow side of history has been noted as being characterised in this history as being destructive against the original belief systems. There has been a tearing down of the old ways of being. This has not been just occurring in the shadow side but can also be seen to be occurring in dominant side with their attacks on organised religion. Both sides have attacked religion as being a device to keep the human locked into a limited way of being and cutting people off from their full potential. Humans have lost contact with God as has been noted. This is observed in Existentialism, in Nietzsche's thought, as well as in the religious thinkers: Buber and Barthes. The old God is dead. He has no power over us anymore and we, therefore, need to look to ourselves to build up our value systems. There is a sense of returning to the beginnings in order to build something up for ourselves by ourselves. This has caused a great deal of anxiety but it seems that that is where we are in history. It is a time to build again something new.

This trend in Jungian terms might be seen as being summed up by the notion of the death of the old king. The death of the old king represents old values that have become rigid and restricting to those living under them. That in our time God is seen to be dead is perhaps an example of this trend. The old values are dead, they do not live for people as they once did. The Jungian analyst Maria Von Franz notes that Jung believed that the time of the middle of the 20th century was a time when the old king was in his final death throes. She notes that it was a time when

there was the need for the development of a new archetypal foundation (Von Franz, 1975). A new dominant was needed.

The old God seemed to be dying at the beginning of the Enlightenment, in the religious sense, however, the masculine archetype might now be seen to represent this death too. By the surge of the destructive power of science and the growing awareness of the destructive power of the western countries who embodied it, there seems to be the beginning of a question of the dominant way of being, and perhaps an entering into the darkness of uncertainty to find the next path to follow. To move ahead there may need to be a letting go of the past. If one clings to science then the world may be destroyed. Perhaps the masculine archetype itself is dying , or beginning to, in our collective unconscious.

The renowned mythologist Joseph Campbell at the end of the last book in his series about the myths of the world, *Creative Mythology* writes poignantly that: "And in this life-creative adventure the criterion of achievement will be, as in every one of tales here reviewed, the courage to let go of the past, with its truths, its goals, its dogmas of meaning, and its gifts: to die to the world and to come to birth from within" (Campbell, 1968, p. 678). Thus, we are on our own and we are to look within ourselves from the source of meaning, there is no longer any parent to guide us, to teach us right from wrong. As Kiekegaard tells us, truth is subjective. Perhaps that is where the history under review has come to, a point where there is a need to come to birth from within. Not to align oneself with an established power but to wait in patience and in consciousness to whatever fate may bring.

To briefly summarise the psychohistorical contextualising of the history in this thesis, it may be noted that society developed a more masculine base to defend itself against the unconsciousness of the mother archetype at the period of the Enlightenment. It then over inflated the masculine conscious way of being which

saw the development of a powerful shadow side which did not really express itself fully and return to popular consciousness until the world wars when the scientific paradigm began to question itself. This trend was accompanied by a further trend to dissolve the old belief systems and way of being in the world so as to perhaps create new ones from within that have more personal significance.

CHAPTER FIVE: CONCLUSION

5.1 Psychohistorical analysis of Art Therapy in the cultural field

The preceding chapter outlined the psychohistorical context from which saw the eventual emergence of the Art Therapy profession in its modern guise. Art Therapy is appearing, therefore, at a time of change, at a time of new beginnings in the wake of the destruction of the old belief systems, as well as much of the physical world and of many lives in the wars. It is a sensitive age to be born into as a profession. However, as noted in the Background section in the first chapter of this thesis, Michael Edwards did note that Art Therapy can be understood as being part of the Romantic tradition. This knowledge in the light of the developed psychohistorical context takes on a special significance. It effectively places the phenomenon of Art Therapy within the tradition of the repressed in history and, therefore, as being associated with the shadow of history. Further evidence of Art Therapy's lineage being with the Romantic tradition can be seen in the notion held in Art Therapy that truth is subjective and personal, that feelings and their expression are important for psychic health, which can be observed in the thought of Romantic thinkers such as Nietzsche and Kierkegaard and Rousseau. Indeed Rousseau's "I feel therefore I am" seems to be a phrase that might suit the Art Therapy profession. By now being able to see the full psychohistorical context from which Art Therapy emerged it might be warned that it should not identify too heavily with just this side of history as it will only seek in exacerbating the split between the two. Though this might be a necessary warning there is also more to the archetypal dimension of Art Therapy in the cultural field and that is perhaps most importantly, its links with the Child archetype.

The reason for the hypothesis that Art Therapy is related to the child archetype is based on a number of factors. These will be dealt with in order and the phenomenon of Art Therapy will be subsequently placed within the history from which it emerged in a much more positive context than the mere recapitulation of one side of a split in conscious that is perhaps tending to union anyway. Art Therapy is more linked with the unification of that split and the birth of new ways of being that are important to the specific historical situation it is in now. In short Art Therapy is being understood not as a relic of the past, not as the re-emergence of an old and outdated way of being, as it might if we focus too rigidly on its Romantic lineage.

In the first chapter, it was noted that Art Therapy began through the use of art and psychoanalysis with children through the work of Naumburg. Art therapy also came out of the new value that was being placed on the importance of art in the child's personal development. There can be seen to be something of a valuing of a childlike way of being in the development of Art Therapy. There is not the effort to make the children obey the grown ups ideas of what they should produce; they are left to their own devices. Thus, because of the close links with Art Therapy and the work with children the profession might be seen to be linked to the child archetype.

There is also something about the actual business of Art Therapy itself that makes it seem that the child archetype might be the one that would sum up its characteristics. Art Therapy does not apply any strict standards, or any standards at all, upon the way that clients and patient's in Art Therapy use the art materials and make pictures or sculptures. Thus, in Art Therapy one can play and use freely art materials and this is seen as an integral part of the experience. In the practice of this one opens oneself up to new experiences and ways of being and in a way might become more flexible in the world instead of clinging to old

standards. Expression through art is also seen to be useful as it allows one to get in contact with the childlike aspects of themselves. It is allowing someone to be supported in the practise of regression and play with what they might be unfamiliar with.

The free use of art materials for personal expression can be seen as being linked to the work of the modern artists as they broke away from traditional methods of art making to be able to more fully experiment and express themselves. This is very similar to Art Therapy and it is hard to imagine an Art Therapy without the influence of the modern artists of this century. By art, as was noted, being perhaps linked to the return to the mainstream of repressed contents, Art Therapy can be understood within this as being a profession signalling the return of vital ways of being.

To more fully understand the significance of Art Therapy's relationship to the child archetype it would be useful to investigate the nature of that archetype itself. This will illuminate the understanding of the profession from a unique angle. Carl Jung notes that the child archetype appears in the dreams and expressions of the unconscious of a person or a people when they are going through a period of either death or rebirth. Both death and rebirth might be understood as being intimately connected, as we pass through one, so the other opens up for us. As has been noted in the psychohistory of the years that led to the development of Art Therapy, there seems to be a great disintegration of values and of culturally accepted standards in all the separate fields. Some writers have seen this as being the result of the growing up of humanity (Bewkes, 1940).

Jung in his book *The archetypes and the Collective Unconscious*, notes that the Child archetype is often a picture of things which have been forgotten about our childhood. He notes further that the child archetype represents the preconscious

childhood aspect of the collective psyche. While the archetype does point to the past, Jung believes it also is showing the way to something that is present too. He writes that it is endowed with the purpose to "...compensate or correct in meaningful manner, the inevitable one sidedness and extravagancies of the conscious mind" (Jung, 1980, p.162) This seems particularly pertinent to the study of the period covered in this thesis. It has been noted that there is a conspicuous tendency for the aggrandisement of the conscious mind. There is noted to be an overbalance. Art Therapy as a manifestation of the child archetype might be understood as being a balance for this dangerous trend. Jung writes that:

...the differentiated consciousness of civilised man has been granted an effective instrument for the practical realisation of its contents through the dynamics of his will, there is all the more danger, the more he trains his will, of his getting lost in one sidedness and deviating further and further from the laws and roots of his being. This means on the one hand, the possibility of human freedom, but on the other it is a course of endless transgressions against one's instincts. Accordingly, primitive man, being close to his instincts, like the animal, is characterised by fear of novelty and adherence to tradition. To our way of thinking he is painfully backward, whereas we exalt in progress. But our progressiveness, though it may result in a great many delightful wish fulfilments, piles up an equally gigantic Promethean debt which has to be paid off time to time in the form of hideous catastrophes...Our differentiated consciousness is in continual danger of being uprooted; hence it needs compensation through the still existing state of childhood. (Jung, 1980, p. 162)

This seems to sum up eloquently what has been presented in this thesis to this date. It also seems to indicate that catastrophes occur as the result of the repressing of our shadow character. This trend too has been noted as being central to the understanding of the history.

That the child archetype can be understood as acting in a compensatory way brings in the notion of the child archetype as a healing symbol and uniter of opposites. Jung notes that the child is a symbol of the union of opposites, and as such a bringer of wholeness. Jung writes that the child archetype might be that

which transcends consciousness and is called the Self. He notes that it is a "corpus glorificatum" which enjoys everlasting incorruptibility and is a panacea, a bringer of healing. Thus, Art Therapy can be understood as being part of the transcendent function as Jung calls it. It brings the opposites together. Though this trend might have been seen to start with Jung and his ideas of the use of symbolism in therapy, Art Therapy can be seen still being a unique expression of this function. It could be seen as the giving back to people the use of symbol making for the development of meaning, in the activation of the transcendent function in their own lives. It allows, as Campbell writes, everyone to participate in the hero's journey of the development of consciousness and its integration with the unconscious and the development of personal meaning.

Jung believed that the child archetype is born out of the womb of the unconscious and out of the depths of human nature and that it is a personification of the vital forces that are outside the range of the conscious mind of ways and possibilities of which our one-sided conscious mind knows nothing. It embraces the very depths of nature and represents the strongest urge in every being, which is to realise itself. Thus, Art Therapy might be seen as giving life or form to the urge to realise our very deepest natures. Neumann also writes that the meaning of art is positive and symbolic in our culture today as it allows for the expression of emotional contents which have been rigorously suppressed. Joseph Campbell in his book *The Flight of the Wild Gander* writes the following:

It seems to me perfectly clear that all the great and little symbol systems of the past functioned simultaneously on three levels: the corporeal of waking consciousness, the spiritual of dream, and the ineffable of the absolutely unknowable. The term meaning can only refer to the first two: but these, today, are in the charge of science - which is the province ...not of symbols but of signs. The ineffable, can only be sensed: and not more in the religious sanctuary, today, than elsewhere. It is the province of art - which is not "expression" merely, or even primarily, but a quest for, and formulation of, experience-evoking, energy-waking images: yielding what Sir

Herbert Read has aptly termed "a sensuous apprehension of being". (Campbell, 1990, p. 189)

It would appear that Art Therapy by incorporating art into therapy actually gives the client an experience that is beyond the merely rational. Art Therapy and only Art Therapy in the helping fields has the ability to do this and this is perhaps one of its most special functions in our time. Art Therapy has the power to connect us to the most vital and profound sources of our being.

It appears that Maslow understands the need for this type of experience also, though he seems to use different words for it ,as he writes that:

...part of the process of integration of the person is the recovery of aspects of the unconscious and preconscious, particularly of the primary process (or poetic, metaphoric, mystic, primitive, archaic , childlike). Our conscious mind is too exclusively analytical, rational, numerical, atomistic, conceptual and so it misses a great deal of reality, especially within ourselves. (Maslow, 1963, p. 69)

Maslow writes that the primary process, because it has been walled off by the dichotomisation of history, tends to be childish , immature, crazy and dangerous. In the healthy person he notes that there is some sort of a fusion between primary and secondary process thinking, and also of conscious and unconscious and the deeper self and the conscious self. Maslow writes that it is only slowly that we have become aware that we have lost something by being too rational and scientific. We are now becoming aware that the fully evolved human, the fully mature person, must be available to him/herself at these levels simultaneously. He notes that throughout history and especially the history of western civilisation there has been the dichotomy of good and evil in ourselves. No longer can we dichotomise ourselves into a cave man and a civilised man, a devil and a saint (Maslow, 1963).

An interesting aspect of the child archetype that Jung notes is that it is often an irrational child of the union of the opposites which the conscious mind neither

expects nor understands; "It presents itself in a form that is neither a straight yes nor a straight no. It is subsequently rejected by both" (Jung, 1980, p.167). Perhaps this sums up some of the ambivalence that is felt about Art Therapy as a profession; is it art? or is it therapy? These questions can never seem to be answered by the Art Therapist as being solely one nor the other.

Another interesting aspect to the child archetype and its relationship to Art Therapy is that there is a sense of insecurity associated with child motif. There is a sense that the child may be swallowed up. Art therapy might be at risk of being swallowed up by two things. It could be swallowed up by the dominant sphere, the rationalists, as they pick it to bits by close and intense scrutiny, or it might be swallowed by the other side, the subjective, which by valuing too much the subjective experience does not integrate the notions into consciousness and into living in the world. The balance needs to be maintained. There might even be a fear of Art Therapy in the world, that it might represent the return to the state of domination by the unconscious, the state of the Great mother, and of the undifferentiation of the ego.

It has been noted that Art Therapy is emerging within a period of history that is beginning to look within for its growth and its meaning. It is seeing the beginning perhaps of new ways of finding personal meaning. Art Therapy can readily be understood in this context as being a new profession which through the action of making art helps people to find meaning and develop meaning in their lives. Art Therapy also seems closely linked to the child archetype which seems to designate Art Therapy the role of working towards a balance between the rational and the irrational in life. It is a profession which seeks to heal the split in consciousness that has been traced in this thesis. It must not be thought that Art Therapy self consciously strived to this position but rather that it was the spontaneous expression perhaps from the collective unconscious that needed

something to compensate for the brutalising split in ways of being. Art Therapy can also be understood as being a natural development in the collective of new practices that are seeking a more balanced way of being.

By noting that Art Therapy emerged from the shadow in history it might also be cautioned that it will still be under attack by some who believe in the scientific paradigm over all others. It is hoped that this thesis has allowed for the understanding of such attitudes as being dangerously one sided and gives one some sense of the uniqueness and need for Art Therapy even when one is called to account for the profession's validity. It should also be noted that there are dangers, which has been displayed in this thesis, in identifying wholly with any particular archetype because this causes one to repress aspects of a profession or person. Art Therapy must not think of itself wholly as being within the child archetype but must keep analysing its historical situation and referring this back to its practice to develop its understanding of itself and to, if necessary, balance itself in areas that it is poorly developed in.

REFERENCES

- Adamson, E. (1970). Art as therapy. In J. Creedy (Ed.), *The social context of art* (pp. 73-87). Sydney: Tavistock Publications.
- Ades, D. (1974). Dada and surrealism. In A. Richardson., & N. Stangos (Eds.). *Concepts of modern art* (pp. 109-137). London: Harper and Row, Publishers.
- Albin, M. (1980). *New directions in psychohistory*. Toronto: Lexington Books.
- Badcock, C. R. (1980). *The psychoanalysis of culture*. Oxford: Basil Blackwell.
- Bewkes, E. (1940). *A survey on philosophy and religion*. New York: Harper Brothers.
- Biddiss, M. D. (1977). *The age of the masses*. Sussex: Trowbridge and Esler.
- Brinton., Christopher., & Wolff., (1971). *A history of civilisation*. New Jersey: Prentice Hall.
- Bullocks, A., & Stallybrass, O. (Eds.). (1986). *The fontana dictionary of modern thought*. Glasgow: William Collins Sons and co.
- Burke, P. (1992). *History and social theory*. Oxford: Polity Press.

- Campbell, J. (1968). *The masks of god: creative mythology*. Norwich: Fletcher and son.
- Campbell, J. (1990). *The flight of the wild gander*. New York: Harper Collins.
- Carroll, J. (1993). *Humanism: the wreck of western culture*. Glasgow: Fontana Press.
- Case, C., Dalley, T. (1992). *The handbook of art therapy*. London: Tavistock/Routledge.
- Clark, K. (1994). *Civilization*. London: Butler and Tanner.
- Cohen, D. (1979). *J.B. Watson: the founder of behaviourism*. Henley: Routledge and Kegan Paul.
- Cushman, P. (1992). Psychotherapy to 1992: a historically situated interpretation. In D. Freedheim. (Ed.), *The history of psychotherapy* (pp. 21-65). Washington: American Psychological Association.
- De La Croix, H., Kirkpatrick, D., & Tansey, R. (1991). *Art through the ages*. Sydney: Janovich Publishers.
- Dessauer, F. (1982). Galileo and newton. In J. Campbell (Ed.), *Spirit and nature* (pp. 288-322). New Jersey: Princeton University Press.
- Dirrim, B. (1967). *The rise and development of western civilization: 1600 to the present day*. Sydney: John Wiley and sons.

- Dalley, T. (1984). *Art as therapy: an introduction to the use of art as a therapeutic technique*. London: Tavistock.
- Dalley, T. (Ed.). (1989). *Pictures at an exhibition: selected essays on art and therapy*. London: Tavistock/Routledge.
- Ellenberger, H. F. (1970). *The discovery of the unconscious: the history and evolution of dynamic psychiatry*. [USA]: Harpers Collins.
- Fichner., & Rathus. (1986). *Understanding art*. New Jersey: Prentice Hall.
- Fishman, D., & Franks, C. (1992). Evolution and differentiation within behaviour therapy: a theoretical and epistemological review. In D. Freedheim. (Ed.), *The history of psychotherapy* (pp. 159-197). Washington: American Psychological Association.
- Fleishman, B., & Fryear, J. L. (1981). *The arts in therapy*. Chicago: Nelson-Hall.
- Freud, S. (1960). *Totem and taboo*. London: Routledge and Kegan Paul.
- Freud, S. (1961). *Civilization and its discontents*. New York: Norton.
- Fuller, P. (1980). *Art and psychoanalysis*. London: The Hogarth Press.
- Gay, P. (1985). *Freud for historians*. Oxford: Oxford University Press.

- Golding, J. (1974). Cubism. In A. Richardson., & N. Stangos. (Eds.), *Concepts of modern art* (pp. 53-82). London: Harper and Row, Publishers.
- Gombrich, E. H. (1984). *The story of art*. Oxford: Phaidon Press.
- Greenwood, G. (1969). *The modern world: a history of our time*. Melbourne: Angus and Robertson.
- Hall, C. S., & Nordby, V. J. (1973). *A primer of jungian psychology*. New York: Taplinger Publishing Company.
- Hamlyn, D. W. (1987). *The penguin history of western philosophy*. Aylesbury: Penguin.
- Henderson, J. L. (1990). *Shadow and self: selected papers in analytical psychology*. Illinios: Chiron.
- Jones, W. T. (1975). *A history of western philosophy; the twentieth century from Wittgenstein to Sartre*. Atlanta: Harcourt Brace Jovanovich.
- Jung, C. G. (1964). *Man and his symbols*. London: Arkana.
- Jung, C. G. (1970). *Civilisation in transition: volume 10 collected works*. London: Routledge Kegan and Paul.
- Jung, C. G. (1980). *The archetypes and the collective unconscious*. London: Routledge.

- Jung, C. G. (1990). *Modern man in search of a soul*. London: Ark.
- Klein, R. (1979). *Form and meaning: writings on the renaissance and modern art*. New Jersey: Princeton University Press.
- Kovach, J., & Murphy, G. (1972). *Historical introduction to modern psychology*. New York: Harcourt Brace Jovanovich.
- Leedy, P. D. (1985). *Practical research: planning and design*. New York: Macmillan.
- Leininger, M. (1985). *Qualitative approaches to nursing research*. Philadelphia: Saunders.
- Lynton, N. (1974). Expressionism. In A. Richardson., & N. Stangos. (Eds.), *Concepts of modern art* (pp. 33-53). London: Harper and Row, Publishers.
- McNiff, S. (1986). *Educating the creative arts therapist: a profile of the profession*. Illinois: Charles C Thomas.
- Manschreck, C. L. (1974). *A history of christianity in the world: from persecution to uncertainty*. New Jersey: Prentice Hall.
- Marcuse, M. (1966). *Eros and civilization: A philosophical inquiry into freud*. Boston: Beacon Press.
- Mazlish, B. (1963). *Psychoanalysis and history*. New Jersey: Prentice Hall.

Maslow, A. (1963). *The fartherest reaches of human nature*. New York: McGraw-Hill Book Company.

Moreno, A. (1974). *Jung, gods and modern man*. London: University of Notre Dame.

Muller, J. E. (1967). *Fauvism*. London: Thames and Hudson.

Neumann, E. (1973). *The origins and history of consciousness*. New Jersey: Princeton University Press.

Neumann, E. (1974). *Art and the creative unconscious*. New Jersey: Princeton University Press.

Neumann, E. (1991). *The great mother*. New Jersey: Princeton University Press.

Radhakrishnan, S. (1967). *History of philosophy: eastern and western, volume two*. London: George Allen and Unwin.

Russell, B. (1961). *History of western philosophy*. London: George Allen and Unwin.

Sartre, J. P. (1969). *Being and nothingness*. London: Methuen & Co.

Stevens, A. (1982). *Archetype: a natural history of the self*. London: Routledge.

Thompson, W. I. (1974). *Passages about the earth*. [U.S.A.]: Lindisfarne Press.

Thompson, W. I. (1990). *At the edge of history*. [U.S.A.]: Lindisfarne Press.

Toynbee, A. (1976). *Mankind and mother earth: a narrative history of the world*. London: Oxford University Press.

Thomson, R. (1968). *The pelican history of psychology*. Aylesbury: Hazel Watson and Viney.

Von-Franz, M. L. (1975). *C.G. Jung; his myth in our time*. London: Hooder and Stoughton.

Wade, C., & Tavis, C. (1987). *Psychology*. Sydney: Harper and Row.

Wallace, E. R. (1985). *Historiography and causation in psychoanalysis*. London: Lawrence Erlbaum Associates. Publishers.

Waller, D. (1991). *Becoming a profession*. London: Tavistock/Routledge.

Wilson, C. (1972). *Beyond the outsider*. Suffolk: The Chaucer Press.

Whitford, S. (1974). Fauvism. In A. Richardson., & N. Stangos. (Eds.), *Concepts of modern art* (pp. 14-33). London: Harper and Row, Publishers.