

PSYCHOANALYSIS AND AESTHETICS

Psychoanalysis may seem an odd subject to include in a website on landscape quality assessment but it actually offers significant insights into how we humans regard aesthetic objects, landscapes included. It penetrates the inner motivations which are often hidden, and identifies drives and influences of which we are unlikely to be even conscious.

There has been much interesting material written in psychoanalysis about artists who create aesthetic objects but that is not the focus of this paper. Rather it reviews the various approaches that psychoanalysts have formed about aesthetics and their relevance to landscape.

To understand these approaches, a brief description of psychoanalytical concepts is provided and the paper then reviews various psychoanalytical approaches to aesthetics and their relevance to landscape. Finally, a psychoanalytical model of landscape aesthetic response is presented. A glossary of psychoanalytical terms is found at the end of the paper.

BASIC CONCEPTS OF PSYCHOANALYSIS

Psychoanalysis developed from the work of Sigmund Freud (1856 - 1939) as a method for treating psychoneurotic abnormalities. It focuses on the influence of the unconscious on one's mind and behaviour.

Freud's psychoanalysis has two fundamental systems: first, the id, ego and super-ego and second, the unconscious, pre-conscious and conscious. These provide, as it were, the skeleton on which all Freud's other concepts hang (e.g. sublimation, repression, introjection).

Id, Ego and Super-Ego

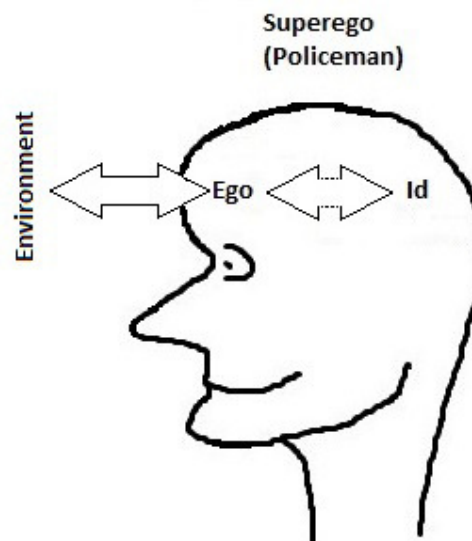


Figure 1 Ego, Id and Superego

Freud differentiated between the id, ego and super-ego (Figure 1):

- Id One's unconscious instincts, the most primitive and elemental drives or urges which are uncompromising and dictatorial and which are partly inherited and partly acquired.
- Ego Relates the individual to the real world and seeks to protect it and enable it to cope.

- **Superego** The conscience or part of a person concerned with moral ideals, both conscious and unconscious, and contain the person's earliest and most intense emotional links with their parents.

While the ego seeks compromise, the superego is satisfied with nothing less than perfection. Freud found that in many of his patients, the demands of the id conflicted with the absolute prohibitions of the superego, resulting in weakened egos to the point of mental collapse. The defence mechanisms employed to cope with this include repression, negation, sublimation and, most commonly, displacement. Freud emphasised the influence on later life of the conflicts and experiences of one's early years. While Freud examined infants from age two onwards, Klein and others have researched the first two years of life.

. The relationship of the id, ego and superego has been summarised thus:

"...human behaviour is a product of unconscious needs and drives (id) and of superego restraints and norms, all elaborated, compromised, and channelled into overt behavior by the ego (conscious)." (Kreitler & Kreitler, 1972).

Freud saw the development of personality as largely determined in childhood, but later psychologists such as Erikson regarded social factors as more important enabling the person's ego to develop throughout their life based their responses to life's challenges.

Unconscious, Pre-Conscious and Conscious

The unconscious was Freud's great discovery and was based on his analysis of dreams. Dreams are Freud's "royal road" to the unconscious (Figure 2). The unconscious comprises the repressed contents and instincts that have been denied access to the preconscious or conscious states. Much in the unconscious content derives from events early in life of which we have no recollection and includes desires, fears, and socially unacceptable feelings and wishes, many of which are sexual in nature. Although located in the unconscious, they powerfully affect our conscious thoughts and behaviour. Psychoanalysis aims at the gradual uncovering of these repressed memories to free the patient from their influence. The unconscious was regarded by Freud as the source of symbolism on which creative imagination is based.

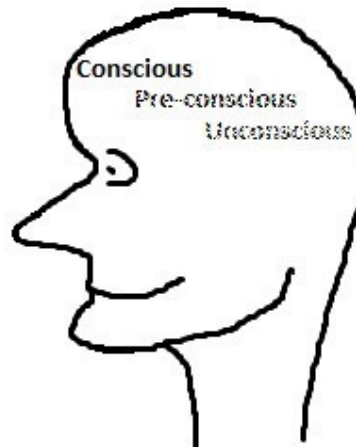


Figure 2 The conscious, pre-conscious and unconscious illustrated

The second area of the mind, the preconscious, comprises the knowledge and memories that are not presently conscious but which can be drawn on by the conscious mind. The contents of the unconscious are censored from being passed into the preconscious without transformation. Freud

linked the conscious mind, the third area, directly with perception; it covers both the awareness of the external world and of internal perceptions.

Pleasure Principle & Reality Principle

As a biological being, humans seek to attain pleasure and avoid pain. Freud's *pleasure principle* drives humans to seek that which results in pleasure such as food and to avoid things that can reduce pleasure. It is the id (unconscious instincts) seeking release. Along with the pleasure principle, the *reality principle*, governs mental functioning. The reality principle is the awareness of the external world of which a child gradually becomes aware and understand. The pleasure principle is instinctive but the reality principle is learnt and in time comes to dominate as a regulatory principle. The pleasure principle operates instinctively and directly, (e.g. as a baby or young child demands food). The reality principle results in the pleasure principle being satisfied less directly, through the detours and postponements imposed by the external world. The pleasure principle is central to Freud's aesthetics.

Delight in attractive landscapes is an example of the pleasure principle operating, resulting in spontaneous, wholly subjective pleasure. The reality principle may influence what we like through cultural and other factors on our preferences. Over the past century, however, many artists have rejected the emphasis on pleasure and through contemporary paintings, music, plays and other art forms seek to provoke other emotions such as shock, horror, amusement and puzzlement.

While humans can recognise a wide range of qualities in the external world, Freud found that internal reality is expressed solely "in terms of an increase or decrease in tension as expressed on a single qualitative axis - namely, the pleasure-unpleasure scale" (LaPlanche & Pontalis, 1967). Freud found it to be far more complex than simply a direct relationship between pleasure and a consequential reduction in tension, or its inverse. He found that "pleasurable tensions" exist in situations that, though producing tension, can be pleasurable. Freud thought that this might be related to changes in the level of the cathexis within a given space of time (cathexis is the idea of psychical energy being attached to something). This was the basis of the pleasure that people in the 18th century felt when viewing mountains and other images they regarded as sublime (see Paper 8) - potentially dangerous situations enjoyed in safety.

Symbolism

Symbolism is a central concept in psychoanalysis. Freud regarded humans as symbolic animals. Symbolism is not regarded as strongly now as in Freud's time. It involves an object having more than one meaning and representing ideas and fantasies of which the viewer is barely, if at all, aware. Sexual symbolism dominates, but it may also extend to all aspects of life - birth, love and death. Based on his clinical work on dreams, Freud described the following as symbols (Spector, 1972):

- Drawings by dreamers of landscapes in their dreams that when looked at closely, represent the human body, genitals etc;
- Pillars and columns as legs;
- Gateways as a body orifice;
- Water pipes as urinary apparatus;
- Kings and queens of fairy stories representing one's parents while princes or princesses represent the dreamer;
- All elongated objects such as sticks and tree trunks representing the phallus while boxes, cases, chests, cupboards, ovens and ships represent the uterus;
- Rooms representing women, especially if the means of access are represented while the key to the lock signifies the penis;
- Steps, ladders, staircases and climbing or descending them representing intercourse;
- A woman's hat or an overcoat represents a genital organ while a tie represents the penis which is also represented by ploughs, weapons, snakes, umbrellas and even airships - the list is endless.

The phallus plays a prominent role in psychoanalysis and refers not to its actual representation but to its symbolic function. Historically its representation has been used in initiation and has symbolised sovereign power and transcendent virility. The phallic symbol should not be taken to mean:

"a specific allegorical meaning ... however broad that might be (fecundity, potency, authority etc), (it) cannot be reduced to the male organ ... itself in its anatomical reality ... The phallus turns out to be the meaning - i.e. what is *symbolised* - behind the most diverse ideas just as often as (and perhaps more often than) it appears as a symbol in its own right.." (LaPlanche & Pontalis, 1967, their emphasis).

Freud regarded the phallic symbol as one of the universal objects of symbolism and has been found in archaeological digs in many sites of former settlements.

Freud emphasised that the sexual aspects of dreams should not be exaggerated by "attributing exclusive importance to them" (Spector, 1972) and did not assert that all dreams require a sexual interpretation. Symbolism is a route by which artists tap their unconscious; the means by which the instinct, (the unconscious), may be liberated (Dalbiez, 1941).

The works of art that Freud and other psychoanalysts examined did not contain explicit sexual content; their sexual allusions needed to be drawn from their works. The point has relevance to landscape where mammary-like hills or phallic rock outcrops are sometimes suggested as evidence of seeing sexual images in landscapes. The psychoanalytical frame suggests that it is the far more subtle features that are probably not even apparent to the conscious mind which are important in sexual terms, rather than those which are obvious.

Introjection and Projection

Introjection was first coined by the early Hungarian psychoanalyst, Sandor Ferenczi, in a paper "Introjection and Transference", published in 1909 and was further developed by Freud. Introjection involves the absorption by the ego of external objects that provide pleasure, including ideas, impressions and influences. This contrasts with *projection* which, in psychoanalytical terms refers to the ego thrusting "forth upon the external world whatever within itself gives rise to pain." (Isaacs, 1952)

The first object introjected is the mother's breast. Aspects of parents are introjected and throughout life a person both introjects and projects to obtain pleasure and avoid pain. However, with growth that which constitutes pleasure and pain change. Introjection and projection are among the earliest mental mechanisms. Introjection helps the ego cope with losing an object.

Projection is a primitive defence mechanism, the action of which the subjects may be unaware. This is because the subjects may refuse to recognise certain qualities, feelings, wishes or even 'objects' within them that they project onto another person or thing. An example is a person who says of another, "I love him" but is contradicted by delusions of persecution. The unconscious statement then is "I hate him". This is transformed by projection into "He hates (persecutes) me".

The mechanisms of projection and introjection are among the earliest of mental mechanisms and are fundamental to our relationship with and our perception of the external world.

"Perception and its component operations (attention, taking notice of, storing in memory, judging, etc) are bound up with introjection and projection ... To appreciate the role which introjection and projection play in early development in the function of perception leads us to realize that perception cannot be divorced from object-relation." (Heimann, 1952)

Introjection begins in infancy with the breast and thereon the infant introjects all pleasurable objects. Objects that yield pleasure, including people, food, smiles and laughter, pets, and the wider environment, are taken into the infant's inner world. Both introjection and projection continue throughout life but what constitutes pleasure and pain changes with personal growth.

Phantasy

In contrast with the word "fantasies" which are *conscious* mental images, psychoanalysts use the term 'phantasy' to refer to *unconscious* mental content that may or may not become conscious. Freud found that everything conscious has a preliminary unconscious stage - all mental processes originate from the unconscious and only under certain conditions becomes conscious. Phantasy is the psychic representative of instinct and Isaacs believed that:

"there is no impulse, no instinctual urge or response which is not experienced as unconscious phantasy" (Isaacs, 1952).

This internal psychic reality is just as real to the person as external reality. Only under certain circumstances do they become conscious (e.g. via dreams). Phantasy is thus important in understanding perception.

(There is) "a wealth of evidence to show that phantasies are active in the mind long before language has developed, and that even in the adult they continue to operate alongside and independently of words. Meanings, like feelings, are far older than speech ... In childhood and in adult life, we live and feel, we phantasise and act beyond our verbal meanings ... Words are a means of referring to experience, actual or phantasied, but are not identical with it, not a substitute for it." (Isaacs, 1952).

Phantasies are based initially on taste, smell and touch and other somatic sensations particularly with the mouth and lips which are the main means of early perception. Such sensations provide the basis for early phantasies. In infancy the visual element is relatively small and there is no distinguishing between inner and outer reality. Later, about the age of 3 - 4 years, visual images play an increasing role but are still closely associated with somatic responses and with emotions.

The visual element in perception gradually increases, at first intertwined intimately with somatic responses and emotions, then differentiated from the somatic and distinguishing between the inner and outer worlds. As this occurs, the somatic undergoes repression and the visual elements in phantasy become stripped of emotion, separated from bodily ties.

Freud's findings revolutionised psychiatry and broadened the understanding of the human psyche. Comparing his findings to that of Harvey, who discovered the circulation of blood and who showed the body as a functioning and organised organism, one writer noted that Freud:

"observed the operations of the unconscious mind and demonstrated that they could be understood as a dynamic system of which conscious awareness and overt behaviour are only facets. The unconscious operations of the mind, ... were as little open to direct inspection as the circulation of the blood." (MacAlpine, 1956)

HANNS SACHS: A PSYCHOANALYST'S VIEW OF LANDSCAPE HISTORY

In examining the psychoanalytical approach to landscape, one is immediately beset with a problem - little has been written on the subject. Given that the focus of the psychoanalyst is the human psyche and in seeking understanding as to why humans think, feel, and act in the way they do, it is surprising that human interaction with the external environment, in an aesthetic sense, has not

attracted more extensive inquiry by analysts. The sole exception to this statement, to the author's knowledge, is a brief section in a paper by Hanns Sachs (1951).



Wikipedia.org

Hanns Sachs

Sachs (1881 – 1947) provides a psychoanalytical analysis of the changing taste of beauty since the Renaissance. Prior to this, he considered that nature was regarded as gentle, kind, smiling - the "motherliness of nature." The image of the shepherd fitted this image - as in the Bible and through Greek and later poets. This image of nature derived from the pre-pleasure¹ furnished by the promise of fecundity and plenty and on the paternal kindness of the nourishing earth and a benevolent God." (Sachs, 1951)

With the growth of scientific understanding of nature towards the second half of the 18th century, the naïve dependence on nature's bounty gave way to "compelling it to deliver the goods that had hitherto been accepted as voluntary gifts." Mechanisation of farming on a scientific basis replaced the pastoral shepherd.

The high mountains, the cliffs and rocks were not regarded as beautiful because they were not productive, but more profoundly because they aroused anxiety and where anxiety was present, beauty could not dwell. In Paper 9 we examine the change in attitudes towards mountains that occurred in the late 17thc-early 18thc as fear and loathing gave way to "horror with pleasure", a feeling termed by writers of the time as "sublime". Thus anxiety gave way to pleasure.

"Men had been taught beauty by fields and flowers, by hills and woods, by clear brooks and sunny lakes. They applied what they had learned to the new wide world and admired the formation and outline of cliffs and crags, the colours of the deep sea and the tints of the sunset." (Sachs, 1951)

The new beauty differed from the old; this was not based on pleasantness, it was raw, intense, and "more deeply emotional". Their awe-inspiring appearance, far from being repulsive, was their main attraction.

Sachs distinguishes between the old form in which beauty was in small, diluted, and pleasant doses, and the new beauty where it is pure and undiluted. The former pleasant scenes offered a gratuitous pre-pleasure, - the "mind is left free for the 'pursuit of happiness' for its own pleasure-seeking Id activity." In the modern form, however, pre-pleasure mechanisms are almost absent and sublimation

1. Pre-pleasure is the conscious pleasure afforded which serves as the facade to a deeper pleasure in the unconscious. The transition to the hidden occurs only where the link between the facade and the unconscious is seamless. Aesthetic pleasure is a function of the quality of the transition from facade to interior.

is at work "with as much zeal that the original sources are often hardly recognizable." Beauty and anxiety are absolutely irreconcilable according to Sachs and sublimation of beauty occurs.

PSYCHOANALYTICAL APPROACHES TO AESTHETICS

The models and keys that are relevant and potentially applicable to understanding human aesthetic responses to landscapes are now described. It begins with a general review of the psychoanalytical approach to artistic creativity and then examines a range of psycho-analytical models that have been developed to assist in understanding aesthetics. These are synthesised and a psychoanalytical model of landscape aesthetic response is presented.

Creativity and art

Psychoanalysts have been interested in art as an expression of the unconscious mind whether in the fine arts of music, poetry, painting, sculpture and dance or in the range of other artistic pursuits. Many psychoanalysts have examined artistic impulses - the factors underlying creativity (Schneider, 1950).

In 1908, Freud asked the question:

"We laymen have always wondered greatly ... how that strange being, the poet, comes by his material. What makes him able to carry us with him in a way and to arouse emotions in us of which we thought ourselves perhaps not even capable ?" (Segal, 1955).

With reference to art, Isaacs wrote:

"We know from drawing, painting and sculpture and the whole world of art, what a wealth of implicit meaning can reside even in a shape, a colour, or of melody and harmony in music" (Isaacs, 1952).

Essentially, psychoanalysis sees art as wish-fulfilment or as an expression of unresolved psychic conflict.

"The power of art comes ... from the strength of (the artist's) psychic energies which are powerful enough to surge through barriers erected by consciousness and by society. His craft lies only in his largely unconscious ability to find symbolic expression for his desires ..." (Kernan, 1979)

Recognising that ugly and beautiful are two aspects of aesthetic experience Segal believed that both must be present for the full experience. Ugliness is the fragmented destroyed past, beauty is the object restored (Likierman, 1989). Psychoanalysts regard the main elements of beauty as the whole, the complete and the rhythmical (such as rhythmical sucking, breathing and heartbeats).

In summary, the artist turns from reality and, through giving full rein to phantasies, gives symbolic expression to repressed unsocial feelings and thoughts. Gaining unconscious cathexis or relief, and seeking to overcome depression and re-create a lost object, the artist creates works of art that give vent to his or her phantasies in an acceptable way. Through this the artist becomes a significant figure, a hero; through their art they mould a new kind of reality and thus gain the freedom they previously lacked.

Herbert Read, an art historian with an interest in psychoanalysis, suggested that identification in aesthetics is not limited to some other person, "but can be a plastic object, the essential aesthetic feeling being provoked, however, only when the object is a significant object" (1951). His formulation provides a means whereby landscapes may provide a basis for identification.

Freud considered that "artists express unconscious desires in a sublimated symbolic form, curbed and inhibited by the superego" (Kreitler & Kreitler, 1972). Sublimation is the outward expression, in socially acceptable ways, of unconscious thoughts and drives that are socially unacceptable - exchanging an "originally sexual aim for another one which is no longer sexual but which is psychically related to the first" (Laplace & Pontalis, 1967).

Freud regarded the origin of beauty as being sexual excitement, stating that he considered it certain that beauty derived from sublimated sexual feeling (Spector, 1972). The appreciation of beauty and aesthetic pleasure was the indirect satisfaction of vital needs (i.e. a sensualist approach to aesthetics in contrast to an intellectual approach) (Dalbiez, 1941). The idea that beauty derives from sexuality was not new and many books covering the theme were available to Freud.² He broadened sexuality, however to include cultural activity and beauty as being derived from sexual feeling.

Sublimation of the sexual aspect is the key to Freud's conception of art. Sublimation is a process argued by Freud to account for human activities that have no apparent connection with sexuality but which are assumed to be motivated by the force of sexual instinct (LaPlanche & Pontalis, 1967). Freud defined sublimation as "the capacity to substitute for the sexual aim of another, non-sexual aim which is genetically related to the first." (Dalbiez, 1941).

Since Freud, sublimation has been widened to cover a general mental process resulting in "the transformation of any primitive trends into 'higher' civilized expression" (Likierman, 1989). Freud's original sexual formulation of sublimation has broadened to encompass the process of civilising psychic processes.

Kris (1948) considered sublimation as the most frequently misused of Freudian terms. He describes it as:

"the social aspect of the process of discharge of energy: an instinctual drive, which tends to a goal disapproved by society and by the individual's super-ego may be redirected towards an approved goal."

Kris noted that artistic pursuits offer opportunities for sublimation of impulses of various kinds. Freud considered that artists sublimate their most personal wishes and phantasies, expressing them in an art form that "softens the offensive aspects of these wishes" (Spector, 1972), a kind of sugarcoating of content to make the art presentable.

For a period, Freudian analyses were made of the unconscious foundations of an artist's work but this is rarely practiced now. In the 1920s, art critics such as Roger Fry and Clive Bell rejected Freud's notion of art as sublimation and wish fulfilment substituting aesthetic creation in its place.³

Having introduced the psychoanalytical approach to art, various models are now examined for their psychoanalytical explanations of the aesthetic phenomenon. These models are:

- * Sachs' co-ordinated psychic model
- * Klein's depressive integration model,
- * Likierman's psychic growth model, and
- * Spitz's transactional model.

². For example, George Santayana, 1896. *The Sense of Beauty*, New York & London; Yrjo Hirn, 1900. *Origins of Art*, London; as well as many German and French publications. See Spector, 1972, note 30.

³. Bell, C., 1925. Dr Freud on Art, *The Dial*, April, 280-81; Fry, R. 1924. *The Artist and Psychoanalysis*, London.

Sachs' Coordinated Psychic Model

"The creative mind, in reacting to beauty, in producing beauty, represents the highest form of psychic life, in which all its parts - the id, the ego, and the super-ego are co-ordinated." (Sachs, 1951).

So Hanns Sachs concludes his exploration of how it is that these normally separate entities combine in the presence of beauty. Sachs identifies the play element - the make believe that psychic processes easily distinguish from reality as the means through which things that would otherwise be forbidden (and hence repressed) are accepted. Through what is experienced, whether artistic creation such as paintings, plays or poems, or nature, an id content that is otherwise inaccessible "reveals itself in these moments with a clarity beyond words and intellectual conception."

In revealing the hidden id (unconscious) content through its transference on the ego (conscious), Sachs is not offering any more than Freud in referring to sublimated drives and desires which are brought to the surface, i.e. the ego.

But Sachs develops his theory further, drawing on Freud's concept of the death instinct in beauty. Normally the aggressive drive is part of this instinct that, through sublimation, is turned inwards against the ego and in also strengthening the severity of the super ego. But with the super ego co-operating with the ego about objects of beauty, the death instinct cannot be converted into aggression since it has no object, either inside or outside on which to focus. The death instinct therefore continues its normal form with varying intensity of influence. In situations of diluted or weak beauty, it provides stability through an infusion of death instinct character into the play of ego and id tendencies. Functioning fully, the death instinct provides:

" a feeling of restfulness and bliss, ... a haven of peace where the eternal necessity to choose between sensual gratification and peace of mind is abolished. This is the reason why some little bit of beauty is such an indispensable help in carrying the burden of life."

Faced with great, pure beauty, life and death are present intensely and are indissolubly linked. Death strives for permanence, stability, and immobility; life seeks movement, dynamism and motion. Sachs concludes: "Beauty is a quest which leads to motion as well as to immobility. Beauty is life dancing - but dancing to the tune of death." Motion is life, immobility is death, therefore while beauty brings life, the peace it offers is death.

Contemporary psychoanalysts regard Freud's notion of the death instinct as controversial and the analysis by Sach's is not now regarded as useful. However Sachs' theory of beauty, based on the unique co-ordination of the id, ego and super ego offers a further psychoanalytical approach to the issue of aesthetic experience. Sachs makes it clear that he is referring not only to artistic creations but also to nature so his model has relevance to landscape aesthetics.

Klein's Depressive Integration Model (or Object Relation Model)



Wikipedia.org

Melanie Klein

Melanie Klein (1882 – 1960), a psychoanalyst who specialised in children, attributes fundamental importance to an infant's first object relation (i.e. the relation to the mother's breast and to the mother) (Klein, 1957). Introjection of this primal object in a secure environment lay the basis for individual development.

The *good breast* is instinctively felt to be the source of nourishment and therefore of life itself and provides unity with the mother, restoring to some extent the lost prenatal unity and, even when food is not sought, providing constant reassurance of the mother's love. The good breast is internalised, it is:

"taken in and becomes part of the ego, and the infant who was first inside the mother now has the mother inside himself."

Freud regarded the infant's pleasure at the breast as the prototype of sexual gratification and Klein extends this to cover "all later happiness and ... the feeling of unity with another person."

However, the infant also experiences anxieties, possibly associated with the longing for the prenatal state in the womb, or to difficulties the mother experiences in feeding and caring for her child or to physical inadequacies. Klein calls the results of this the "bad breast". The child loves the good breast and hates the bad, but then comes to realise that they are the same. The infant works through this every day, loving and hating the same thing; a treadmill broken by love, which repairs and restores. The infant has thus a sense of losing and regaining the good object.

During the first three to six months of life the infant is subject to fears of the loss of loved objects. In phantasy these objects, external and internal, are destroyed resulting in persecution and guilt for their loss and a wish to restore and recreate the lost objects outside and within the ego. With growth comes a capacity to restore, a relinquishment of the depressive anxieties, and an integration and enrichment of the ego by assimilation of the loved objects. The guilt gives rise to a need to restore and recreate and this provides the roots of creativity.

Although at face value the idea of depression as being the font of creativity may seem contradictory, it is well known that many artists, writers and composers have produced some of their best work while in such a state. Regarding Mozart, for example:

"some of his gayest, brightest, most beautiful and cheerful music during periods of his life that were, to say the least, trying. The depression Mozart tells of having suffered during these periods

was accompanied by outbursts of creative activity, in which he sought unconsciously to restore the infantile situation of complete bliss at the mother's breast..." (Esman, 1951)

Roger Money-Kyrle (1961) believes that the beginnings of a non-utilitarian Kantian attitude to things to be admired and loved, but not consumed, derives from the conflict between desiring to possess and consume the object and the desire to protect it forever from these pressures. Concurrently with these conflicts, the infant feels a oneness with the object - the mother, yet also their separateness as a distinct individual. This feeling of oneness and otherness, Money-Kyrle suggests, may be recaptured in later aesthetic experiences - the feeling of closeness, empathy and identification with a landscape for example and the objective recognition of one's separateness.

Anton Ehrenzweig (1908 – 1966)

Ehrenzweig addressed aesthetics through combining the Gestalt (See Paper 6) and psychoanalytical approaches. In his book, *The Psycho-Analysis of Artistic Vision and Hearing: An introduction to a theory of unconscious perception* (1953) he develops a dynamic theory of beauty. He draws from Nietzsche's book, *"The Origins of the Tragedy from the Spirit of Music"* in which Nietzsche laid down the principles of Apollonian and Dionysian form principles.

Based on Greek art, Nietzsche differentiated the Dionysian art principle, which stands for chaos and destruction, from the Apollonian principle which moulds chaos into order and beauty. While Greek tragedy originally expressed fear and anguish and acute emotion and pain, over the course of many generations they "have been transfigured into the sublimity and grace of 'classical beauty' ". Ehrenzweig notes that Dionysos is equivalent to Freud's Thanatos or death instinct while Apollo represents his Eros or life instinct.

Ehrenzweig regarded aesthetic feelings as the product of the tension and conflict between the Gestalt (i.e. Apollonian) surface elements and the wholly inarticulate form (i.e. Dionysian) elements in which he includes background negative and superimposed masses of light and shade. He argued that the aesthetic feeling of beauty (and ugliness) intervenes in favour of the Apollonian principle of differentiation against the levelling tendency of Dionysian unconscious inarticulate modes of perception.

Ehrenzweig also argued that the Dionysian elements are found in the unconscious and that when raised to the surface (i.e. conscious) their lack of good Gestalt causes them to be expressed in half-articulated forms that are unaesthetic, and even ugly. He cited modern Gestalt-free art as an example.

Likierman's Psychic Growth Model

Meira Likierman, a psychotherapist in London, considers that aesthetic experience is primary and present from birth and that, rather than deriving from psychic growth, it is a precondition of growth (1989). Her model of individual development in infancy derived from Klein. In contrast to Klein, however, she regards aesthetic experience as not only preceding the depressive position but is the critical enabling factor of it.

The aesthetic experience commences with life and derives from the earliest 'good' experiences. From a psychoanalytic viewpoint, she considers that "appreciation of beauty is ... a fundamental human capacity present within everyone." This capacity is a primitive precursor to the later development of taste and ability to judge and appreciate beauty. Our aesthetic knowledge is critical in representing the world to ourselves, providing the basis for fantasies for imagination and thought.

Likierman postulates that the aesthetic experience exists in a primitive form from the inception of life and that its characteristics are defined by Klein's paranoid/schizoid position which antedates it and serves as the basis for the development of the depressive position. Rather than seeking the

reparation of a lost and destroyed object, the individual's healthy development depends on transferring their early aesthetic experience into the depressive perception of an integrated object and of viewing the whole good/bad world in terms of aesthetic principles.

The paranoid/ schizoid position has a lasting influence on artistic creativity and on how reality is viewed as an adult. This is because 'good' is first experienced aesthetically as an infant and forever after aesthetics is "known other than through the thinking mind." The good is symbolised by the ideal object which Likierman considers is "an aspect of reality which is integral to any experiencing of goodness. The ideal comprises the very essence and core of goodness, and so remains an inevitable dimension of all good experiences. " An ideal can be so intense as to inspire awe for a good that is greater than self, a sublime experience - thus perhaps providing insight into our reaction to an outstanding landscape which can represent a good in its most ideal or sublime form.

The sublime experience (a perfect good), experienced in infancy and resulting in our comprehension of goodness reveals itself in the dreams and fantasies of individuals and in human cultural heritage. Likierman cites 'light' as an example, mentioning its use in Biblical themes, religious iconography in which the sun motif appears as a halo, and its use by painters such as Van Gogh. These are inferences of common early intensely aesthetic experiences.

With growth the child enters Klein's depressive phase of life discovering the good and bad parts of experience and bringing these together as two aspects of a 'whole'. Never again will good be a fixed and absolute certainty. The phase is marked by recognition of the loss of an omnipotently 'owned' part object (i.e. the mother), the loss of ignorance and the process of integration into a 'whole' person.

The infant "imposes an aesthetic pattern over his view of his life" and attributes an aesthetic value to the whole good/bad world and begins to experience life from the point of view of order and meaning. From thereon, "the 'good' is never conceptualised without accompanying unconscious aesthetic phantasies." The whole good/bad object provides us with the ability to value beauty otherwise it would be wholly utilitarian.

Drawing on Kant's formulation of beauty as being an aspect of form not related to purpose (i.e. independent of its usefulness to us), Likierman notes that beauty indicates to us the "existence of an objective world." She states, "any value which the individual places on a non-functional, non need-fulfilling quality of the object is necessarily aesthetic." Beauty is a quality which is not given, consumed or possessed.

Our aesthetic experiences which help shape us, we in turn express through artistic creations. Our mood affects our aesthetic response - Likierman considers that happiness can increase our sensitivity to beauty.

Likierman argues that the aesthetic content of an object lies in its form, not its content. Citing Hamlet's "to be or not to be" soliloquy, she notes that an alternative phrase: "I have a conflict ..." would not convey the same truth. She goes on to examine how Hamlet's words turn facts into art, expressing a truth about his state of mind in a form that captures its close-to-suicide essence.

Likierman's model of psychic growth overturns the classic model which views aesthetics as developing with growth, instead viewing aesthetics as developing from the beginning of life and, through its representation of the world, of being crucial to growth and integration of the individual as a whole being. Her linking of aesthetics with the good/bad object provides a pre-cognitive means of assessing the value of an objective wholly subjectively and without considerations of purpose or utility, thus linking it with Kant's aesthetics.

Spitz's Transactional Model



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Ellen Spitz

Ellen Handler Spitz, Professor of Visual Arts at the University of Maryland, developed a rather radical view of aesthetics from a psychoanalytical viewpoint. She considered that psychoanalysis "locates aesthetic pleasure in the subject (and) also in a dynamic in which the spectator-subject may become object to the aesthetic subject *qua* subject." (Spitz, 1991). By this she meant that the art object itself gazes at the viewer as though to desire him or her. There is a hint of this in a statement by Cezanne: "The great classical landscapes, our Provence, Greece and Italy as I imagine them, are those where clarity becomes spiritual, where the landscape *is a hovering smile of acute intelligence...*" (Prodo, 1990, emphasis added).

Based on Freud's major texts relevant to aesthetics,⁴ Spitz defined three major precepts:

- (a) An object found is an object refound, and the refinding rather than the intrinsic properties of the found or chose object is of prime significance.
- (b) The relations of joke/teller/listener (work of art/artist/spectator) imply a dynamic characterised by subtle reversals, complex alignments, and shifts of position.
- (c) Subjectivity, born of loss, stages the replicative recovery of its object through links with an unconscious symbolic system that radically determines this very subjectivity.

Spitz's approach signals an interaction between viewer and subject, an aesthetic experience involving an object intensely engaging a subject; the:

"object's presence figures an absence, induces a lack (desire) in the subject which it (the object) in an imaginary way, fulfils. The dynamic can be both reversed and replayed. Thus the subject experiences fulfilment and want - a *pleasure in desiring* - which constitutes the special quality of aesthetic experience."

⁴. viz: *Interpretation of Dreams*, 1900; *Three Essays on the Theory of Sexuality*, 1905; *Jokes and their Relation to the Unconscious*, 1905; and *Beyond the Pleasure Principle*, 1920.

Adrian Stokes has a similar view. He considered art to invite empathic identification - the "envelopment factor in art" which he called the incantatory process a term suggesting absorption to some extent in the subject matter (1965).

"...all art describes processes by which we find ourselves to some extent carried away, and that our identification with them will have been essential to the subsequent contemplation of the work of art as an image not only of an independent and completed object but of the ego's integration."

RELEVANCE OF PSYCHO-ANALYTICAL APPROACH TO LANDSCAPE

Summary of Psychoanalytical Models of Aesthetics

The overview of psychoanalytical approaches to aesthetics together with the description of the various models that have been developed on aesthetics indicates the rich insights and radical contributions that psychoanalysis provides for understanding aesthetics. Psycho-analysis focuses on understanding the underlying human motivations and processes that produce certain actions, not in the outcomes. Psychoanalysis helps understand human psychic processes in selecting one landscape over another or to explain the content of landscapes in terms of symbolism, but its use to assess landscape quality is unlikely to be productive.

While the psychoanalytical approach can assist in understanding landscape aesthetics, it would be difficult to derive a universal predictive model because it can produce not one interpretation, but a range of differing interpretations of the object viewed (e.g. art, landscape) and its effects on the viewer. Nor does psychoanalysis provide for verification in an objective way and account for the formal aspects of the object or explain its cognitive content (Kreitler & Kreitler, 1972).

Others consider that because psychoanalysis does not follow the principles of scientific method⁵ it is therefore invalid. Kline considers it as a "huge collection of empirical hypotheses and propositions some of which may be true." (1972). Nevertheless, based on careful examination of the evidence of studies which have sought to evaluate the veracity of psychoanalysis, he concludes that the majority of Freudian concepts are confirmed.

Having regard to these qualifications, the psychoanalytical model is considered relevant to understanding landscape aesthetics. At the most fundamental level it reinforces the significance of individual differences in psychological constituencies which derive from widely varying drives and desires. It also identifies a range of experiences (e.g. mothering, growth) and psychic mechanisms (e.g. introjection, projection, phantasy, symbolism and sublimation) which are common to virtually all humans from infancy and which influence people throughout their lives.

It is apparent that the various approaches described above are variations on a theme, the basic theme being the psychoanalytical model established by Freud, on which the later practitioners have developed their particular emphases and explanations of the mechanisms involved.

It is useful, therefore, to again summarise Freud's basic model of the individual psychic. This comprises the *id*, one's unconscious instincts; the *ego*, which relates the individual to the real world; and the *superego*, which is that part of a person concerned with moral ideals; together with the *unconscious* and its importance as the container of hidden contents and instincts.

Various mechanisms connect the inner and outer worlds: *introjection*, the taking into the ego of things which give pleasure; *projection*, the displacement externally of a psychological element,

⁵. Scientific method is based on: *observations* under controlled conditions; *constructs* which must be operational (i.e. having clearly specified and identifiable empirical referents) ; and *hypotheses* which must be testable (Marx, 1963).

including the expelling from the ego of things that cause pain; *symbolism* in which external objects are accorded internal meaning; *phantasy* in the unconscious about external objects; and *sublimation* by which socially unacceptable thoughts and drives are given socially acceptable expression.

Most psychoanalytical discussion of aesthetics uses artistic creation as their subject and few mention the natural beauty of the world. As discussed, there are significant differences between art and landscape, the most important in psychoanalytical terms being that, whereas a viewer can identify with the artist's unconscious desires expressed through sublimation, this is not possible with landscape - although it is possible with the paintings and even photographs of landscapes in which a human creative element is involved.

Based on these fundamental concepts, a variety of models in relation to aesthetics have been developed. These are summarised in Table 1 together with the role of the viewer. and the viewer's relationship with the landscape.

Table 1 Summary of Psychoanalytical Models of Aesthetics

Model	Description
Sachs Co-ordinated Psychic Model	The make-believe character of play enables otherwise forbidden (or repressed) objects to be acceptable, softening the super ego's censorial role and enabling the id, ego and super ego to co-operate in enjoying beauty. This is essentially sublimation at work.
Klein Depressive Integration/ Object Relation Model	An infant's experience of the good and bad breast results in a sense of losing and then regaining the good object. Sublimation of this is the basis of artistic creativity, a desire to restore and recreate. The viewer can gain aesthetic pleasure for an object without consuming it, the basis of non-utilitarian (Kant) aesthetics. The viewer can gain a sense of empathy, closeness and identification with a landscape reminiscent of an infant's feeling of oneness with their mother. The beauty of a landscape can trigger sadness at the memory of loss of an ideal object and its rediscovery.
Likierman Psychic Growth Model (cf Klein)	Development of Klein's model, based on aesthetic experience from birth being essential for growth and fundamental to judging good and bad experiences; the good or ideal object equates with perfection and is known intuitively rather than cognitively. Integration of the good and bad results in a sense of loss of the owned object (mother). The earlier experience provides nourishment and an aesthetic value to the world - good and bad. This enables the viewer to value beauty in a non-utilitarian way. Landscapes trigger unconscious phantasies that equate them with the lost perfect object.
Spitz Transactional Model	Aesthetic pleasure located in the subject and in the subject/observer dynamic. Aesthetics based on refinding the lost object; the relationship of the object, creator, observer; and a subjectivity derived from loss which recreates the lost object through unconscious symbolism. This is close to the Klein/Likierman model.

Key outcomes identified by these models and psychoanalytical concepts are:

- Development of unconscious phantasies, based on introjection of objects and things which give pleasure;
- Symbolism of external objects in terms of an individual's unconscious sense of meaning
- Projection of unconscious feelings and phantasies onto external objects as representative of these;
- Sublimation of socially unacceptable unconscious feelings and drives in socially; acceptable ways such as through art, recreation and other pursuits;
- Creation of art which presents unconscious phantasies, desires and thoughts in socially acceptable ways - creating a new form of reality not previously present, through which the artist becomes a significant figure and socially esteemed;
- Softening of the superego's censorial role in the presence of aesthetic pleasure, and the unique combination of the id, ego and superego to enjoy it;
- Cathexis or relief in artistic creation;

- Overcoming depression through the rediscovery and recreation of the lost good object
- The aesthetic equated with the good or ideal object;
- Pleasure from an aesthetic object gained without its consumption.

A Psychoanalytical Model of Landscape Aesthetics

Having examined the contribution that psychoanalysis provides in understanding artists and art, what triggers an aesthetic response to natural beauty? Psychoanalysis suggests that the starting point of such a response derives in large measure from the infant's image and relationship with its mother.

Qualities such as softness, warmth, roundness, closeness, love, nurture, envelopment, safety, security, fecundity and satiation describe the aesthetic feelings experienced as infants from mothering. As noted earlier (Isaacs, 1952), words cannot convey the full richness of experiences. These describe in approximate terms the qualities that could generally be associated with one's mother by an infant. This early association with one's mother provides the earliest aesthetic experiences and, as Likierman (1989) suggests, establishes the precondition for growth.

The qualities which are associated with the early pleasurable experiences are introjected into the ego (i.e. consciousness). As well, ideas and feelings which one realises are socially unacceptable are introjected into the unconscious (id). Fed by these and by further ongoing introjected inputs from the external world, phantasies develop which reinforce the strength and influence of these inputs in the unconscious mind (Figure 3).

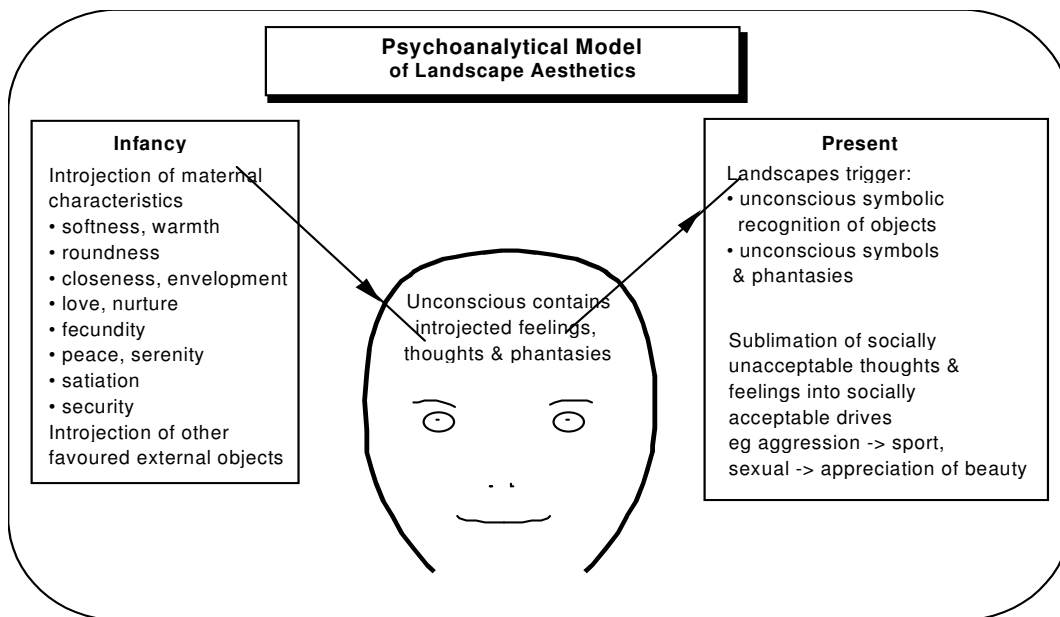


Figure 3 Psychoanalytical Model of Landscape Aesthetic Response

The introjected inputs, together with resultant phantasies form the reservoir of unconscious experiences which the conscious mind (ego), in viewing external objects such as landscapes, draw from in projecting onto these objects. External objects trigger symbolic associations with the contents of the unconscious. Objects which unconsciously remind one, for example, of maternal characteristics such as envelopment, roundness, serenity and fecundity, are viewed positively. Similarly, objects which trigger images of the phallus or other sexual images, repressed in the unconscious, are unconsciously recognised. The delight in steep mountains may well derive from such a source.

Features of the external world are continually being introjected into the unconscious, adding to the reservoir of experience by which future interactions are influenced. The feedback mechanism serves to reinforce the significance and influence of preferred objects, such as landscapes, leading to the desire for more similar experiences.

In summary, this psychoanalytical model of landscape aesthetic responses postulates the infant development of a reservoir of unconscious experiences based on introjected feelings and thoughts which provide the raw material for phantasy. This unconscious content influences our perception when viewing aesthetic objects such as landscapes, projecting the content of our unconscious onto these objects and recognising their symbolic content. These preferred objects add to the unconscious via the mechanism of introjection.

Links with Kant's Philosophy of Aesthetics

Kant considered that the aesthetic experience is the mind's representation of the object and, experienced with disinterest, is pure and wholly subjective. Such pleasure is neither sensual nor intellectual, it does not involve conceptual judgements, rationality, reason or fulfilling animal appetites. Objects that we consider beautiful have a special kind of formal quality dependent on their perceptual properties, a purpose of form but not of function - purposiveness without purpose.

How does Kant's view correspond with the findings and models of psychoanalysis?

First, it supports Kant in asserting that the aesthetic content of a landscape is not an objective quality of the scene but rather derives subjectively from the viewer, based, in part on processes of introjection, sublimation and phantasy.

Second, the introjected and sublimated feelings and thoughts, particularly of a maternal origin, postulated as the basis of the unconscious experiences that the conscious mind draws on when viewing external objects such as landscapes may correspond with Kant's concept of formal qualities that relate to beauty. Kant suggested that beautiful objects have a special kind of formal quality. He suggested some general or indeterminate "rules" covering this quality although in doing so he was criticised for abandoning disinterest.

Kant's rules covered the design and composition of objects rather than their colour and tone, the form of objects rather than what they might represent, and the possible application of the rules to natural objects rather than works of art that embody purpose. These rules, particularly that which refers to form rather than what the object represents, may be suggestive of symbolism, in turn providing a basis for sublimation and introjection.

Third, Kant's concept of beauty being purposiveness without purpose (i.e. independent of utility), is supported by Likierman's view that the aesthetic experience commences from earliest infancy and is fundamental to understanding the good/bad world in terms of aesthetic principles. As quoted earlier, because "the 'good' is first experienced aesthetically as an infant forever after aesthetics is "known other than through the thinking mind" (1989). She states, "any value which the individual places on a non-functional, non need-fulfilling quality of the object is necessarily aesthetic." Beauty is a quality not given, consumed or possessed, it is the quality the object "keeps to itself and represents its "essential 'otherness', ... its unique identity."

Similarly, Money-Kyrle believes that the beginnings of a non-utilitarian Kantian attitude to things to be admired and loved but not consumed can be explained psychoanalytically. He believes that such an attitude derives from the conflict between desiring to possess and consume the object (i.e. the mother), and the desire to protect it forever from these pressures (1961). The infant feels a oneness with the mother, yet also their separateness as a distinct individual. This feeling of oneness and otherness, Money-Kyrle suggests, may be recaptured in later aesthetic experiences - the feeling of

closeness, empathy and identification with a landscape for example and the objective recognition of one's separateness.

Finally, Melanie Klein's concept of the good/bad breast may explain the changing tastes in landscape. While historically mountain scenery was not regarded as beautiful, perhaps, as Sachs (1951) suggests, because they aroused anxiety in the presence of which beauty could not dwell, with the concept of the sublime, anxiety waned and the landscapes acquired beauty. The change represents the bad breast being made good; what was once abhorred has now become accepted and admired.

CONCLUSION

The psychoanalytical approach provides rich insights into human motivations and underlying drives and desires. While possibly difficult to apply in a predictive or even explanatory sense, it does provide valuable understanding which can inform research and analysis.

Significantly, the psychoanalytical approach reinforces the subjective paradigm but its special contribution is its emphasis on the unconscious as having a very significant influence on preferences. This may help explain the immediacy of interpretation of scenes and their evaluation in qualitative terms. This is not likely to be an aspect which the landscape quality survey would cover.

ATTACHMENT: GLOSSARY OF PSYCHOANALYTICAL TERMS

The following definitions and notes are based on Laplace & Pontalis's *The Language of Psycho-Analysis*. Of the hundreds of definitions cited, only words used in this paper are included here. Generally only a summary of the definition is provided for reasons of space although in some cases a verbatim definition is used.

Cathexis The concept that a certain amount of psychical energy is attached to an idea, to a group of ideas, to a part of a body, an object etc.

Consciousness A transient property that distinguishes external and internal perceptions from psychical phenomena as a whole. It receives information both from the outside world and from internal sources. This information comprises sensations, which impress themselves at some point on the pleasure-unpleasure scale, and of revived memories.

Death Instincts Instincts that are opposed to the life instincts and strive towards the reduction of tensions to zero-point - in other words they aim to bring the living being back to an inorganic state. Turned inwards at first, they subsequently turn against the outside world in aggression. The notion was among Freud's later works and is not widely accepted.

Depressive Position A form of object-relations that is established after the paranoid position about the fourth month of and gradually overcome during the first year though it can be reactivated in later life. (Its formation is described under Klein.)

Ego, Id and Superego These are discussed in the text.

Identification A process whereby the subject assimilates an aspect, property or attribute of another and is transformed, wholly or partially, after the model the other provides. In a wider common use, identification overlaps with psychological concepts such as imitation, empathy, sympathy and projection. Introjection is a prototype of identification.

Instinct (or Drive) Traditionally, a hereditary behaviour pattern that varies little from one member of an animal species to another. In psychoanalysis it describes a dynamic process comprising a pressure (or energy) that directs the organism towards an aim.

Introjection In phantasy, the subject transposes objects and their inherent qualities from the 'outside' to the 'inside' of self. Discussed further in text (Introjection and Projection).

Object-relation A relatively contemporary term describing the subject's mode of relation to his world. O-r's exist of specific subjects and also types of o-r such as oral o-r. Objects include people as well as projected and introjected, and the 'good' and 'bad' objects of Klein.

Phallus Classically the figurative representation of the male organ but in psychoanalysis the symbolic function taken on by the penis in the intra- and inter-subjective dialectic.

Phantasy (or fantasy) Imaginary scene where the subject is a protagonist, representing the fulfilment of an (unconscious) wish in a manner distorted by defensive processes. While phantasy has been suggested as referring to unconscious fantasies, few American writers use it in this sense. Phantasies have different modes: conscious (day dreams), unconscious, and primal.

Pleasure Principle A key principle that governs mental functioning - psychical activity is directed at avoiding unpleasure and procuring pleasure.

Preconscious A system of psychical apparatus that is distinct from the unconscious and the conscious; its contents are not currently present in the field of consciousness but, in contrast to the unconscious, are still accessible to the conscious (e.g. knowledge and memories). Unconscious contents and processes cannot pass into the preconscious without transformations.

Projection In a psychoanalytical sense projection is an operation whereby qualities, feelings, wishes and even 'objects' that the subject refuses to recognise or rejects in himself, are expelled from the self and located in another person or thing. This is a primitive defense mechanism (e.g. in paranoia and superstition).

Subconscious Used in Freud's early writings as a synonym for 'unconscious' but discarded because of the confusion it created. It referred to that which was scarcely conscious.

Sublimation Human activities that have no apparent connection with sexuality but are assumed to be motivated by the force of the sexual instinct. Artistic creation and intellectual inquiry are described by Freud as principal sublimated activities. The instinct is said to be sublimated insofar as it is diverted towards a new, non-sexual aim and to the degree that its objects are socially valued ones.

Symbolism Indirect and figurative representation of an unconscious idea, conflict or wish. In psychoanalytical terms, symbolism gives expression in a way that is indirect, figurative and difficult to decipher. Symbolism can cover all forms of indirect representation and generally escape censorship by the ego. While the symbols discovered are very numerous, the range of things they symbolise is very narrow: the body, parents and blood relations, birth, death, nudity and above all sexuality (sexual organs, the sexual act).

Transference A process of actualisation of unconscious wishes (e.g. of infantile prototypes that re-emerge and are experienced as if they were actually happening). Transference involves an unconscious idea, which cannot enter the preconscious, linking with an idea already in the preconscious and transferring its intensity on to it.

Unconscious The repressed contents that have been denied access to the preconscious-conscious system. Its contents are representatives of the instincts and are governed by the mechanisms of condensation and displacement. The contents seek to re-enter consciousness but

cannot do so without transformation through compromise and censorship. Freud regarded dreams as providing the 'royal road' to the unconscious.

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