

1936

## A Tachistoscopic Study of Aesthetic Perception

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Art Judgment Test and from Goldstein's *Art in Everyday Life*. In both experiments the gain of the experimental over the control group in aesthetic judgment was significant.

Aesthetic analysis was tested by a series of questions designed to reveal the child's understanding of the composition of Marc's painting "Red Horses." Classification of these responses revealed a decrease in the number of responses indicative of a comprehension of the picture as naturalistic representation and an increase in the number indicative of a comprehension of the picture in terms of aesthetic qualities following Experiments III and IV.

However, original compositions, painted preceding and following Experiments III and IV, and scored in terms of an average of the ratings of ten judges, disclosed no significant difference between final mean scores of experimental and control groups.

In conclusion, simple explanation of elementary principles of art has been shown to increase the ability of elementary school children on aesthetic judgment and aesthetic analysis tests. The effect of training in the principles of art upon production should be further investigated.

PSYCHOLOGY OF ART,  
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### A STUDY OF CREATIVE IMAGINATION IN ARTISTIC EXPRESSION

WILLIAM A. McCLOY

In this investigation of the nature of artistic expression, creative imagination is studied through the medium of a model stage, appreciation of colored slides, and imaginative insight by abstract paintings.

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### A TACHISTOSCOPIC STUDY OF AESTHETIC PERCEPTION

GILBERT BRIGHOUSE

The purpose of this experiment was to investigate the characteristic development of the perception of a painting for both

artistically trained and untrained individuals. The method consisted in a series of brief exposures (165 sigma) of each of ten paintings, representing a wide range of "schools" of art. Six of the ten were colored reproductions. Exposures were repeated until the observer himself was satisfied that he had perceived the picture completely. To date results have been obtained on 60 observers (16 trained adults — graduate students and members of the faculty of the Department of Graphic Art — 24 untrained adults, and 20 children).

Typically both trained and untrained observers begin their perceptions with general observations on the larger masses of the painting (from 2 to 10 exposures); a second stage follows during which attention is directed to the minutiae of the picture; this may take from 5 to over 100 exposures. Those observers without artistic training normally stop when they have mastered the details, and express themselves as satisfied that they have perceived the picture completely. Characteristically the artistically trained individuals initiate a third stage which consists in a synthesis of the scattered pieces of information acquired in the second stage. Verbal reports indicate that these observers are here actively searching for organizing principles in the painting. For the particular paintings used in this experiment, the value (black and white) pattern is integrated first, line second, and color last. This synthetic process may occupy anywhere from 10 to 50 exposures.

Only slight indications of empathic feelings were elicited, perhaps because of the nature of the pictures themselves, perhaps because such feelings are minimized under tachistoscopic conditions. However, the untrained observers typically showed far greater affective reactions to the subject matter of the paintings, reacting strongly to the "human interest" appeal of Landseer's "Saved," for example. The attitude of the trained observers was more objective throughout, thus lending credence to the "psychical distance" theory of aesthetic perception.

The conclusion emerges that for the aesthetically trained individual appreciation is not the passive condition which it has commonly been supposed to be, but is rather an active, self-directed and purposeful search for the compositional features which give to the painting the qualities of organizational unity.

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PITCH PERCEPTION OF FREQUENCY GLIDES

DON LEWIS AND GRANT FAIRBANKS

A rising or falling frequency glide at the end of a sustained tone is perceived as being of greater extent and longer duration than the identical physical phenomenon occurring at the beginning of the tone. This is true for both complex and pure tones, with intensity constant or varying.

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PITCH AND INTENSITY CHARACTERISTICS OF  
AMERICAN DRAMATIC SPEECH

J. M. COWAN

Physical analyses of these factors are presented in the form of a graphical speech score. A simultaneous presentation of recorded speech and scores will be made.

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TIME CHARACTERISTICS IN THE WORD-  
ASSOCIATION TEST

HAROLD M. WILLIAMS

It has been repeatedly demonstrated that the word-association test empirically differentiates normals from delinquents and psychopaths, as well as a state of emotional calm from one of apprehension in a given subject. It is still relevant, however, to inquire more deeply, if possible, into the psychological nature of the process.

Obviously, this inquiry should be made on a very broad basis. Time limitations make it necessary, however, that this report be restricted to an examination of one line of evidence only, namely association time.

If a large number of stimulus words is given any subject (in the present case, the Kent-Rosanoff list), there results a series