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The Uses of Drawings and Paintings with
Delinquent Boys in an Approved School
(An abstract of a Ph.D. thesis)

by

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Arts, University of Glasgow.

The material on which this study is based was collected between 1961-65 at Mosabank Approved School in Glasgow. It is a residential institution for boys, between the ages of 13 and 17, who are delinquents, mal-adjusted, emotionally disturbed or are in need of care and protection. A variety of means of expression have been integrated into the School's educational and social training programmes, and the School Art Club, the centre of this observational study, was an integral part of this plan.

The method of drawing and painting as techniques of free expression for therapeutic purposes has been an established form of psychotherapy for some years, and a wide range of patients, disturbed and mal-adjusted persons of all ages have been treated successfully by means of Art Therapy. But, as far as the present investigator knows, it has never been seriously employed with delinquent boys in an Approved School. Judged against this background, basically, the aims of the Art Club were more akin to those of a clinic than a club or class. Consequently, the boys' art-works have been considered not as a deliberate and conscious expression of a personal reaction to something in the world of reality or imagination that has made a personal impact, but as a physical release of tension which cannot help but leave clues as to what caused it.

The range and variety of the Art-productions seem to indicate that in the activities of the Art Club, the boys found a genuine channel of expression for their fantasies, wishes, dreams and hallucinations. The activities of the Club invited and allowed them to express and share what they did not express before or had refused to share. Their art-works, by means of pictorial projection, seemingly encouraged a method of symbolic communication. It was found that, as they pictured their inner experiences, they frequently became verbally more competent and articulate. By producing free associations to their pictures they seemed to get rid of some of their basic inhibitions and usually developed a deeper insight into their own problems. Their art-works, as a result, instead of remaining a lonely monologue became meaningful mirrors in which they could find their own motives revealed.

After having taken cognizance of the foregoing facts, this observational study has attempted to show that the pictures made by delinquent boys, voluntarily attending Art Club sessions, revealed the boys' personality tendencies, and that correspondence can be found between what their art-works express and what is obtained from a battery of personality tests, consisting of two projective (Rosenzweig's Picture Frustration Study and Murray's Thematic Apperception Test) and two non-projective (Stott's Bristol Social Adjustment Guides and Stogdill's Behaviour Cards), and from the 25 pupils' life histories.

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In terms of the results obtained, discussions on intelligence, the nature and types of mal-adjustment, delinquent behaviour and background experiences, reaction to frustration and directions of aggression and nature of their fantasies were viewed in relation to the boys' art-works and personality tendencies as revealed by their pictures. In order to provide careful control of all subjective judgements and to give the readers some idea of the confidence they could place in the analyses of the pictures set out, a panel of four judges was called in to work at a sample of the boys' original art-works (N 198) and rate the traits expressed in their art-productions. They were provided with a guide and the titles, chosen by the Subjects themselves, of the pictures. But, no other material which could influence their objective judgements was made available.

During the course of this investigation it was found that the pupils' works of art, like the personality tests, seemed to, besides expressing their needs and stresses and showing characteristic conditions of mal-adjustment, record direction of personality, its motivational tendencies and the dynamic forces that guide an individual's behaviour. The data thus collected seemed to throw some light on the psychodynamics and on the nature of the fantasy of delinquent boys, and also indicated that the tests and pictures have direct psychotherapeutic values of their own in that they might help the boys to secure release from repressed and hitherto unexpressed emotions and to gain insight concerning them.

From a diagnostic and therapeutic point of view, this observational study seemed to show that the value of such a special Art Club was not only of benefit to the boys directly, but could also help adults to understand the pupils better and could, besides being a profitable adjunct to a comprehensive psychotherapeutic programme, provide information which otherwise could be obtained only by lengthy tests and interviews.

The Uses of Drawings and Paintings with Delinquent
Boys in an Approved School.

A Thesis
(Presented for the Degree of Doctor of Philosophy).

by

Pratul Ananda Ray

Department of Psychology, Faculty of Arts,
University of Glasgow.

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To the members of the School Art Club I am deeply indebted for their willing and effective co-operation. Often they had to make themselves available for testing and interviews during their free-time and they did so ungrudgingly. I wish to take this opportunity to thank their parents, who also co-operated with me so fully and effectively.

Finally, I must express my gratitude to my wife and daughter, who suffered my long hours and privation with patience and utmost understanding.

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The Demons	5	" "
The Elephant	6	" "
The Birds	7	" "
The Hurricane	8	" "
The Battleship	9	P. Walker
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The Cowboy	13	" "
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A Soldier	184	H. McCrory
Ride to Freedom	185	" "
A Stained Glass Window	186	" "
Going our Way	187	" "
Grief	188	" "
The Man in the Moon	189	" "
The Third Picture	190	" "
The Log Cabin	191	" "
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Confusion	195	" "
Outside the Gents' Hairdresser	196	" "
John White	197	" "
Things of Beauty	198	" "
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		G. Messer
		P. Walker
		J. Hay
		J. Mackie
Birth of a New Town		G. Messer

CHAPTER 1.

INTRODUCTION.

The material on which this observational study is based was collected between 1961-1965 at Mossbank School, a Scottish Intermediate Approved School(*), situated on the north-east side of the City of Glasgow. It was among the first Industrial Schools founded in Scotland which provided rehabilitative training facilities, in a residential set up, to delinquent, mal-adjusted and "care-and-protection" boys committed to its care.

The School has a population of between 90 and 100 boys, their ages ranging from 13 years to well over 16 years. The average stay in the School ranges from between 9 and 18 months, depending upon the boy's age, the family situation to which he would be returning and his progress in the school.

The training programme of the school has two aspects, a formal educational aspect and a social aspect. The formal educational aspect is carried out in the classrooms and in the trade workshops. The social aspect of the training programme does not function at set hours, but permeates throughout the whole school and through the whole day. The social training programme consists of six stages. At each stage, the boy has to develop certain personal and social habits, and is not allowed to pass on to the next stage until he has satisfactorily completed the requirements of his present stage. Each stage takes a minimum of two months to complete. Members of the staff have responsibilities for each of the six stages and review weekly with each individual boy his progress at each particular stage.

On the basis of the ruling principles of the new education, a variety of means of expression - music, drama, movement and art - have been integrated into the educational and social training programmes at Mossbank. As a result of this progressive concept, Art, at Mossbank, is not regarded as a typical class subject or merely as an aid to various other subjects on the school time-table, but as a field of creative activity and entertainment through which the pupils can freely express themselves.

In this world of freedom and self-expression the delinquent and mal-adjusted pupils, without any interference from an adult or juvenile, are able to depict themselves and their environments as they seem to them really to be. They not only create things and situations as they were or can be now, but as they would like them to be when the difficulties of their real worlds are removed. In their imagination, they try to see beyond the possibilities of the present by casting aside some of the anxieties, doubts and chronic perplexities which dominate their very existence.

* See appendices "B" and "C" for details.

In this context, the spontaneous art-works of these boys may serve primarily as an immediate way of releasing and resolving some of the unconscious conflicts and phantasies. In many cases, they eliminate resistance to psychotherapeutic processes and confront the pupils with interesting evidence of the existence and reality of their own difficulties. These art-productions state for them in general terms the nature of their difficulties and give them an opportunity to use their own brains and creations in understanding their own difficulties and problems. In the process of so doing, some of them succeed in developing capacities of genuine artistic expression. The others, while their art-works have very little aesthetic significance, produce drawings and paintings which are vivid and original, uninhibited and imaginative, and throbbing with vitality.

In a majority of the cases, the art of the delinquents and the mal-adjusted, both in its content and in its form, is highly personal in character. Sometimes it is far more in the nature of a lonely monologue. Its prime interest is not to communicate a message to anyone in particular, but purely and simply to provide the artist with a mode of expression by which he is able "to communicate his problems and conflicts to himself. In other words, it provides a constructive link between the unconscious and conscious ego(1). It is likewise a form of communication with other people," these include not only the therapist, if there is one, but any people who are interested, and in fact, by their interest they become unintentional therapists(2). The creative works of the pupil can then help these people to establish direct contact with the mental and emotional life of the delinquent and the mal-adjusted and put them in a position to assist the wayward youth to develop enough insight to re-adjust his personal life in a positive fashion.

When Dr. Margaret Lowenfeld presented "The World Pictures of Children" she wrote, "It is perfectly clear that, confronted with this material, anyone who wills will be able to read into these "world" representations components derived from his personal conviction, and that not merely as a result of wish-fulfilment, but because they are almost certainly to be present there. A psycho-analyst will find sexual themes, sometime overtly, sometimes symbolically represented there, for the reason that sexuality does play a part in a child's "world" picture. The Adlerian will undoubtedly find the power complex and its derivatives represented in this hypo-noise language. The "world" apparatus should appeal the the heart of Jungian, seeing that the "world" cabinet is richly furnished with already completed archetype symbols"(3). It will be pertinent to mention here that the remarks quoted above could profitably be applied to the art-works of the delinquents and mal-adjusted, and exactly for the same reasons. But, as far as the boys themselves are concerned,

- (1 & 2) Pickford, R. W., Notes on Art Therapy, Studies in Psychiatric Art (1967)
- (3) Lowenfeld, M. The World Pictures of Children, The British Journal of Med. Psychology, Vol 18, 1939-41.

their art-works may enable them to make good use of their creative energies in the building up of their personalities in relation to their environments and living experiences. It must be stressed here that, whatever we call the way in which drawings and paintings function - compensation, sublimation, reaction, projection, relief of tension - they do function. This fact is to be regarded as first among the elements which make Art so very important to the pupils.

Against this background, this observational study will attempt to show that the pictures made by these pupils, attending special Art Club sessions, are revealing of the boys' personality tendencies, and that correspondence can also be found between what their art-works are expressing and what is obtained from a battery of personality tests and the pupils' life histories. From a diagnostic and therapeutic point of view, it is expected to show that the value of such a painting class is not only of benefit to the boys directly, but can also help adults to understand the pupils better and can provide information which otherwise could be obtained only by lengthy tests and interviews.

To achieve the goals outlined above the thesis will be divided into the following parts:-

- 1) A general profile of the delinquent boys, from amongst whom the subjects for this observational study were chosen, will be given.
- 2) An account of the four personality tests, employed to study the members of the Art Club, will be given, and this will be followed by an account of the activities of the School Art Club and of the conditions governing the production of the members' art-works. A preview of some of the general characteristics of their drawings and paintings will also be submitted.

As it is essential to assess each boy individually, the terms of this thesis necessitated restriction of the field to a group of 25 boys, one quarter of the total school population, from each of whom personal, social and educational details have been assembled for consideration together with formal test results and a sequence of eight paintings for each subject. Photographic illustrations of these paintings are submitted.

- 3) A section will be devoted to the discussions of the following:-
 - (a) Intelligence and the Art Club boys.
 - (b) Nature and types of mal-adjustment as revealed through Stott's Bristol Social Adjustment Guides and the Art Club boys.

- (c) Delinquent behaviour and background experiences as revealed through Stogdill's Behaviour Cards and the Art Club boys.
- (d) Reactions to frustration as revealed through Rosenzweig's Picture-Frustration Study and the Art Club boys.
- (e) The nature of fantasy as revealed through Murray's Thematic Apperception Test and the Art Club boys.

These discussions will be viewed in relation to the boys' art-works and personality tendencies as revealed by their pictures, and will be extended to consider the findings of the judges about the group as a whole and the implications of art therapy which arise from the pupils' work.

4. Finally, investigation will be made into the following:-

- (a) What does creating a work of art mean to a boy and how does he value the result?
- (B) Is it possible - through the content of his creations - to learn more about the inner effects of art-works on a boy to recognise those moments which can provide deeper insight into each individual's specific way of being, his areas of stress and conflict?
- (C) Do the drawings and paintings possess any practical therapeutic and educational implications?

5. In the appendices, there will be sketches of nineteen other cases not included in the main body of this study, (*) and a review of the status and function of the Approved Schools in Scotland, leading to a short account of Mossbank School which provided the field and the subjects for this thesis. Notes on reliability and validity of the four personality tests also appear in the appendices.

6. At the end of "Appendix D" a General Bibliography has been included, and relevant references have been listed wherever applicable. At the suggestion of the Supervisor no specific page and/or line references have been given.

(*) Full details of these cases are available in separate appendices.

CHAPTER 2.

A GENERAL PROFILE OF THE BOYS OF MOSSEBANK.

In physical appearance, the pupils of Mossbank, or for that matter any other Approved School, are in the main indistinguishable from the ordinary mass of children. Living conditions in this country have improved so rapidly that very rarely does one encounter any evidence of gross malnutrition. There has been an amazing improvement in housing conditions over the last 20 years, and there are far fewer pupils coming from homes which could be condemned on grounds of sanitation or general neglect. But, a close scrutiny of the records of Approved School committals will show that Mossbank, and other similar institutions, still receive pupils who have past and present histories of chronic illnesses and physical defects, and this happens despite the fact that the laws of the land make it imperative that all pupils committed to Approved Schools must be certified medically fit for receiving its treatment and training. At the time of writing, 48 Mossbank boys, out of a total population of 80, showed certain signs of ill health and physical defect which covered respiratory disease, other ailments, physical defects, growth abnormality and poor eyesight. The foregoing seem to confirm Stott's findings that "delinquents would be more prone to ill health and physical defect than non-delinquents!" Similar results were also obtained by Healy(2), Burt(3) and Bennett(4), although the Gluecks(5) found no such tendency. While in the school, the pupils receive the medical treatment which they ought to have had earlier, and have the benefits of adequate sleep, a regular routine and balanced diet, all of which contribute to optimum bodily development and also ensure that most pupils on leaving, are in first rate physical shape, of reasonable bearing, and are able to face up to a day's manual work(6).

A careful survey of the records of Mossbank pupils will show that most of these boys come from working-class families, living in highly industrialised urban areas, tending to be either slums or new housing estates(7), with a high incidence of delinquency. In these areas, with change and mobility to be seen on all sides, people neither know each other, nor care very much about each other. There is little shared community feeling and no sense of values held in common. People do not seem to know what is expected of them in the way of behaviour, and have no feeling that, whatever they do, anybody will mind or even notice. It is small wonder, in these circumstances, if their behaviour does run to extremes, and that it leads, often enough to delinquency(8).

- | | | |
|-------|----------------|---|
| (1) | Stott, D. H. | Studies of Troublesome Children (1966) |
| (2) | Healy, W. | The Individual Delinquent (1915) |
| (3) | Burt, C. | The Young Delinquent, 4th Ed. (1944) |
| (4) | Bennett I. | Delinquent and Neurotic Children (1960) |
| (5) | Glueck, S & E. | Unravelling Juvenile Delinquency (1950) |
| (6) | Wilson, J. T. | Approved Schools in Scotland, Unpublished B. Litt thesis (1963) |
| (7/8) | Jones H. | Crime in Changing Society (1965) |

Most of the Mossbank boys are, like the other delinquents, products of unstable and insecure homes(9), usually ruled over by unstable and inadequate, difficult and indifferent, unhealthy and neurotic parents (10, 11), who are not particularly interested in what is happening provided it does not interfere with their own liberties. Most of them seem incapable of providing positive emotional yardsticks and ideals for a profitable future for their children. They often show chronic anti-social and neurotic tendencies(12) which their children successfully perpetuate. They tend to be shiftless characters, seeking escape from reality in strong drink (13) and gambling, in fighting and constant quarrelling(14). They seem to have evolved a selfish, dogmatic and non-constructive pattern of life for themselves, and this they find extremely difficult to sacrifice for the sake of their children, a very high proportion of whom have an emotionally disturbed relationship with one or both parents (15), and this relationship is often of a quarrelsome(16), aggressive(17), and sado-masochistic type(18). These children continually witness parental life of excess and fearless pleasure, aimless and rootless existence(19) and in the process of so doing, they grow up to believe in their parental philosophy of living which is essentially fatalistic in character, and places a strong accent on eating, drinking, copulating, and being merry. Like their parents, they tend to be wilful, impulsive, unable to bear frustration, shameless, greedy and overdemanding. (20) The case histories clearly show that only a few of the Mossbank boys have enjoyed the calming comfort of a good, happy home and family ensuring a sense of security, based on bonds of love and affection. A good many of them do not know what a bond of love signifies. They seldom have an accepting, enduring or reassuring relationship with their members of the family and can rarely discuss any problems with an older member of the household. They are unable to share their own lives or emotions with them and this in itself is a damaging restriction(21).

Deprivation of a stable family background(22), often caused by broken marriages(23), death(24), and abandonments (25), make it impossible for them to establish positive identification with somebody they love, or somebody who cares for them. Consequently, real and sometimes imaginary reasons make them feel unloved and unwanted. They seem to become deeply insecure about their own images, and try to appease their worries by being aggressive.

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| (9) | Stott, D.H. | Thirty-three Troublesome Children (1964). |
| (10) | Wills, W.D. | The Young Offenders (1962) |
| (11) | Bennett, I. | Delinquent and Neurotic Children (1960) |
| (12) | Bennett, I. | Delinquent and Neurotic Children (1960) |
| (13) | Burt, C. | The Young Delinquent 4th Ed. (1944) |
| (14) | Wills, W.D. | The Young Offenders (1962) |
| (15) | Bennett, I. | Delinquent and Neurotic Children (1960) |
| (16) | Burt, C. | The Young Delinquent, 4th Ed. (1944) |
| (17) | Healy, W. | The Individual Delinquent (1915) |
| (18) | Friedlander, K. | The Psycho-Analytical Approach to Juvenile Delinquency (1947) |
| (19) | Stott, D.H. | Thirty-three Troublesome Children (1964) |
| (20) | Bennett, I. | Delinquent and Neurotic Children (1960) |
| (21) | Kvaraceus, W. C. | Juvenile Delinquency-A problem for modern world (1964) |
| (22) | Burt, C. | The Young Delinquent, 4th Ed. (1944) |
| (23) | Bennett, I. | Delinquent and Neurotic Children (1960). |

Their aggression show itself in a variety of ways - It may be verbal or pictorial, it may consist of destructive acts, it may be sexual. Aggression may be directed towards one's self, towards the world, or both(26). It may often be the direct result of their anxieties and fears, caused by the deprivation of ordinary parental affection(27), which is so essential to steady growth and stable maturity. It may be that after suffering feelings of being betrayed and abandoned, they drift away from unsatisfactory home circumstances and look for their identities outside. In the process of so doing, they embrace the insidious influence of the street where to be on the wrong side of the law is more conventional and quite often glamorous, than to be on the right(28). The values they learn from the social structure surrounding them direct their behaviour and no matter how dangerous these values are, they almost constitute a legacy. They may eventually replace or reject these values, but they can rarely ignore them(29). Some, of course, manage to resist the challenge and do not automatically become delinquents. Others prove more vulnerable.

Because of the foregoing some investigators have reached the somewhat harsh conclusion that all delinquents are unintelligent. Intelligence, or the lack of it, has been much examined as a possible factor in the aetiology of delinquency. It has generally been assumed that the less intelligent children are more prone to get into trouble than the more intelligent. Fifty five years ago, in America, it was thought that low intelligence was the most important single cause of delinquency and crime, and that every feeble-minded person is a potential criminal(30). Criticism by Burt(31), who had found that about four-fifths of the delinquents were below average ability, i. e., had I.Q's below 100, and others led to the adoption of the view that low intelligence was one factor among many others. In 1952, Elliot(32) concluded that low intelligence is only slightly related to delinquency, and Stott(33) had argued for no causal relation at all. Woodward's survey(34) suggests that even if there is a strong element of inheritance, other factors do seem to have some influence, and that it is more difficult than we once imagined to measure intrinsic intelligence, and that the score a person achieves in an intelligence test may depend in part upon his upbringing and cultural environment. If we study the records of Mossbank pupils against

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| (24) | Wills, W. D. | The Young Offender (1962) |
| (25) | Friedlander, K. | The Psycho-Analytical Approach to Juvenile Delinquency (1947) |
| (26) | Kvaraceus, W. C. | Juvenile Delinquency-A problem for Modern World (1964) |
| (27) | Wills, W. D. | The Young Offender (1962) |
| (28) | Yablonsky, L. | The Violent Gang (1962) |
| (29) | Kvaraceus, W. C. | Juvenile Delinquency-A Problem for the Modern World (1964) |
| (3) | Goddard, H. H. | Feeble-Mindedness: Its cause of Consequence(1914) |
| (31) | Burt, C. | The Young Delinquent, 4th Ed. (1944) |
| (32) | Elliot, M. A. | Crime in Modern Society (1952) |
| (33) | Stott, D. H. | Saving Children from Delinquency (1952) |
| (34) | Woodward, M. | Low Intelligence and Delinquency (1963) |

this background, it would be possible to state that any connection between low I. Q. and delinquency is not necessarily a causal one but both may arise from the same pre-disposing causes. At the same time, it would be impossible to deny that the same pupils have an average I. Q. of 89.2 (Number 100. Range 60 - 120) which is a few points lower than that of a non-delinquent or unselected group and is, practically, on par with the average I. Q. of delinquents in this country which is at least 90, and it may be the same as the American figure of 92(35). Based on the figures we have, it would seem that less intelligent children are slightly more prone to get into trouble than the more intelligent and, according to Merrill, there is much more mental deficiency per cent of the delinquent than of the non-delinquent population(36). If we could make a comparison of Approved Schools population with the school population at large chances are that the Approved Schools would contain a considerably higher proportion of dull, backward and even mentally handicapped pupils. To illustrate, between August, 1966 to August, 1967, Mossbank roll (Total No. of boys 100) consisted of 5 mentally deficient, 11 border line, 40 dull, 26 below average, 13 average, 3 superior and 2 very superior pupils. The situation is rendered even worse because nearly all Mossbank pupils, bright or dull, are retarded by several years in their basic subjects, but here there is no difficulty of a horse-and-cart nature. This is to be expected, since so often we find they have truanted in day schools. Truancy, a violation of both school and legal precepts, is an example of symptomatic behaviour. Besides being a symbol of rebellion, truancy may also be regarded as a symptom of genuine inability to face and cope with the fearful realities of daily life(38). It would be pertinent to accept here that the causes that contribute to the frame of mind and emotional state that produce delinquency are responsible equally for the school problem(39).

We know that there are many forces which decisively affect the growth, the development, and the ultimate behaviour of the child. One of the most crucial forces, if we consider simply the number of years during which it exerts an influence over the child, is the school. Together with the home, the school provides the basic learning experience for all children. It goes without saying that the school cannot ever completely compensate for the lack of a decent home or wise and loving parents. But it can do much to make the child aware of his own basic values and teach him how to develop them. This is precisely what does not happen in the case of the delinquent. The records of many schools show with monotonous regularity that these

- (35) Woodward, M. Low Intelligence and Delinquency (1963)
- (36) Merrill, M. A. Problems of Child Delinquency (1947)
- (37) Stott, D. H. Studies of Troublesome Children (1966)
- (38) Kvaraceus, W. C. Juvenile Delinquency-A problem for the Modern World (1964)
- (39) Wills, W. D. The Young Offender (1962)

youngsters establish habits of failure and inferiority in their school years. Pouring all students into a single academic mould brings many children who might be vulnerable to delinquency to come a good deal closer to it. Pupils who are unable to adhere too rigidly to an academic curriculum usually suffer so much tensions and frustrations that they look upon school as a place to be feared or despised, and a high proportion of these children who dread school become involved in some form of delinquency(40). The boys' case histories confirm this.

One of the pathetic features which emerges with utmost regularity is that their homes and schooling have given them no wholesome interests or hobbies. The descriptions of the lives led by young delinquents out of school hours show large areas of agreement, be the delinquents from new housing schemes or from the old, and sometimes tumbled down and derelict areas of a city(41). The pursuits are nearly always non-constructive and at their worst are downright destructive and quite often violent, yet the delinquent has to go through with them if he wishes to win the acceptance of his age peers. Sex and the "birds", the cinema and television, the cafes and the juke boxes, the street corners and the gangs together give them all the pleasure they know, or ask of life(42). They are generally aimless groups of rootless, restless and purposeless drifting individuals, who are emotionally disturbed and are unable to fulfil the demands required for participation in more "normal" groups. They come together to live for the thrilling moments and participate in joint activities that derive their meaning and pleasure from a set of common sentiments, loyalties and rules. They come together because they lack the social ability to relate to others, not because "the gang" gives them a feeling of belonging(43).

Most of these boys are unable to give any consideration to the possible consequences of their behaviour; if they want to do something they do it, even though they know that the consequences are certain to be harmful to themselves or to others(44). They refuse to learn from their mistakes or profit from their experiences. They are not stopped by fears of punishment, but because they seem to be incapable of considering the future. They become aggressive upon the slightest provocation, and often with none, though their aggressiveness is quite often a cover-up for excessive timidity and a deep sense of insecurity(45). With utmost regularity they act like displaced persons - suspicious, fearful, and not willing or able to establish a concrete human relationship(46).

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| (40) | Kvaraceus, W. C. | Juvenile Delinquency and the School (1935) |
| (41) | Jones, H. | Crime in a Changing Society (1965) |
| (42) | Fyvel, T.R. | The Insecure Offenders (1963) |
| (43) | Yablonsky, L. | The Violent Gang (1962) |
| (44) | Fyvel, T.R. | The Insecure Offenders (1963) |
| (45) | Jones, H. | The Reluctant Rebel (1961) |
| (46) | Yablonsky, L. | The Violent Gang (1962) |

These young persons usually tend to be vain, spivvish and self-satisfied(47). They imagine other people exist to serve their needs, and this delusion is apt to persist. As a result of this they become inconsiderate and unfeeling young men, who are utterly selfish, resentful of all discipline and authority, and are quite indifferent to the rights of other people. They are inclined to force the world to revolve round them and cater for their wishes and desires at the expense of the otherse(48). They have false standards by which they measure their lives not as something asocial, but as something bold and glamorous. They aim to be "tough guys", "hard men", "wide boy", "teddy boy" whatever their current expressions may be to indicate what by their own sorry standards they imagine to be the men of the world(49).

Fundamentally, they are almost always weak and easily led, a natural enough trait to expect in the character of those who have never tried to exercise self-control. So marked is this feature that they cannot stand up to life on their own. (50) They are ever ready to lay the blame for their repeated failures on anybody but themselves. They are inclined to be lazy, idle and incapable of sustained effort or of sticking to the monotony of regular and routine work(51). They do not read books. They are content with a picture paper, comics or a popular Sunday paper in which they follow the progress of their "pop" idols or sex symbols, football or the racing. Of politics they may know a few slogans, and possibly the names of a very few prominent politicians or world leaders.

These boys have no religion in its strictest sense; no faith; no inspiration(52). They judge rewards and punishments by wholly material standards and conceptions. They are willing to take, but give nothing in return. They regard the notion that it is right to be honest and wrong to be dishonest as totally absurd and thoroughly ridiculous. They do not understand nor do they believe that there are no rights whatsoever without corresponding duties. They are not adequately socialised to fulfil the status requirements of the socially dominant point of view(53) - dominant either because it is the view of a majority, or of a group, like the middle class who have the education and the economic and political power to enforce their own set of values upon the community as a whole(54). This anomaly or conflict produces what has been termed as status frustration. As they grow older, they begin to see the clear cut boundaries of definite "do's" and "dont's", and resent the limits that they feel society has imposed.

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| (47) | Jones, H. | Crime in a Changing Society (1965) |
| (48) | Fyvel, T. R. | The Insecure Offenders (1963) |
| (49) | West, D. J. | The Young Offender (1967) |
| (50) | Fyvel, T. R. | The Insecure Offenders (1963) |
| (51) | Kvaraceus, W. C. | Juvenile Delinquency-A Problem for the Modern World (1964) |
| (52) | Wills, W. D. | The Young Offenders (1962) |
| (53) | Cohen, A. K. | Delinquent Boys-The Culture of the Gang (1955) |
| (54) | Jones, H. | Crime in a Changing Society (1965) |

Being members of the underprivileged and delinquent neighbourhoods they often go out of their ways to protest against the limitations of their lives (55) (56). They become aggressive because they are frustrated. These outbursts can be as disturbing as the frustrations that are emotionally aroused by a lack of inner security. Both types of frustrations often lead to an explosion and can result in behaviour that is defiant and destructive. By whatever strange and devious paths they become delinquents there exists in the factors leading to crime the following vicious circle: insecurity, anxiety, aggression and guilt. The start of this cycle may be rooted in feelings of not being loved or wanted (57). They have suffered quite considerably themselves, and as a result of their sufferings they find the courage to love and trust others fail them.

We must accept the fact that delinquent behaviour, which stems from so many combinations of factors, cannot be treated or controlled until several scientifically - evolved theories about the individual offender have been checked. It is now an established fact that delinquency has no single cause and, therefore, no single solution. It has been looked at from various angles by various investigators. Burt, the Gluecks, Cohen, Healy and others have studied delinquents and their problems against a socio-economic background. Many researchers, like Anderson, Levy, Mays, Shulman, have investigated delinquent behaviour by examining the influences of heredity, family and environment on their subjects. Ackerly, Stott, Bowlby, Lander and others in their medico-sociological surveys have considered those causes which produce mal-adjustment and emotional abnormality amongst delinquents. Schmideberg, Bennett, Friedlander, and other experts have made psycho-analytical approach to delinquency. Fyvel, Scott, Jones, Yablonsky have looked at this problem as an expression of defiant behaviour and rebellion - and clearly not a rebellion for something but against something. The conclusions reached by these investigators seem to indicate that to have a proper understanding and fruitful grasp of the root causes of delinquent behaviour one should be prepared to consider each individual completely apart from his fellow offenders. His life at home, his problems at school, his relationship with his parents, his own self image and his personality must all be carefully revealed and evaluated. This line of enquiry might not always provide the answers or solve the question of how to help, but can throw more insight as to why an individual chooses - often unconsciously - to be a delinquent.

This thesis will study each subject individually quite apart from his fellow pupils, and will attempt to explore his areas of stress, needs, pressures and examine his personality characteristics as revealed through his art-works together with the information obtained from a battery of personality tests and his life history.

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| (55) | Cohen, A. K. | Delinquent Boys-The Culture of the Gang(1955) |
| (56) | Jones, H. | Crime in a Changing Society (1965) |
| (57) | Kvaraceus, W. C. | Juvenile Delinquency - A Problem for the Modern World (1964). |

CHAPTER III.

THE FOUR PERSONALITY TESTS.

It has already been stated that this observational study will attempt to show that the pictures made by delinquent boys, attending special Art club sessions, are revealing of the boys' personality tendencies, and that correspondence can also be found between what their art-works are expressing and what is obtained from a battery of personality tests and from the pupils' life histories. Consequently, it is of importance that the drawings and paintings are regarded as an integral part of a comprehensive survey. Different methods will, of course, have to be adapted for each part of the study. While the personal observation will be based on the investigators own experience, its scope will be broadened through discussion with others who have intimate knowledge of the behaviour and background of the boys in question. Again, the interpretation of the art-works will be the investigators own, though a panel of four judges will rate the amounts of any traits expressed in the drawings and paintings, on a pre-determined guide. A further insight into the personality traits of the subjects of this thesis will be gained through the use of four personality tests.

After determining the intelligence quotient of the boys, the following tests were adopted for the present study:

- (a) Stott's Bristol Social Adjustment Guides (The Child in Residential care).
- (b) Stogdill's Behaviour Cards.
- (c) The Rossenzweig's Picture - Frustration Study.
- (d) Murray's Thematic Apperception Test.

Of these tests two are projective, and two non-projective.

The particular non-projective tests ("a and b"), of the questionnaire type, chosen, were chosen for their specific function. Stott's "Bristol Social Adjustment Guides", designed for workers in a residential situation, will give the staff's view of the boys' behaviour, and its usefulness will depend on various factors. These range from the opportunities to observe, assimilate observations and to remember accurately what has been observed. Since the test was administered by the investigator himself, in his capacity as a teacher/housemaster/club leader, the demand that it be used by those who have had an opportunity to observe in depth, has been met. Stogdill's "Behaviour Cards", designed for use with delinquents, will also tap conscious behaviour, and make available the boys' self-rating data, which could be pictures of how they see themselves introspectively, for examination and assessment.

The two non-projective tests aimed at conscious tendencies. They were used in order to assess overt behaviour and self-report, such as might also be extracted from the paintings produced by the boys, since this

form of art permits conscious as well as unconscious self-expression. Some reflection of conscious behaviour will be expressed in their art-works (as in projective techniques) and the degree of this will depend on individual differences, for example, different individuals will use aggression or repression in varying degrees.

Of the two projective tests ('c' and 'd'), Rosenzweig's "Picture - Frustration Study" aims at assessing two personality traits of special concern with delinquents, the direction of aggression and the type of reaction to frustration. On the other hand, Murray's "Thematic Apperception Test", provides a chance to express needs and drives emanating from the hero-figure, and kinds of press, types of forces and stresses, emanating from the environment. These needs and presses may not be the ones which an outsider might assume to be present, but they may be the ones which are fantasied in the boys' paintings. Hence their value, because this information may not be obtained from the manifest data. Since what the paintings give are the motives, dynamic drives and unconscious style of the person, theoretically, the closest similarity with the information from the art-productions should come from the projective tests, which aimed at latent tendencies.

The Tests

1.

a - The Bristol Social Adjustment Guides (The Child in Residential Care).

The result of six years' research at the University of Bristol by Dr. D.H. Stott and Miss. E.G. Sykes, afford standard means of assessment of the behaviour of children from the point of view of stability or maladjustment.

The method has been to select by repeated statistical validation a large number of behavioural indications such as can be reported upon unambiguously by teachers, staff of residential centres and social workers. Descriptions of behaviour which proved vague or insufficiently revealing of behaviour disturbance were discarded or modified until they proved satisfactory. In this way a reasonably objective means of assessing a child's social adjustment has been evolved. By asking two or more observers to record independently, it was found that the subjective element due to the observer's approach was very small indeed.

The method of scoring is by placing a transparent template (Diagnostic Apparatus) over a marked schedule, in which the items are 'scrambled' so as to minimise the 'halo' effect. The serial numbers on this template are transferred to a Diagnostic Form. There are 49 items indicative of good and 166 typical of poor adjustment. The following gives an indication of degree of maladjustment:-

1. Adapted from The Bristol Social Adjustment Guides (Manual) by Stott, D.H. and Sykes, E.G. (1962).

0 - 4	Adverse items :	stable
5 - 9	" "	: Quasi-stable
10 - 19	" "	: Unsettled
20 or over	" "	: Mal-adjusted

Used clinically the 'score' is less important than the pattern of behaviour-disturbance. If a child has a significant number of adverse markings these will probably be concentrated within certain of the series or syndromes (Unforthcomingness, withdrawal, Anxiety for Affection, Hostility, Rejection, etc.,). Such concentrations show which mal-adjusted attitudes or defects of personality underlie the behaviour-disturbance.

The items in each syndrome are grouped in ascending order of their severity (that is, their specificity among mal-adjusted children). Those falling to the right of the dotted line on the Diagnostic Form were seldom found among stable children. Consequently this can be regarded as the 'mal-adjusted' line, and any child with a definite run of items over this line may for practical purposes be regarded as mal-adjusted.

Beneath each series the stages of each mal-adjusted attitude are indicated. For example, the KA series is divided into:

- 1 - 6 Making sure of acceptance and notice.
- 7 - 10 Seeking attention and over-demanding of affection.
- 11 - 16 Great anxiety for acceptance.

Such wording enables the 'scoring' to be put back into words which are comprehensible to people unacquainted with this instrument, while avoiding the subjectivity and misunderstanding inevitable in freely written accounts of children's behaviour.

Thus the diagnosis is based upon a comprehensive view of the child's behaviour and, in the case of maladjustment, upon a number of symptoms. Since only those symptoms have been retained which were very characteristic of disturbance, a combination of several such symptoms makes the possibility of error negligible. The number of adverse indications affords an approximate measure of the degree of maladjustment, but no attempt is made to establish a quotient, since the different forms which maladjustment may take are hardly comparable. For researches and surveys, however, the number of adverse indications is a satisfactory means of quantitative treatment.

The Guides can be used irrespective of mental level, provided the child can react in human situations. They have for example been found to give significant results with children ascertained as ineducable but admitted to Occupation Centres. The age range is given as 5 - 15 years, as the children upon whom the experimental editions were tested

were between those ages. In practice they are applicable until about 18 years.

No comprehensive standardisation of the Guides on randomized samples has yet been carried out. Seidel used the Day-School edition of the Bristol Guides upon 64 boys who had previously been in Approved Schools. He found them as very much more disturbed than randomly selected non-delinquent boys attending the same day-schools. The mean scores were 16.35 for the ex-delinquents and 7.27 for the non-delinquents. He supplied the following details:

Seidel's Boys

<u>Adjustment Category</u>	<u>Delinquents</u>		<u>Non-Delinquents</u>	
Stable (0-4)	1	1.6%	26	40.5%
Quasi-Stable (5-9)	5	7.8%	12	18.5%
Unsettled (10-19)	29	45.3%	24	38.0%
Mal-adjusted (20+)	29	45.3%	2	3.0%
	64	100%	64	100%

Dr. D.H. Stott gave the following scores for 403 delinquent boys, mostly first offenders, and 391 non-delinquent boys from Glasgow. Their ages ranged from 9 - 14 years, were born on the same date or nearest thereto attending the same day-schools.

Stott's Boys (Aged 9 - 11)

<u>Adjustment Category</u>	<u>Delinquents</u>		<u>Non-Delinquents</u>	
Stable (0-4)	14	12.3%	57	50.0%
Quasi-Stable (5-9)	14	12.3%	29	25.4%
Unsettled (10-19)	33	29.0%	21	18.4%
Mal-adjusted (20+)	53	46.4%	7	6.2%
	114	100%	114	100%
	Mean	19.48	Mean	6.73

Stott's Boys (Aged 12 - 13)

<u>Adjustment Category</u>	<u>Delinquents</u>		<u>Non-Delinquents</u>	
Stable (0-4)	18	11.3%	66	43.4%
Quasi-Stable (5-9)	19	11.9%	40	26.3%
Unsettled (10-19)	49	30.6%	34	22.3%
Mal-Adjusted (20+)	74	46.2%	12	8.0%
	160	100%	152	100%
	Mean	19.05	Mean	7.68

Stott's Boys (Aged 14)

<u>Adjustment Category</u>	<u>Delinquents</u>		<u>Non-Delinquents</u>	
Stable (0-4)	12	9.3%	55	44.0%
Quasi-Stable (5-9)	19	14.7%	33	26.4%
Unsettled (10-19)	42	32.6%	27	21.6%
Mal-adjusted (20+)	56	43.4%	10	8.0%
	129	100%	125	100%
	Mean	18.84	Mean	7.68

The scores for 25 delinquent boys, members of the School Art Club and subjects of the present study, are given below:-

The Art Club Boys

<u>Adjustment Category</u>	<u>Frequency</u>	
Stable (0-4)	0	0%
Quasi-Stable (5-9)	0	0%
Unsettled (10-19)	3	12%
Mal-adjusted (20+)	22	88%
	25	
	Mean	41.28

The Guide was applied after a boy had been in the school for eight weeks, had found time to settle down in his first House and respond to the normal routine, rules and regulations of the school. The eight week

period gave the recorder ample opportunities to study the boy's reactions in various human situations.

b - The Behaviour Cards.² by R. M. Stogdill, are designed to be used as a low-pressure type of test-interview with delinquent children. They serve both as a means of providing the child with an opportunity to face his problems objectively and as an aid to the examiner in gaining an understanding of the child's attitude toward his delinquencies.

The questions cover a wide range of delinquent behaviour and background experiences, so that the test usually reveals some information which ordinarily would not be obtained except through many hours of interviewing.

The test method is simple and straightforward. In this respect the Behaviour Cards possess several advantages not found in pencil-paper questionnaires. In the first place, the child is able to consider each item separately since the questions are printed on cards and are sorted one at a time into two boxes - a YES box and a NO box. Adjacent items are, therefore, not confused.

A still more important consideration is that the method seems to reduce resistance, so that the child co-operates freely and answers questions frankly. The Behaviour Cards permit the child to consider his difficulties in an impersonal situation, since the examiner need not be present while the cards are being sorted.

The child realises without being told that after he has sorted the cards, they will then be resorted by the examiner into their original order in the pack. Thus, the child's responses are, in one sense, obliterated. This knowledge gives the child a greater feeling of freedom than when he marks his responses on a pencil-paper test, where he feels that he is being required to write a permanent record of his behaviour. A mimeographed list of the items proved to be less reliable and less valid than the cards.

These factors, in addition to the consideration that the test items deal largely with specific acts and observable behaviour rather than with subjective feelings, result in a high degree of validity for the Behaviour Cards.

The time required to sort the cards ranges from 15 to 30 minutes. There is no time limit. After the child has completed sorting the cards

2. Adapted from The Behaviour Cards (Manual) by Stogdill, R. M. (1950).

and has left the examining room, the interviewer may make a record of the responses for filing. The cards that the child has placed in the YES box are removed and the numbers of these cards are placed on the Record Sheet. The statements have been abbreviated on this sheet for convenience in forming quickly an outline impression of the child's responses. For further convenience in forming a rough profile of the child's problems, the classified list of items at the end of the Record Sheet may also be checked.

The score is the number of cards placed in the YES box. The following norms are based on the test results of 200 delinquent boys and 50 delinquent girls. The non-delinquent children consisted of 50 public school boys and 25 Boy Scouts:-

<u>Subjects</u>	<u>Number</u>	<u>Average Score (150 Cards)</u>
Delinquent Boys	200	41.5
School Boys	50	24.8
Boy Scouts	25	20.6
Delinquent Girls	50	28.2

According to Stogdill, the delinquent boys make reliably higher scores than any of the other groups tested. There appears to be two factors which account in large part for the lower scores made by delinquent girls. The first is that the items were designed with boys primarily in mind. The second is that the girls seem to have responded somewhat less frankly than the boys, as is evidenced by the lower validity coefficients obtained for girls.

Although Stogdill recommended that the total 150 cards be used, since it is the purpose of the Behaviour Cards to give the child an opportunity to reveal as much of his delinquent past as he may be willing to admit, he found, there are occasionally situations in which it seems inadvisable to question a child about sex problems and some of the more violent delinquencies. Norms have, therefore, been provided for a series of 100 cards in which the more serious offences have been eliminated. This series consists of items 1 to 50 and 76 to 125 (with items 51 to 75 and 126 to 150) removed from the pack before the cards are given to the child. Norms for this abbreviated form are shown below:-

Abbreviated Scale of 100 Items.

<u>Subjects</u>	<u>Number</u>	<u>Average Score</u>
Delinquent Boys	200	37.1
Boy Scouts	25	17.5
Delinquent Girls	50	23.7

Twenty three members of the Art Club were given the full Behaviour Cards test and an average score of 65.0 was obtained. Two other boys were tested on the Abbreviated Scale and showed an average score of 54.0.

The Behaviour Cards test, like the Bristol Social Adjustment Guides (The Child in Residential Care), was administered after a boy had been in the school for eight weeks, had found time to settle down in his first House and respond to the normal routine rules and regulations of the school. According to Stogdill, The Behaviour Cards should ordinarily be administered after the testing of intelligence, aptitude and achievement has been completed, but before the child has been interviewed to any great extent regarding his problems or delinquencies. This saves time and gives point and direction to later interviews.

3

c - The Rosenzweig Picture - Frustration Study, represents a limited projective procedure for disclosing patterns of response to every day stress that are of widely recognised importance in both normal and abnormal adjustment. The material of the test is a series of 24 cartoon-like pictures each depicting two persons who are involved in a mildly frustrating situation of common occurrence. The figure at the left of each picture is shown saying certain words which either help to describe the frustration of the other individual, or which are themselves actually frustrating to him. The person on the right is always shown with a blank caption box above. Facial features and other expressions of personality are purposely omitted from all the pictures. The subject is instructed to examine the situations one at a time and write in the blank box the first appropriate reply which enters his mind.

The situations included in the Study are divisible into two chief kinds: ego-blocking and super-ego blocking. Ego-blocking situations are those in which some obstacle, personal or impersonal, interrupts, disappoints, deprives, or otherwise directly frustrates the subject. Included here are 16 situations: Nos. 1, 3, 4, 6, 8, 9, 11, 12, 13, 14, 15, 18, 20, 22, 23, and 24 (In the Children's Form they are 1, 2, 3, 4, 5, 9, 10, 16, 17, 18, 20, 21, 23 and 24). Super-ego-blocking represents some accusation, charge, or incrimination of the subject by someone else. Here are included eight situations: Nos. 2, 5, 7, 10, 16, 17, 19 and 21 (In the Children's Form they are 6, 7, 8, 12, 13, 14, 19 and 22) (Items 11 and 15 are ambiguous from the present standpoint). One relationship between the two types of situations consists in the fact that in super-ego-blocking the implication is that ego-blocking has already occurred with the present frustrater as formerly frustrated. The distinction is not to be regarded as absolute since a subject may interpret a super-ego-blocking situation as ego-blocking or an ego-blocking situation as super-ego-blocking. In these exceptional cases the scoring, as always, must follow the subject's own bent.

It is assumed as a basis for the P - F Study that the subject unconsciously or consciously identifies himself with the frustrated individual in each pictured situation and projects his own bias in the replies given. To determine this bias scores are assigned to each response as to "direction of aggression" and "reaction type". Under "direction" are included extrapunitiveness - in which aggression is turned onto the environment; intropunitiveness - in which it is turned by the subject upon himself; and impunitiveness - in which aggression is evaded in an attempt to gloss over the frustration. Under "type of reaction" fall obstacle - dominance - in which the barrier occasioning the frustration stands out in the responses; ego defence - in which the ego of the subject predominates; and need-persistence - in which the solution of the frustrating problem is emphasized. From the combination of these six categories there result for each item nine possible scoring factors (and two variants - E and I). The letters E, I, and M are employed to signify the extra-punitive, intropunitive and impunitive directions of aggression in whatever combination with type of reaction. To indicate obstacle-dominance a prime (') is written after the capital letter E, I or M. The ego-defensive types of extrapunitiveness, intropunitiveness are signified by the capital letters E, I and M used alone. To indicate need-persistence small e, i and m are employed. The convention has been adopted of writing obstacle-dominance first, ego-defence second and need-persistence third in a three-columnar arrangement: O-D/E-D/N-P. For example, a response requiring a score for impunitive obstacle-dominance and intropunitive ego-defence is indicated by M'/I/. Similarly, if only one scoring factor is involved - say extrapunitive need-persistence - the score is written I/e. When, as occasionally happens, it is necessary to score for two factors within a given column, a semi-colon is used to separate the symbols e. g. /E;M/.

Brief definitions of the 11 scoring factors, including the two variants, follow:

- E' The presence of the frustrating obstacle is insistently pointed out.
- I' The frustrating obstacle is construed as not frustrating or as in some way beneficial; or, in some instances, the subject emphasizes the extent of his embarrassment at being involved in instigating another's frustration.
- M' The obstacle in the frustrating situation is minimized almost to the point of denying its presence.
- E. Blame, hostility, etc., are turned against some person or thing in the environment.
- E In this variant of E the subject aggressively denies that he is responsible for some offense with which he is charged.
- I Blame, censure, etc., are directed by the subject upon himself.

- I A variant of I in which the subject admits his guilt but denies any essential fault by referring to unavoidable circumstances.
- M Blame for the frustration is evaded altogether, the situation being regarded as unavoidable; in particular, the 'frustrating' individual is absolved.
- e A solution for the frustrating situation is emphatically expected of someone else.
- i Amends are offered by the subject, usually from a sense of guilt, to solve the problem.
- m Expression is given to the hope that time or normally expected circumstances will bring about a solution of the problem; patience and conformity are characteristic.

The scoring of most responses requires only one factor. Two distinct phrases or sentences are usually necessary for the assignment of scores of more than one factor. Occasionally a third factor seems to be indicated, but these cases are rare and can safely be treated as two-factor combinations with the two predominant factors being scored. When a question arises as to the number of factors to be used, the simpler scoring is to be preferred.

A special case is the "intrinsic combination score" employed for responses in which underlying trends - usually compensatory in nature - affect the necessary scoring. These scores are inclosed in a rectangle to indicate their unitary nature.

After the test items have been scored, the scores are entered in the appropriate columns on the left of the record blank. It should be noted that the factors in a single score are here divided as to reaction type - O-D, E-D or N-P. Intrinsic combination scores are to be inclosed in a rectangle.

The Group Conformity Rating (G. C. R.) is obtained by comparing the subject's scores with those expected on 12 times previously found to elicit a particular variety of response from normal subjects significantly often to justify their use as criteria. To facilitate this comparison, the criterion scores are printed on the standard record blank in the spaces for individual scores. Where more than one score is printed for an item, any of these meets the criterion. The number of responses which agree with the criterion scores for a maximum of 12 responses is found and expressed in percentage. If only part of the subject's response as scored agrees with the criterion score, credit is given on a proportionate basis.

In the upper right section of the record blank the numbers and percentages of the various scoring factors are entered. The frequency of occurrence of each of the nine factors is found from the columnar entries and recorded in the appropriate profile squares. In this computation any division between scoring factors for a given item is calculated on a proportionate basis, each factor being given equal weight. Whether the factors occur in one or in more than one type column is immaterial. Thus, if a response has been scored /E/e, the item would contribute .5 to the sum of E and .5 to the sum of e. From the frequencies for each of the scoring factors the total frequency for the six scoring categories and their percentages are then computed. The percentages of E, I, M, O-D, E-D and N-P thus obtained represent in summary fashion the tendencies of the subject as regards direction of aggression and type of reaction. It should be noted that these percentages are based upon a maximum denominator of 24, since each item in the Study counts as a unit in the total scoring. If any situation has been omitted by the subject or has been considered unscorable by the examiner, the denominator would naturally be lower.

The three patterns to be noted are based on the profiles of factors. The "first pattern" represents a statement of relative frequency of "directional" response "regardless of type; i. e. the largest extrapunitive, the largest intropunitive, and the largest impunitive frequency found in each of the rows are arranged in order of size with signs between to indicate relative magnitude. The "second pattern" summarises the percentages from the complementary point of view (type rather than direction) and states the largest factor by frequency under the O-D, E-D and N-P columns arranged and written as in the preceding case. The "third pattern" presents in order of size the three factors most frequently found regardless of "type" or "direction". From an inspection of the patterns it is often easier to note the predominant modes of response by type, direction, or both, though the data on which this aspect of the summary is based are present in the profile figures.

The analysis of trends is the final aspect of the record blank. The formula for calculating the value of a trend is $\frac{a-b}{a+b}$ in which "a" is the amount of the factor in the first half (No. 1 - No. 12) of the test and "b" is the amount of the factor in the second half (No. 13 - No. 24). To appear as significant, a trend must be based on at least four items of the total study and must have a minimum value of $\pm .33$. This value represents a 1:2 relationship as calculated from the formula. To be significant these trends should have a minimum value of .50. Of the five types of trends, the first three consider the direction of aggression in each of the three columns for each reaction type under Item Scores. These trends are called "within column trends" and compare the frequencies of extrapunitiveness, intropunitiveness, and impunitiveness for the first and second halves of each column. Under 4 the columns are disregarded; only the direction of aggression expressed in the first as compared to the

second half of the record is noted (cross-trend with respect to direction of aggression). The trends under 5 consider the distribution of factors within the columns O-D, E-D and N-P regardless of direction of aggression. In the case of each column the question asked is whether the reaction type occurs more often in the first or in the second half of the record. When this question has been answered for each column, it is possible to compare across the columns (cross trend) and note whether one or another type of reaction in the first half supersedes or is superseded by any other type in the second half of the record.

In the construction of the Children's Form of the Study the effort has been made to produce an instrument that is roughly comparable to the Adult Form, which has already been described. The examination blank is roughly comparable in design to the Adult Form. The scoring and interpretative concepts are also comparable in the two forms of the instrument.

The following norms for the Adult and Children's Forms of the Rosenzweig Picture - Frustration Study are based on the test results of 236 males, aged between 20 to 29 years, and 77 boys, between the age of 12 to 13.

Categories and Group Conformity Rating.

236	E	I	M	O-D	E-D	N-P	G. C. R.
Males	%	%	%	%	%	%	%
Mean	45	28	27	20	53	27	68

77

Boys

Mean	40.5	29.5	30.4	16.0	54.9	29.5	63.8
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The scores of the 25 Art Club boys, 18 on the Adult Form and 7 on the Children's Form are given below:-

The Art Club Boys.

Adult	E	I	M	O-D	E-D	N-P	G. C. R.
Form	%	%	%	%	%	%	%
Mean	49.8	29.1	20.9	17.9	59.1	22.9	58.2

Child's

Form

Mean	47.9	25.5	26.4	16.0	56.2	27.6	63.1
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The Picture-Frustration Study was administered after a boy had been in the school for three months. By this time he was expected to be thoroughly familiar with the routine, rules and regulations of the school, and was needed to face up to exacting social demands and standards, involving his attitudes to adults and his peers.

d - Murray's Thematic Apperception Test,⁴ familiarly known as the TAT, is a method of revealing to the trained interpreter some of the dominant drives, emotions, sentiments, complexes and conflicts of a personality. Special value resides in its power to expose the underlying inhibited tendencies which the subjects, or patient is not willing to admit, or can not admit because he is unconscious of them.

The TAT has been found useful in any comprehensive study of personality and in the interpretation of behaviour disorders, psychosomatic illnesses, neuroses and psychoses. As now constituted it is not suitable for children under four years of age.

The procedure is merely that of presenting a series of pictures to a subject and encouraging him to tell stories about them invented on the spur of the moment. If the pictures are presented as a test of imagination, the subject's interest together with his need for approval can be so involved in the task that he forgets his sensitive self and the necessity of defending it against the probings of the examiner, and, before he knows it, he has said things about an invented character that apply to himself, things which he would have been reluctant to confess in response to a direct question.

The test material consists of nineteen pictures printed on white Bristol board and one blank card, calling for a total of 20 stories. It has been found that the pictures, as stimuli, are effective in stirring the imagination and that they serve to force the subject to deal, in his own way, with certain classical human situations.

The pictures are divided into two series of ten pictures each, the pictures of the second series being purposely more unusual, dramatic and bizarre than those of the first. One full hour is devoted to a series, the two sessions being separated by a day or more.

Murray has proposed analysing the stories of a given individual into their Needs (desires, wishes, impulses, tendencies, Press (the environmental forces influencing an individual) and Thomas (combinations of specific needs and press).

4. Adapted from The Thematic Apperception Test (Manual) by Murray, H. A. (1943).

The following outline includes some of the major points that should be considered in making a content analysis of a set of TAT stories:

1) Hero-Principal Identification - Murray finds that each story will have one or more heroes which will be identified either with the individual telling the story or with his father, mother, brother, sister, marital mate, or child. However, it should not be assumed that every story has one and only one hero. Murray finds a number of different combinations in the stories which have come under his preview. Murray has suggested that the hero in a story may represent different aspects of the subject who tells the story. He may do things that the subject has done or wanted to do. The hero may depict more elementary and unconscious forces within the subject. He may depict feelings and desires of the moment and his story may be an anticipation of the subject's future behaviour. In addition to discovering the hero, it is important to characterize him and characterization of the hero should include the following: superiority, inferiority, adequacy, inadequacy, masculinity, femininity, leadership, passivity, goodness, criminality, mental normality, mental abnormality, good or poor social relationship, solitariness, belongingness, emotional security and feeling of anxiety or guilt.

2) Needs, motives, desires, wishes, drives and feelings of hero - There can never be any complete and fully acceptable list of needs. Murray has suggested the following: abasement, achievement, aggression, dominance, introgression, nurturance, passivity, sex, succourance, intranurturance, and so forth.

Other needs are from the lists of inner states and emotions and the following have been selected: conflict, emotional change, dejection, anxiety, exaltation, distrust and jealousy. Other variables included ~~id~~ ego and super-ego.

3) Press, environmental forces - Murray proposes a possible relation of situations in the stories to the experiences of the subject telling the stories which parallel his similar attributes of heroes. He suggests that the situations in the stories may be classified as those which the subject has actually encountered, those which he has dreamed of encountering, the momentary apperception as he perceives it, and the expectations which he expects to encounter, would like to encounter, or dreads to encounter. The following are a few of the press which constitute part of his conceptual scheme: affiliation, aggression, dominance, nurturance, rejection, lack, loss, physical danger and physical injury.

4) The next important matter, Murray proposes, to which the interpreter should attend is the comparative strength of the forces emanating from the hero and the forces emanating from the environment. He takes into consideration both the positive and negative aspects of the hero's personal qualities and that of his environmental forces.

5) **Themas** - In general, themas have to do with the dynamic elements in the story. The interaction of a hero's need and an environmental press together with the outcome constitutes a simple thema. Combinations of simple themas interlocked or forming a sequence, are called complex themas. The interpreter is expected to study each unusually high need in turn and noting the press with which it is commonly combined in the stories; after which he observes with which needs and emotions the unusually high press most often interact.

6) **Interest and Sentiments** - Murray believes that the TAT can be used to show a variety of interests and attitudes on the deeper level as the subject portrays them in his stories. Of particular importance is the positive or negative cathexis (value, appeal) of older women (mother figures), older man (father figures), same sex women and same sex men (some of whom may be sibling figures).

7) **Relationships** - Murray wants that TAT stories should also be inspected for the possible personal relationships which they reveal. One value of the TAT is that attitudes toward people which are expressed in the stories are often unconscious attitudes of the subject telling the story. Whereas the individual will express some attitudes directly on a conscious level, TAT stories may reveal unexpressed attitudes on a deeper level. One must beware of possible displacements in interpreting attitude toward people. Attitudes toward characters in a story, such as employer, teacher, or stranger, may in reality stand for attitudes toward someone who is emotionally close to the subject, for instance, a member of his family.

Murray's Thematic Apperception Test was administered after a boy had been in the school for six months. At this stage, the school expects a boy to have settled down well to the normal routine of the place and demands that the pupil by then should be playing a positive part socially.

The following table shows the average frequency in which various themes occurred in the stories told by the 25 members of the Art Club.

MURRAY'S THEMATIC APPERCEPTION TEST.

THE ART CLUB BOYS.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) HERO		<u>341.84</u>
Primary	1.88	2.32
Secondary	2.12	2.56
Partial	3.80	9.56
Literary	0.84	1.28
Same sex	17.96	24.52
Opposite sex	4.56	4.76
Elderly	6.88	9.04
Youth	12.52	16.56
Juvenile	4.20	8.40
Superior	3.60	4.40
Inferior	4.08	5.48
Law-abiding	16.12	21.32
Criminal	4.76	6.52
Mentally normal	18.36	27.08
Mentally abnormal	1.08	1.12
Gregarious	6.12	7.84
Solitary	10.76	12.20
Leader	2.80	3.24
Follower	1.76	2.08
Friendly	11.52	16.40
Quarrelsome	5.44	7.44
Moral : Good	14.20	18.88
Immoral : Evil	4.68	6.12

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>341.84</u>
Social	15.92	21.32
Asocial	6.60	8.40
Thoughtful & Decisive	15.76	21.76
Indecisive & Escapist	4.76	5.56
Ambitious	7.08	9.64
Anxious	15.28	21.92
Aggressive	10.28	14.52
Altruistic	6.44	8.20
Depressive	5.68	6.56
Excitable	5.76	6.76
Erotic	3.80	4.40
Timid	3.52	3.68
<u>(B) NEEDS</u>		<u>122.32</u>
Abasement	13.92	17.92
Achievement	7.88	10.40
Aggression		23.56
Emotional & Verbal	7.56	9.16
Physical & Social	3.60	4.64
Physical & Asocial	5.28	6.84
Destruction	2.08	2.92
Dominance		19.84
Coercion	5.56	7.88
Restraint	5.40	6.88
Inducement	3.52	3.88
Seduction	1.08	1.28

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>122.32</u>
Introgression	8.84	10.64
Nurturance		18.72
Parents	2.0	2.04
Wife	2.48	2.52
Husband	1.40	1.40
Children	1.72	1.72
Siblings	0.96	1.04
Relatives	0.64	0.64
Friends	2.72	4.08
Other People	3.92	4.36
Objects	0.92	0.92
Passivity	4.36	5.48
Sex	3.76	4.08
Succourance	6.08	7.24
Intranurturance	3.92	4.44
<u>(C) INNER STATES and EMOTIONS</u>		<u>107.12</u>
Conflict	12.12	18.36
Emotional Change	16.28	23.60
Dejection	11.04	13.60
Anxiety	16.64	23.60
Exaltation	6.52	8.92
Distrust	4.28	5.12
Jealousy	1.12	1.24
Happiness	9.56	13.20

<u>Themes.</u>	<u>Frequency,</u> <u>No. of Stories (Total 20)</u> <u>in which various</u> <u>Themes occur.</u>	<u>Total.</u>
(D) <u>PRESS</u>		<u>145.08</u>
Affiliation		22.48
Associative	8.88	13.12
Emotional	7.56	9.36
Aggression		22.32
Emotional & Verbal	6.08	7.12
Physical & Social	5.16	6.36
Physical & Asocial	4.00	5.28
Destruction	2.72	3.56
Dominance		28.68
Coercion	9.40	12.08
Restraint	9.16	11.12
Inducement	3.48	3.56
Seduction	0.84	1.60
Nurturance		19.92
Parents	3.40	3.32
Wife	1.76	1.80
Husband	1.04	1.00
Children	1.12	1.12
Siblings	0.72	0.72
Relatives	0.88	1.08
Friends	3.20	4.80
Other People	5.28	5.56
Objects	0.52	0.52
Lack	14.28	17.92
Loss	9.84	12.36

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>145.08</u>
Physical Danger		10.84
Active	6.04	8.40
Insupport	1.08	2.44
Physical Injury		10.56
Person & Animal	4.72	6.88
Accident	2.32	3.68
(E) <u>OUTCOMES</u>		<u>367.56</u>
Hero		246.68
Energetic & Determined	13.20	24.52
Persevering & Competent	16.08	22.92
Faces & Overcomes Opposition	16.16	22.88
Succumbs to Opposition	8.56	11.16
Coerces	8.28	10.24
Is coerced	11.96	15.20
Active	13.56	24.48
Passive	5.16	6.24
Repents & Reforms	1.96	2.32
Callous and No Conscience	4.96	7.08
Selfish	5.68	7.84
Unselfish	4.80	5.68
Prefers Help	6.96	8.32
Self-Sufficient	12.24	15.32
Makes things happen	14.76	19.44
Things happen to hero	16.00	21.08

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>367.56</u>
Hero		
A Success	10.20	13.56
A Failure	6.84	8.44
Hero's Environment		72.88
Path of Achievement Easy	7.40	8.92
Path of Achievement Difficult	16.36	20.32
Beneficial & Positive	11.92	13.52
Non-beneficial & Negative	11.60	15.16
Punitive & Unsympathetic	11.88	14.96
Ending		48.00
Happy	11.64	15.40
Unhappy	9.20	11.36
Status Quo	4.88	6.76
Anti-climax	0.80	0.96
Dramatic Conclusions	6.92	9.44
Acceptance of lower standards	3.00	4.08
<u>(F) INTERESTS and SENTIMENTS</u>		<u>25.20</u>
Positive Cathexis	16.36	16.36
Negative Cathexis	8.84	8.84

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(G) <u>MENTAL STRUCTURE</u>		<u>45.76</u>
Id	10.28	10.28
Ego	18.60	18.60
Super- Ego	16.88	16.88
(H) <u>OTHER VARIABLES</u>		<u>119.70</u>
Style		30.72
Specific Names	11.96	11.96
Detailed description	17.64	17.64
Incongruity	1.12	1.12
Excitement		23.80
Adventure & Thrill	6.32	6.32
Danger & Suspense	12.16	12.16
Distant Lands & Different People	5.36	5.36
Appearance	10.88	10.88
Residence	13.70	13.70
Entertainment	4.92	4.92
Illness	1.96	1.96
Death	6.40	6.40
Separation	8.32	8.32
Rejection	7.76	7.76
Punishment	6.96	6.96
Excuse, Alibi & Apology	4.24	4.24

The results obtained from the tests will be viewed in relation to the boys' art-works and personality tendencies as revealed by their pictures. It is expected that their works of art, like the personality tests, besides expressing their needs and stresses and showing characteristic conditions of mal-adjustment, will also record direction of personality, its motivational tendencies and the dynamic forces that guide an individual's behaviour. It is hoped that the data gathered will throw some light on the psychodynamics (drives, frustrations, anxieties, conflicts, etc.,) and on the nature of the phantasy of delinquent adolescents, and may also indicate that the tests and pictures have direct psychotherapeutic values of their own in that they may help the boys to secure release from repressed and hitherto unexpressed emotions, and to gain insight concerning them.

In the following chapters, an account will be given of the way in which the art activities developed and the conditions under which the drawings and paintings were produced together with a general preview of the boys' art-productions, and these will be followed by six illustrative cases.

CHAPTER IV

THE SCHOOL ART CLUB.

The method of drawing and painting as techniques of free expression for therapeutic purposes has been an established form of psychotherapy for over 26 years, and a wide range of neurotic and psychotic adult patients, as well as emotionally disturbed adolescents and children, have been treated successfully by means of Art Therapy(1). As far as the present investigator knows, it has never been seriously employed as a method with delinquent boys in an Approved School, although Prof. George Westby, Dr. Otto Shaw and Dr. Margaret Naumberg have made use of it, with severely maladjusted adolescents of superior intelligence(2).

The School Art Club came into being in January, 1961. Its activities were part of the extra-curricular programme, formulated by the school authority. Membership of the Club was entirely voluntary, and the number of pupils attending its sessions at any one time fluctuated between 20 to 25 boys. They met in an ordinary classroom which was large enough to take twenty five members quite comfortably. It was fitted with cupboards for equipment, had large windows on one side and roof light on the other. The room was centrally heated and ordinary school desks were used as working surface. Some of the boys were supplied with technical drawing boards and "home made" artist's easels. The seating of the boys was usually arranged in columns of four; the space between the rows being about three feet. Art materials supplied formed part of the ordinary school requirements. Most of the members used water and poster colours, but there were a few who showed some preference for wax crayons and oil pastels. The grey sugar paper used by the members was of standard size, and sometimes soft card-boards were also used. No restrictions were put on the use of paper or other materials. The number of works produced varied between 1000 and 1,500 drawings and paintings a year. The classroom walls exhibited works done by the pupils and they were changed periodically to stimulate further interest. Exhibition outwith the school had also been mounted to serve the same purpose. The artists themselves supplied titles for their pictures, and these were always arranged chronologically before being filed away.

The original intention behind the formation of the School Art Club was to provide the pupils with a useful and pleasing hobby which would give them the sense of satisfaction arising from accomplishment. But at no time, it was dependent upon some formal teaching as in a classroom.

- (1) Naumberg, M. Introduction to Dynamically Oriented Art Therapy (1966)
- (2) Pickford, R. W. Studies in Psychiatric Art (1967)

Active supervision, as needed in occupational therapy, was also conspicuous by its absence. As a result of that, quite a few of the pupils came to relax and to enjoy the sheer pleasure of letting their minds go free by covering a sheet of paper in a tranquil atmosphere - away and free from the school bell, demanding orders, and general noise, chaos and confusion of a recreation room.

During the meetings of the School Art Club, the members, always a self-selected group of pupils, were encouraged to draw or paint anything they liked. There was no feeling of formulae-bound "teaching", in its strictest possible sense, of draughtmanship and design. Technical problems were answered by helping the pupils over the difficulty on another piece of paper, whenever possible by their own efforts under nominal guidance. There was never any interference with the drawings and paintings themselves in content, form or colour and no suggestions were ever made in regard to either subjects or construction. On the whole, the attitude of the investigator was essentially passive. Primarily, he felt he was responsible for getting the members to draw or paint the pictures by his encouragement, stimulation, and the creation of an atmosphere sympathetic to self-expression and persuasive to production. Consequently, obvious authoritarian supervision was never allowed to be present in the room.

Initially, there was difficulty in getting a new member to begin, but this was usually overcome fairly easily when he saw that none of the others were inquisitive nor were they in any way critical of his effort. This engendered a mutual respect for each other's art-productions and modified the interrelationship of the members. In time it was found that as they became more at ease as they painted, they were prepared to take part in casual conversation and discussion which often provided a real clue as to why they had gone off the rails, a clue that might not emerge during the question and answer of the interview room. It soon became apparent that the members of the club were using their creative activities to find a definite way for emotional release, and a way to express themselves by other means than speech. In the process of so doing, they often managed to free themselves from some of their inhibitions and develop a deeper insight into their own problems. As a result, the investigator encouraged the members of the Art Club to assume the active role of explaining their creations. After verbalizing some of their problems, they were able to produce free associations to their pictures, and found that it was possible to clarify the meanings of pictures which had until that time escaped them(3). Adequate rapport and sympathetic questioning often helped them to release their free associations and revealed to them the symbolic significances of their drawings and paintings(4).

- (3) Naumberg, M Psychoneurotic Art (1953)
- (4) Naumberg, M Schizophrenic Art (1950)

They were able to consider their art-works as a form of symbolic speech, which often projected their dreams, phantasies, conflicts and wishes(5). It caused them to relax, helped them to gain increased detachment and greater insight to their own problems. Instead of inhibiting their speech, their pictures usually helped them to become verbally fluent(6).

When this stage was reached the investigator, who had in the meantime won the confidence and trust of his Art Club members through patient and sympathetic understanding of their problems, found it easy to ask for volunteers who would co-operate with him in an investigation concerned with the uses of drawings and paintings in studying the personality of adolescent boys in an Approved School. The response was immediate and over-whelming. Spread over a period of time, the subjects for this thesis were carefully chosen from amongst the volunteers, and then they were seen individually and the whole purpose of the investigator's work was explained and they were told what was involved in it, before he embarked on the serious business of individual testings, interviews and home visits.

During the preliminary interviews, it was made amply clear to the subjects that without their willing co-operation successful completion of the project would be well nigh impossible. At the time it was mutually agreed that all personal information gathered together during the progress of the investigation would be treated with strictest possible confidence while they still remained inmates in Mossbank, but these materials were to be made available for diagnostic, therapeutic and academic purposes whenever necessary. With the progress of the work, it was found that the members were co-operating well, readily and effectively. They were frank, forthright and enthusiastic. It would be pertinent to assume that they responded so well because that was exactly what they had wanted to do, and because that was their way of showing their faith in the investigator who had provided them with the calming and supportive activities of the Art Club. Their total involvement was significant of their sense of appreciation and, perhaps, gratitude.

Having given an account of the way in which the art activities developed, the objects of the work, and the means by which the paintings were produced, the next chapter is devoted to a general preview of the boys' art-works.

- (5) Pickford, R. W. Studies in Psychiatric Art (1967)
- (6) Naumberg, M. Introduction to Dynamically Oriented Art Therapy (1966).

CHAPTER V.

A GENERAL PREVIEW OF THE BOYS' ART-WORKS.

According to Read (1), in the field of Art two main principles are involved - a principle of form, derived from the organic world, and the universal objective aspect of all works of art; and a principle of origination peculiar to the mind of man, and impelling him to create and appreciate the creation of symbols, phantasies, myths which take on a universally valid objective existence only in virtue of the principle of form. Form is a function of perception; origination is a function of imagination. Read believed that these two mental activities exhaust, in their dialectical counterplay, all the psychic aspects of aesthetic experience. In this context, it is important that we keep in mind that art has other aspects - social and biological - and their importance cannot be underestimated at any time.

Looked at in terms of the above definition, basically the aims of the School Art Club, as far as this observational study is concerned, were more akin to those of a clinic rather than a club or class. Consequently, in this thesis the boys' art-works have been considered not as a deliberate and conscious planning of line and colour, shape and form to express a personal reaction to something in the world of reality or imagination that has made a personal impact, but as a physical release of tension which cannot help but leave clues as to what caused it. These free, uninhibited, vivid and imaginative art-works not only accentuate the two principles involved in the field of art, but quite often also show a dramatic relationship between what is produced and the nature of disturbance and mal-adjustment which have resulted in a boy being committed to an Approved School like Mossbank.

The dividing line between the art and imagery of the delinquent and mal-adjusted boys and normal art is sometimes rather difficult to find. Although plates like 2, 3, 16, 22, 75, 79 and other drawings and paintings fully and adequately illustrate that many of these highly disturbed, emotionally deprived and thoroughly aggressive individuals are able to show considerable qualities of organisation in the way of harmony of design and tone or colouring, coupled with adequate emotional expression in their art-works, some of them at least for a while, like the psychotics, tend to produce odd, confused, disintegrated, disjointed, peculiar and grotesque pictures, full of apparently meaningless and unrelated images, symbols and representations of people as can be seen in plates 5, 24, 29, 38, 80, 107, 140 and others similar to them.

(1) Read, H. Education Through Art (1945)

It would be a mistake to seek a specifically artistic purpose behind the naturistically "imperfect" productions of the delinquent boys. In the examination of the pictures which the boys have painted or drawn, it is first of all necessary to decide upon the degree to which they are genuine or conscious, and once that has been done it becomes clear that the primary concern of their art is to experience, comprehend and portray the objects around themselves. Their drawings and paintings reflect their confrontations with their environment and they, in most cases, derive their subject matters from the known images of the world they have lived in - Themes from plates 2, 16, 31, 49, 64, 77, 106, 125 and other drawings and paintings amply illustrate these points. On occasions, some of their pictures, like plates 5, 7, 17, 18, 26, 74, 78, 126, 159, 167 and some others clearly show that their art can also be inspired by notions arising entirely within their own fantasies.

The contents of their art-works, to be discussed later on, are often dominated by their obsessional concentration on certain fixed ideas, which are usually characteristic of their personality traits. They seem to feel a compulsion to repeat an established pattern of thematic concepts and somewhat formal modes of expression. These peculiarities they share with the schizophrenic artists to a certain degree, and like them they try to hold fast to the two most elemental forces of artistic creation - to the powers of decorative and expressive form, (2 & 3)

According to Bader (4), the schizophrenic artists in their drawings and paintings recreate space freely and unrestrainedly with no notions of linear, aerial or colour perspectives. They are not concerned with depth, they never try to shape their figures so as to create the illusion of volume, nor do they depict cast shadows. They make no effort to create the illusion of material substance. Their art is invariably dominated by lines which boldly trace out the surfaces. They seldom have any respect for anatomy; they are inclined to simplify or distort it. The choice of colours is dictated primarily by their affective value and only secondarily by the subject matter of the picture. What Bader found typical about the works of the schizophrenic artists can also be detected in some of the art-works of the subjects of this study. Their works too sometimes conflict with the strict precepts of naturalism as regards the illusion of space, volume, matter and the accuracy of design, anatomy and colour - Plates 7, 24, 26, 31, 89, 90, 95, 161, 167 and similar drawings and paintings may be cited as good examples.

In schizophrenic art line undoubtedly takes precedence over colour (5 & 6), even where the colour is extremely vivid. The linear contours are always emphasised and sharply defined, and the surfaces are often bordered by clear boundary lines. The boldness and precision of these lines is quite

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|---------|---|-------------------------------|
| (2) | Reitman, F | Psychotic Art (1950) |
| (3 & 4) | Bader, A.)
Steck, H.)
Schmidt, G.) | Though this be madness (1961) |
| (5) | Reitman, F. | Psychotic Art (1950) |
| (6) | Bader, A.)
Steck, H.)
Schmidt, G.) | Though this be madness (1961) |

remarkable. These characteristics can also be discerned in the works of the delinquents, who often depict surfaces by means of geometrical lines and producing effects common in modern painting, effects which are wonderfully decorative although at the same time still integrated into the ensemble of the design (Plates 3, 4, 11, 27, 36, 98 and others). Some of them decorate their surfaces by filling them with dots, hachure lines, circles, letters and numerals (Plates, 3, 10, 15, 27, 29, 77, 89, and other similar drawings and paintings). The habit of cramming the paper full to the very corners, repetition and strong urges towards stylization are not uncommon. Condensation of several dissimilar elements into a single picture occur occasionally, and they sometimes convey highly expressive and special meanings (5, 10, 27, 29, 36, 77, 80, 92, 98, 107 for example).

The drawings and paintings of the delinquent and maladjusted boys are like personal trademarks, and what is looked for is the personal trademark that is bound to appear eventually as they forget their inmate suspicion and succumb to the lure of paper and paint, and reveal themselves as they are, shy, insolent, aggressive, obscene, obsessed or just plain scared and at bay - by the recurrence of certain significant features in their pictures. A quick look at a sample range of painting may communicate such messages as "I like me - I hate them - I want out - I am trapped - Nobody can get me - My father is a drunken bum - My mother is a whore - I want home - I'll hang them - Me and My Bird - School is a Dracula's Castle - Look at me - Who says crime doesn't pay? - I am Roy Rogers - Al. Capone is great - Billy the Kid is O.K. - I am the greatest - Rangers, We are the people - To hell with the Cops - Dancing at the Palais - My Bleeding Heart - My Housing Scheme - On Holiday down the Clyde - I am a Cat Burglar - H. M. Prisoner PRO. 5498 - The Man in the Moon - Guts lying about on Govan Road - I love Flowers". It needs to be stressed here that, projection, an important psychological mechanism in the form of ego defence, is a major factor in all art (7) and it plays an important part in the art-works of the delinquents. It provides the artists with many opportunities to project their unconscious phantasies in image form. Sublimation⁽⁸⁾ also plays a vital part in their drawings and paintings. It helps them to make constructive use of their libido and aggression, and assists them to transform their selfish, instinctive drives, wishes and desires into socially useful or socially approved thoughts, ideals and activities.

If we divest our mind of all preconceived notions and simply allow these pictures to speak for themselves, we shall discover that most of them convey a valid and sometimes profound, human message. It would seem that their detention in an Approved School break their rational contacts with reality and triggers of their artistic activities, releasing them from

(7) Pickford, R. W. Studies in Psychiatric Art (1967)

(8) Pickford, R. W. Studies in Psychiatric Art (1967)

their socially imposed inhibitions and stimulating their emotions. It would be pertinent to mention here that not all these drawings and paintings are aesthetically pleasing, technically perfect and have genuine artistic value. Innate talent undoubtedly plays the same role here as in the work of an ordinary, normal boy. Nevertheless, for the delinquents, withdrawn unto themselves, to break through the walls of their isolation with the aids of paper and pencil, brush and paint represent a tremendous achievement. It is possible that many other psychodynamic mechanisms are probably also at work in the art production process. The finished pictures may be regarded as representational of all the ongoing mental activities related to their past and present and perhaps anticipated experience. In consequence, they are a gateway into the private world of each subject, a world which is often otherwise hermetically sealed off from those around them.

CHAPTER VI

THE ART CLUB BOYS AND THEIR DRAWING AND PAINTINGS.

SIX ILLUSTRATIVE CASES *

In this chapter, a random selection of six boys, who were members of the Art Club and made interesting pictures, will be presented as illustrative cases. Representative examples of drawings and paintings of each boy will be viewed in relation to the personality tendencies as revealed by the four tests, together with details of home background, delinquency and school performance. The life history material has been included as a matter of interest to see if any manifest material of the case history appears in the manifest content of the pictures, and it is also intended to observe if any manifest content of the life history seems to be related to the latent content of the paintings.

The boys' art-works will be categorised under Read's empirical classification of children's art, as described in his book "Education through Art (1945)". The qualities on which he based his final categories were these:-

- a) Enumerative. The artist is wholly controlled by the object, and is unable to relate it to any sensation of 'wholeness' or 'atmosphere'. He therefore painstakingly records each separate detail, and as many details as he can see or remember, and distributes them evenly and without any particular emphasis over the available space. The effect may be superficially realistic, but it is the realism of the architect's drawing rather than of the artist's perception.
- b) Organic. Direct visual and sympathetic relationship with external objects; perception of natural proportions and organic relations (trees seem to rise from the ground; human figures are in action and their action is complimentary to that of other figures, etc.)
- c) Decorative. The artist is primarily concerned with colour and two-dimensional form, and exploits these to produce a gay pattern.
- d) Imaginative. The artist takes a theme from life, but heightens it with fantasy. Involves inventive reconstruction and recombination of memory and/or eidetic images. The artist takes a purely fanciful theme, either actually from a literary source, or one suggested by the teacher, or one invented by himself, and uses his imagination to represent this theme and communicate it to others.

* Full details of nineteen other cases studied for this study appear in separate appendices, outwith the main body of the thesis.

e) Empathetic. The artist shows a marked preference for the observed characteristic detail rather than the conceptual whole. Can be lyrical, but not usually very markedly rhythmical. conveys 'atmosphere'.

f) Haptic and Expressionist Haptic. The drawing is not based on any visual perception of the object, but is nevertheless not merely schematic. It is the representation of factual and other non-visual images derived from internal physical sensation.

Expressionist. When an attempt is made, not merely to express egocentric sensation, but also to represent an external object as it presents itself to the sensations of the artist (e. g. a forest, a street scene, a crowd), then some control is exercised by other than factual and somatic sensations. The visual perception, though distorted and caricatured, is nevertheless the point of departure.

Read decided that the distinction he had made between 'haptic and 'expressionist', that is between a sensation proceeding from an object situated outside the artist and a sensation proceeding from within the artist's own physical constitution, had no logical validity, and, in the case of the child, no actual existence. As a result, they appear together when the final categories were decided upon.

g) Rhythmical Pattern. The drawing imposes a pattern on the observed facts. The artist takes a motif and repeats the motif, reversed and otherwise varied, until the picture-space is filled. The motif may be based on observation, and be in itself of an organic or lyrical nature; but it is made subordinate to a general pattern.

h) Structural Form. A comparatively rare type, in which the object is reduced to a geometric formula - but a formula which nevertheless takes its origin in observation. It is the 'stylization' of a theme, a perception of pattern in the natural object, rather than the use of the natural object to make a pattern.

After finalising the list of various categories of children's drawings, he completed the correspondence between his categories and the Jungian psychological types. It may be expressed diagrammatically as follows:-

THINKING	extravert	=	enumerative
	introvert	=	organic
FEELING	extravert	=	decorative
	introvert	=	imaginative
SENSATION	extravert	=	empathetic
	introvert	=	expressionist (haptic)
INTUITION	extravert	=	Rhythmical pattern
	introvert	=	structural form

It must be emphasized that none of these types or categories is found in a pure state. Read believe, at best they indicate a predominant attitude or tendency in the individual, and there may be considerable over-lapping, both in apprehension and in expression. But, he said, that the types do exist in children, and can be identified by their modes of expression. This fact is of enormous potential value for the theory and practice of education.

The drawings and paintings are to be examined from the point of view of subject matter, mood characteristics, colour and other relevant matters, based on the following ten-point guide:-

- (1) Aggression: Direct and indirect hostility. Anti-Social acts and feelings. Themes of violence and threat. Expressions of frustration and irritability.
- (2) Anxiety: Anxiety for acceptance and approval by adults and peers. Sufferings from rejection and separation. Sense of insecurity. Quest for Utopia. Anxious exhibitionism.
- (3) Depression: Dejection, apathy, lifelessness. Feelings of loneliness and hopelessness.
- (4) Fear: Death. Aggression. Punishment. Sense of threat. Images of menace. Lack of Security. Retribution and feelings of guilt.
- (5) Withdrawal: Rejection. Regression. Retreat. Indifference. Lack of affection and contact. Attitudes of unconcern.
- (6) Escapism: Nostalgia for freedom. Mirror images of home and environment. Relief of tension. Wish-fulfilment and wishful thinking.
- (7) Symbolism: The exotic and the bizarre. The Harlequin images. Historial, mythological and animal characters as symbols of personal feelings, aspirations and instincts.
- (8) Fantasy: Conscious and unconscious sexual fantasies. Pictures of Utopia and pleasures of the moment. Release of unconscious imagery and repressed materials. Sublimated or socialised items.
- (9) Extraversion: Outward looking. Sociableness. Exhibitionism. Realism, preference for the observed characteristic detail and atmosphere. Motif subordinate to a general pattern. Gay and colourful.
- (10) Introversion: Introspective, inward looking. Interest in own thoughts and feelings. Narcissism. Romantic and imaginative. Themes from life heightened by fantasy. Inventive. Expression of personal sensation.

The interpretation of the art-works will be the investigator's own, and this will be based on the points mentioned in the guide, his personal observation and intimate knowledge of the subjects' life histories, broadened through discussions with others fully conversant with boys' general behaviour, emotional problems and background reports. Full cognizance will, of course, be taken of the boys' free associations and comments in analysing their drawings and paintings.

In order to provide careful control of all subjective judgements and to give the readers some idea of the confidence they may place on the analysis set out, a panel of four judges (two psychologists, a teacher from an Approved School and a professionally trained Art teacher) will be called in to look at a sample of the boys' original art-works (N. 198 and all photographically illustrated in the thesis) and rate the amounts of any traits expressed in the drawings and paintings. They will be provided with the guide and the titles, chosen by the subjects themselves, of the pictures, but no other material which may influence their objective judgements will be made available.

SIX ILLUSTRATIVE CASES.

DEREK WOODS.

Date of Birth:	2. 12. 46
Date of Committal:	30. 10. 61
Date of Admission:	3. 11. 61
Date of Leaving:	24. 2. 63

History of Delinquency:

18. 5. 61	Sec. 68 Children and Young Persons Act (Scotland) 1937 - Beyond Parental Control.	Two Years Probation
30. 10. 61	Theft	Committed to Mossbank School.

There is also a history of truancy and theft at school.

Home Circumstances:

His father was an Engineer, earning £850 per annum, his step-mother was a part-time clerkess, earning £4 a week. The eldest son earned £3 a week as a Message Boy. Two younger sisters were at school. The home was a three apartment house in a new housing scheme in Glasgow. The home was comfortable, clean and tidy. His natural mother was a very unstable person and at one time the father left her with the children and lived away from home. She was later certified and was detained in a Mental Institution. She escaped from there and

was killed by a train. At the time of the mother's certification, the father was admitted to hospital with peritonitis and the future step-mother took the family into her care. In May 1961, the father reported the boy for continued pilfering from the home. The step-mother, who is the tenant of the house, demanded that he be removed from the home. The case was referred to the Children's Department, but they were unable to find a home. The case was then continued for an Approved School Report, but at the last moment, the father relented and the boy was placed on a two-years Supervision Order. The step-mother resented this and in June the boy absconded from home. There was also a pound missing. He denied the theft and said he ran away because his step-mother was threatening him with being put in a home. She demanded his immediate removal.

In July 1961, the Probation Officer managed to get Derek fixed up with a loving couple. They were excellent parent substitutes, and treated him like one of the family and the boy said he was very happy with them.

On 12.9.61 Derek and three other boys stole a quantity of cigarettes from a van, but no charges were preferred on the understanding that the parents would pay for the cigarettes. This caused further quarrelling between the boy's father and step-mother. In October, 1961 Derek and two other boys stole from a shop and it is in connection with this charge that he was committed to Mossbank School.

The Boy Himself:

He was a presentable looking young man, rather tall for his age. He did not get much pocket money and most of it was spent on going to the cinema and buying cigarettes. He had no other constructive hobbies or interests. His general health was good, but suffered from poor eyesight.

Educational Information:

At the time of his committal he was in a third year technical class in a Senior Secondary School. He was making fair progress in general subjects, and good progress in practical work. Examined at the Child Guidance Clinic he was found to have an I.Q. of 120+. His day School Headmaster did not speak favourably of him and felt that he had no intention of going straight. He viewed him as a poor example to others and found him to be outwith control; in need of constant discipline and supervision.

He was referred to the Child Guidance Clinic in connection with a series of thefts from his own home and was being seen at the Clinic from March 1961 until June, 1961. In May 1961 Derek was not considered by the Clinic to be the approved school type.

After his committal to Mossbank, he was placed in the top class of the school. He showed himself intellectually superior from the others, but was an inconsistent worker. He worked towards the pre-apprenticeship examination at the David Dale College of Engineering. He passed the entrance examination and began his course in May 1962. In December 1962, he obtained a certificate that he had completed the course satisfactorily.

History at Mossbank:

18.1.62 - Headmaster's Report: He has now been with us two months and appears to have settled in quite well. Letters to his father from himself and letters to his father from me enclosing a stamped addressed envelope in each case produced no reply. I sent him out on leave one Saturday and he visited the foster-parents in Burnbank Terrace. His older brother is staying with them. They 'phoned the father and his father saw him at the house there and from what the boy said to me, he seemed to resent my letters. The father and step-mother have shown no further interest nor have they written. He has made friends with Peter Walter, who is a much less intelligent boy, but is a big youngster like himself and he has spent residential leave with the Walters. He is working towards the pre-apprenticeship examination at the David Dale College and judging by his work should be successful in this.

18.6.62. - Headmaster's Report: Passed entrance examination for David Dale College and since Easter has been going out daily to the pre-apprenticeship classes there. His brother visits home occasionally on Sundays. Still no contact with father and I doubt if Derek would be able to withstand an invitation from the father to return home, although he would be perfectly aware that in his heart he did not desire to go and the invitation would not be on altruistic grounds. His friendship with Peter Walter is as firm as ever.

14.2.63. - Headmaster's Report: His stay in Mossbank was I felt uneventful. In May 1962 he began the pre-apprenticeship course in engineering at David Dale College and obtained a certificate that he had completed the course satisfactorily, in December, 1962.; The one evidence of delinquency occurred in July 1962 when in conjunction with two other boys he was willing to take stolen money, knowing it was stolen. Owing to unemployment difficulties it was far from easy to find an apprenticeship for him, but one was obtained by the beginning of February. Derek then moved down to the Boys' Home.

Nothing was heard throughout his stay in Mossbank of his father or of his home. After he moved into the Boys' Home he paid a visit to his home and discovered that his folks no longer lived there.

After License:

From 24th February, 1963 to 13th November, 1963 Derek lived at the Boys' Home. He was not particularly happy there and had many arguments with the Superintendent. During that period he was picked up by the police twice. On one occasion he was found in possession of a knife and was admonished by the Sheriff and on the other occasion he was charged for stealing from a cigarette machine. He was fined £1. After these two incidents he was removed from the Boys' Home to school approved lodgings. He settled down well, working regularly and behaving to the best of his ability.

Personality traits as revealed through:

(a) Personality Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score:

Syndrome		Total Responses.
Unforthcomingness	(U)	4
Withdrawal	(W)	5
Depression	(D)	2
Anxiety about adult interest	(XA)	4
Attitude of unconcern for adult approval	(K)	2
Hostility to adults	(HA)	2
Anxiety for approval by other children	(XC)	2
Hostility towards other children	(HC)	0
Restlessness	(R)	0
Emotional Symptoms	(M)	0
Nervous Symptoms	(MN)	0
TOTAL		21

Derek was maladjusted. He was anxious to be accepted by adults, but he was uncertain and suspicious about their attitudes towards him. He found it difficult to confide and erected defences against human contact and against being loved. At times, he was thoroughly hostile towards adults and showed little desire to please them. With regard to other children Derek wanted their approval, but the lack of it he did not find too distressing.

Stoddill's Behaviour Cards Score (150) Cards.

Classified List	Possible Responses	Total Responses
Feels picked on	9	3
Anger, disobedience	7	4
School difficulties	8	3
Stays away from home	10	8
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	5
Inadequate companions	12	7
Delinquent companions	12	6
Stealing	9	7
Obscenity	5	4
Sex experience	8	3
In Court	2	2
Robbery	3	1
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	0
Home unsatisfactory	24	13

This boy, who was a thief, disobedient and a glib liar had developed strong anti-social traits by associating with delinquent and inadequate companions, which resulted in smoking, drinking, obscenity and sexual adventures. Unsatisfactory home circumstances, coupled with a feeling of being 'picked on', encouraged recurring truancy and persistent running away from home, and triggered off violent aggressive outbursts of anger.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	3.5	11.5	1.5	16.5	68.8	45
I	0	1.0	3.0	4.0	16.7	28
M	0.5	2.5	0.5	3.5	14.6	27
Total	4.0	15.0	5.0	24	101	100
%	16.7	62.5	20.8	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.		S - E Patterns & Expected Mean at age 20-29 years	
1	E > I > M	$\underline{E} = 2 = 8.4\%$	$\underline{E} = 6\%$
2	E > E' > i	$\underline{I} = 0 = 0\%$	$\underline{I} = 6\%$
3	E > E' > i	$\underline{E+I} = 2 = 8.4\%$	$\underline{E+I} = 12\%$

Trends.

- 1 $E \leftarrow .42$; $M \leftarrow 1$
- 2 $\frac{-.39}{E}$
- 3 $E \leftarrow 1$; $M \leftarrow 1$
- 4 $M \leftarrow .42$
- 5 $O-D \leftarrow .50$; $N-P \leftarrow .40$

G.C.R. = 58.2% (Expected Mean at age 20 - 29 yrs. = 68%).

Derek was essentially an extropunitive and was dominated by ego-defence reactions. He blamed other people and often was hostile towards things within the environment. He seldom directed aggression towards himself or evaded the obstacle in the frustrating situation by minimising its presence. The three patterns confirmed his extropunitiveness and indicated that the intro-punitive and impunitive factors at work were almost negligible. The super-ego patterns denied that the boy was responsible for some offence with which he was charged. The low G.C.R. indicated a certain degree of inability to meet stressful social situations in conventional fashion. The various indications depicted a boy of rather low frustration tolerance who tended under stress to turn aggression to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>356</u>
Primary	2	3
Secondary	2	3
Partial	6	11
Literary	1	1
Same sex	18	23
Opposite sex	6	6
Elderly	10	12
Youth	13	16
Juvenile	4	4
Superior	6	7
Inferior	3	4
Law-abiding	20	25
Criminal	4	5
Mentally normal	20	20
Mentally abnormal	1	1
Gregarious	5	5
Solitary	5	5
Leader	3	3
Follower	2	2
Friendly	19	24
Quarrelsome	6	7
Moral : Good	20	25
Immoral : Evil	4	5

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>356</u>
Social	20	25
Asocial	6	7
Thoughtful & Decisive	10	24
Indecisive & Escapist	6	7
Ambitious	8	12
Anxious	19	26
Aggressive	9	12
Altruistic	5	5
Depressive	8	10
Excitable	4	4
Erotic	5	5
Timid	2	2
<u>(B) NEEDS</u>		<u>139</u>
Abasement	18	25
Achievement	10	12
Aggression		21
Emotional & Verbal	10	10
Physical & Social	3	3
Physical & Asocial	4	5
Destruction	3	3
Dominance		20
Coercion	6	8
Restraint	4	6
Inducement	4	4
Seduction	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>139</u>
Introgression	14	18
Nurturance		20
Parents	4	4
Wife	4	4
Husband	3	3
Children	1	1
Siblings	1	1
Relatives	0	0
Friends	3	3
Other People	4	4
Objects	0	0
Passivity	2	2
Sex	4	5
Succourance	9	12
Intranurturance	4	4
<u>(C) INNER STATES and</u> <u>EMOTIONS</u>		<u>110</u>
Conflict	16	20
Emotional Change	20	26
Dejection	17	19
Anxiety	18	25
Exaltation	4	4
Distrust	1	1
Jealousy	1	1
Happiness	12	14

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) PRESS		<u>176</u>
Affiliation		34
Associative	12	16
Emotional	14	18
Aggression		23
Emotional & Verbal	10	11
Physical & Social	4	4
Physical & Asocial	4	5
Destruction	3	3
Dominance		27
Coercion	9	11
Restraint	10	11
Inducement	3	3
Seduction	2	2
Nurturance		32
Parents	7	7
Wife	5	5
Husband	1	1
Children	2	2
Siblings	1	1
Relatives	2	2
Friends	6	6
Other People	7	8
Objects	0	0
Lack	20	24
Loss	17	19

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>176</u>
Physical Danger		9
Active	8	9
Insupport	0	0
Physical Injury		8
Person & Animal	3	3
Accident	5	5
(E) <u>OUTCOMES</u>		<u>407</u>
Hero		268
Energetic & Determined	10	28
Persevering & Competent	16	25
Faces & Overcomes Opposition	18	27
Succumbs to Opposition	0	6
Coerces	9	11
Is coerced	13	15
Active	20	29
Passive	5	5
Repents & Reforms	3	4
Callous and No Conscience	4	4
Selfish	6	7
Unselfish	10	11
Prefers Help	13	16
Self-Sufficient	6	8
Makes things happen	16	21
Things happen to hero	20	26

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>407</u>
Hero		268
A Success	13	15
A Failure	9	10
Hero's Environment		95
Path of Achievement Easy	14	18
Path of Achievement Difficult	20	26
Beneficial & Positive	15	19
Non-beneficial & Negative	8	12
Punitive & Unsympathetic	15	18
Ending		46
Happy	15	17
Unhappy	11	11
Status Quo	5	6
Anti-climax	0	0
Dramatic Conclusions	8	9
Acceptance of lower standards	3	3
(F) <u>INTERESTS and SENTIMENTS</u>		<u>26</u>
Positive Cathexis	19	19
Negative Cathexis	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	10	10
Ego	20	20
Super- Ego	18	18
<u>(H) OTHER VARIABLES</u>		<u>158</u>
Style		41
Specific Names	20	20
Detailed description	20	20
Incongruity	1	1
Excitement		24
Adventure & Thrill	5	5
Danger & Suspense	12	12
Distant Lands & Different People	7	7
Appearance	19	19
Residence	18	18
Entertainment	8	8
Illness	5	5
Death	8	9
Separation	15	15
Rejection	9	9
Punishment	6	6
Excuse, Alibi & Apology	4	4

Analysis of Derek's Stories.

Card 1 "Peter Jones, aged ten, was very interested in music. He always wanted an instrument of his own. One day he saw a violin and a bow lying on his mother's table. He was very interested and wondered if it was for him - A surprise birthday present! He found out it was for his father. He was disappointed but kept on hoping that one day he would receive an instrument of his own. Next day his mother handed him a parcel from his uncle. . . The parcel contained a small violin - A real surprise and he was very pleased". Theme of deprivation pervaded this story. In real life, too, Derek seldom received anything from his father or step-mother. His relationship with them was poor and disharmonious - At one time they actually had demanded that he be removed from the family home. In order to counteract parental neglect and disinterestedness Derek here fantasied a kind and thoughtful uncle, who most probably resembled his foster father.

Card 2 Themes of domestic discord and sibling jealousy dominated this story. "Jean Kelly was looked upon in disgust and envy by her sisters and brothers and her parents hated the sight of her. But there was a time when she was well liked and respected by them. But things have now changed. From the time she went to college they have hated and envied her." Derek, in the guise of Jean Kelly, was anxious to win parental love and affection and put an end to all feelings of envy. He reported, "But, Jean was looking forward to the time when she would finish college and get a job in the city with good pay. Then she would be able to buy her brothers and sisters and her parents whatever they wanted and with her money they could hire labourers to work for them while they had a rest from their hard work." He desperately wanted to be accepted by all the members of his family, but, in real life, it remained a distant dream. He also showed high ideals and realistic aspirations. He was aware that hard work could bring success, wealth, high social status and universal recognition.

Card 3 "Jimmy's mother was out shopping. While his mother was out Jimmy gathered his friends together and brought them home. They decided to have a game of Cowboys and Indians. They made a horrible mess. Jimmy hurriedly got his friends out and began to tidy up. But he was not half cleared up when his mother, with her friends, walked in through the front door. Jimmy received a real row from his mother. That night when Jimmy's father returned home from work, Jimmy received a thrashing and was sent to bed. Jimmy got to his room, laid himself down by his bed and sobbed his heart out. After tea he was told never to invite friends home without his mother's permission." This story was autobiographical in character. Derek's relationship with

his parents was poor and disharmonious. He regarded them as thoroughly punitive and, in real life, his parents considered him as beyond their control. This discord finally caused a definite break and Derek was boarded out to live with foster parents.

Card 4 "Mr. Stewart and his wife-to-be sat in the back seat of a taxi, cruising down High Street on their way to be married. . . . It was not long before they came out again as husband and wife. They went off to the station. . . . and boarded the train which would take them to their honeymoon resort in Kent. They had only been there for three or four days when he received orders to report back on duty. . . . He was posted to Cyprus. Mr. Stewart waited anxiously for his successor to arrive as he was sent there only for two months. . . . Unfortunately, he never got his leave. He was killed when driving a jeep back to the camp." This was a story of romantic love and marriage, which ended in tragedy. Ecstasy was replaced by sadness. Initially through a father-figure Derek expressed his own erotic feelings, which were finally subdued by the other half of the Oedipus - the hatred of the father - and resulted in death wishes, directed towards the father figure. In real life, Derek's relationship with his father was poor and, once the boy was forced out of the family home, he took no interest in the well-being of the son.

Card 5 "Mrs. Wilson was upstairs, making the beds and tidying up. Her son was at school. . . . Mr. Wilson was sitting in the kitchen, listening to the radio. . . . There was a knock at the door. . . . Mr. Wilson opened the door and saw a policeman standing outside. . . . The policeman said, "It is about your son." Mr. Wilson asked, "What about my son? Has he been getting into trouble?" "No, nothing like that", the policeman replied. On his way to school that morning Jimmy tried to cross the road without watching out for traffic and was knocked down by a motor cyclist. He had suffered severe skull fracture and was removed to the infirmary. . . . The policeman offered them a lift to the hospital. . . . Jimmy was very poorly and unconscious. But, it was not long before they could see James regain strength rapidly. Soon he was up and about again - none the worse for his accident." In this story, Derek expressed an intense desire to gain parental attention. In real life he suffered chronic rejection and neglect and failed to win the love and affection of his father and step-mother. They actually forced the Children's Department to remove the boy. Derek here fantasied that something drastic, like a serious street accident, might give him the opportunity to regain his position as a cherished member of a happy, stable and secure home.

Card 6 Derek, in this story, reported an underlying current of deep anxiety under the threat of economic insecurity caused by father's heart attack. He actually recalled a similar incident which was true to life

and disrupted the family life. He also directed hidden death wishes towards the father. But, as the story progressed he was overcome by a sense of guilt and the father-figure was brought back from the dead. Derek reported, "He was lying in a coma. Sometimes he was better and sometimes he was very ill. He was expected to die. . . . Then he began to pick up and soon regained his strength and health and started work as usual".

Card 7 "John was attending Stow College when he fell out with his girl-friend, Ann. It happened one Friday when he told her, "I am afraid, Ann, I can't go out to-night. I have some work to do. . . ." She stamped her feet, turned round and walked away angrily. . . . Next day when he had finished his work he phoned the girl's house. . . . He waited at the local cinema for Ann for an hour then walked back home. His father was surprised to see him home so early. . . . His father said, "Why don't you go to her house and speak to her." When he knocked at the door her mother appeared and said, "I am glad you have come, John, I didn't want to see you two break up." After John had explained to Ann why he had to do extra work for his trade apprenticeship he was forgiven. They went to the pictures together and remained very happy. When John finished his apprenticeship and got a job they got married and lived happily." Themes of love, high ideals and practical aspirations pervaded this realistic story. Derek knew that success could only be achieved through hard work and by getting ones priorities right. He desired love, recognition and a happy home. He fantasied helpful and positive parental figures, willing to sustain and support him in times of needs and stresses. In real life, he suffered nothing but rejection from his own parents.

Card 8 In this story, Derek expressed a strong desire for a father-figure, who would act as a friend, philosopher and guide. But he failed to hide his ambivalent attitude and indirectly gave vent to death wishes directed towards the father, who, in real life, had rejected Derek completely. But aggressive designs gave rise to a feeling of guilt and Derek felt obliged to see that Mr. Peter did not die of the wounds he had suffered. Derek reported that "the doctor came at once and removed the pellets from his stomach and cleaned the dirt which was caused by the gunpowder. When James had to leave for school his father was on the mend and the doctor said he would be up and about pretty soon." Derek also showed high ideals and a hankering for high social status.

Card 9 In This tragic story, Derek described a mining disaster. His reporting was simple, straightforward and realistic. He identified himself with the rescuers and showed a strong urge to be successful in what he was doing. He obviously wanted to be appreciated for his selfless devotion to duty. Derek was highly altruistic and showed a genuine concern for the well-being of other people.

Card 10 "Mrs. Mary Jackson was visiting friends in Glasgow. She had had a very nice time and was just about to leave when a police notice came over the wireless. It said people living in the east end of Glasgow were to keep a sharp look out for two men, who had been seen to rob and brutally assault two old women on East Street. Mary lived in East Street. Before leaving her friend's house Mary said she would keep a sharp look out for them. She got off her bus at the corner of East St. and saw two young men come out of one of the many closes. She started to run and the two began chasing her. Her husband saw this. and ran after the would-be attackers. The two men ran for their lives. Mr. Jackson didn't give chase. He steadied his wife and walked slowly to the house. Then phoned the police. The two men were finally picked up and were sentenced to 10 years imprisonment." In this environmental study, Derek decided to prove that "Crime does not pay." He was aware of the implications of anti-social behaviour and knew the differences between right and wrong. Consequently aggression, which was directed towards parental figure, had to be punished in terms of the established law which guided the society he lived in.

Card 11 "In the 16th Century a man called Karl lived in a small town popularly known as Linden. He ruled this town. He had done a lot of vicious things to the people till they could stand it no more. They decided to abandon the town. They managed to bluff the thugs Karl had employed and tried to get out by using a very narrow pathway up the mountain. In the caves there lived vicious dragons. They escaped them all and were out of the mountain and found themselves in a sunny valley. They lived there happily for many years." In this story, Derek portrayed a father-figure as an autocratic despot. He was thoroughly punitive and utterly callous. Derek's method of dealing with his hostile environment was to run away from home and escape from the disagreeable situation. In real life, Derek's father, like Karl, tried to reign supreme in his own little kingdom. Derek protested against him in a somewhat anti-social way and was rejected by his parents. He expressed a strong desire for a secure home and happiness.

Card 12 "Brian Davies was a member of the 147 Boy Scout Troop. One week, when they had four days holiday from school, they decided on a camping trip to Scotland. One morning Brian went out to look for some wood and accidentally fell down a steep slope and received a nasty bump on the head. But after getting back home he found that he often took dizzy spells. Then one day when he was about to leave for school he got ill and fell to the floor. He was quite unconscious. When he woke up he realised that he was in hospital. His father said, "You had a severe concussion." Before long Brian was up and about again.

But his father never let Brian go out camping without adult supervision." In this story, Derek fantasied a strong-willed and responsible father-figure, who was concerned about his son's well-being. In real life, Derek's father took no interest in the boy and had rejected him completely. Derek, in a masochistic sort of way, here tried to attract his father's attention. He most probably believed that an illness or an accident might make his father realise that the boy needed him desperately.

Card 13 "John's mother was very sick and had been in bed. Friends had often rushed in to his house because they heard his mother shouting and screaming from pain. The doctors failed to find out what was wrong with her. She stayed in bed for about two months. Then one day when John returned from work he found his mother lying in bed as usual - but dead. He called the doctor to come over and sign the death certificate. He brought along with him a specialist. John gave the body of his mother to the specialist as he had no money to bury her. After a few weeks John received word saying that his mother had died of cancer and nervous breakdown and that the specialist would pay for his mother's funeral." This tragic story was somewhat autobiographical in character. In real life, Derek's mother was a very unstable person, she was detained in a Mental Hospital, but she escaped from there and was killed by a train. At the post-mortem examination it was found that she was suffering from cancer. The stark poverty mentioned in the story was also true to life. It recalled the distressing time when the family was deserted by the father.

Card 14 "On the night of the 7th June, 1958 Mr. Harris sat by the fire and was listening to the radio. Quite suddenly the peace was broken and he heard a scream coming from outside. He decided to investigate. At the bottom of the garden he saw the body of a woman. He returned to the house and phoned the police. Within minutes they were at his door. They began to question Mr. Harris. After two hours they decided that he was not the killer. Later they picked up a man called Jackson, whose finger prints were found on the murder weapon. At the trial he was found guilty and was sentenced to life imprisonment." Theme of "Crime does not pay" pervaded this story. Punishment followed criminality as if to show that Derek was aware of his social responsibilities and knew the difference between right and wrong. But, at the same time, it would be pertinent to observe that the woman, lying at the bottom of the garden, could quite easily be Derek's step-mother, towards whom he felt bitter resentment. Jackson's aggressive action most probably reflected Derek's own feelings. He persecuted the father-figure by

getting him grilled by the forces of law and order. These aggressive trends were finally subdued by the establishment of the popular maxim "Crime does not pay."

Card 15 This domestic study was rather autobiographical in character. Derek portrayed his father as an unfeeling husband, who "never thanked his wife for anything she had done for him. . . . He grumbled all the time although he knew that everything he received was the best his wife could provide." Consequently, in real life, Derek's mother had a nervous breakdown. She was later certified and detained in a Mental Hospital. But, she escaped from there and was killed by a train. In the story, Derek reported, "One day when he returned from work he found his wife dead. At first, he could not believe it. . . . He didn't know until now how much he loved his wife." At this point, Derek fantasied that his domineering father undergoing a radical change in his attitude - "From then on every little thing that was done for him or given to him was much appreciated. He was now a different man. Before he was hard and selfish, but now he was sad and full of thankfulness." But for Derek this was not good enough. He gave vent to the other half of the Oedipus - death wishes directed towards the father - and made his father make the supreme gesture of repentance for being callous to his wife. Derek reported, "A few months later he was found at the foot of his wife's grave - dead and cold. But he had died happily with a smile on his face.

Card 16 "Mrs. Gray was sitting in a train when another train passed by. . . . In the third carriage of the passing train she noticed a man was strangling a woman. . . . She got off at the next station and notified the police. They immediately stopped that train and searched all the carriages. But no trace of the woman's body was found. The police thought she had imagined it and forgot about the whole thing. Mrs. Gray was sure that she didn't imagine it. . . . She bought a map and pin-pointed the spot. . . . Sure enough they found the body of the strangled woman. Clutched in the hand of the dead woman was a pocket watch, which bore the name of one Mr. James Clark. He was soon arrested and he admitted the murder." In this rather bizarre murder story, Derek once again gave vent to the other half of the Oedipus - hatred and jealousy of the father - and portrayed a father-figure as the murderer of a woman, who most probably represented Derek's natural mother. It would be pertinent to mention here that domestic disharmony caused his mother a severe nervous breakdown which forced her to a Mental Hospital from where she escaped and subsequently was killed by a train. Derek it seemed made his father responsible for his mother's untimely death. In this story, he made the father-figure admit to his criminal action.

Card 17 In this story, Derek's fantasies were filled with killing and violence, all told in a rather matter-of-fact way. He portrayed himself as a gladiator, who was thrown to the lions by a Roman soldier. "But he was cunning. When he reached the bottom he jerked the rope so fast that the soldier, who was lowering him was pulled down into the arena. Quickly the gladiator used the rope to tie up the soldier and then he used his spear and sword to fight the fierce lions. Then he walked up to the Emperor and he ordered him to kill the soldier. The gladiator was given the job of the soldier and he became a Roman Citizen." The most prominent feeling that Derek expressed was that of being rejected. But instead of giving into hopeless dejection he counteracted through aggressive achievement, which brought him adult acceptance and approval of people who mattered.

Card 18 "James Playland returned home from work feeling very tired. Before going to bed he decided to go down to the local pub and meet a few friends. . . . Very soon he was drunk and had to be helped home. When he was about half way to his home his friends suddenly left him. . . . Soon he found himself at the local police station. . . . Next morning at the police Court he was fined £5 for breach of the peace. When he got home his wife gave him hell. . . . But from then on James Playland went to the pub more often as his wife said that he should drink a little occasionally and then he won't be tempted to drink a lot! Every Friday he was seen to walk down the road towards the pub and walk back again - instead of being carried." In this environmental study, Derek proved himself to be a shrewd observer of life. Most probably he was made aware of the evils of drinking by forces which helped him to understand the differences between right and wrong. He portrayed a father-figure, who found himself in an embarrassing position because of his drinking habits, and a strong mother-figure, who helped him back to a normal life. They could quite easily be parental figures as seen by Derek in a domestic situation.

Card 19 "Mr. & Mrs. White went to Switzerland for their honeymoon. One day they decided to go ski-ing. . . . On their way back they took a wrong turn and were lost in the snowy wilderness. . . . Suddenly they realised that the night was upon them and they had no shelter. They walked and walked. . . . and finally came upon a log cabin. . . . They knocked at the door. A man in a black uniform answered the door. . . . He said that he had just received a telephone call telling him that Mr. & Mrs. White were missing and he was just about getting ready to look for them. They spent the night at the log cabin and next morning the guide took them back to the town. They never went ski-ing again without a guide." In this story, Derek indulged in a bit of day dreaming,

which clearly indicated that love and marriage were romantic to Derek. In his thoughts happiness came through them. They signified togetherness. Derek also showed aspirations towards a high social status.

Card 20. This was an aggressive war story, which was dominated by a spy. Derek made him suffer a painful death in order to prove that unpatriotic, treacherous actions were the worst form of criminal behaviour. In this instance, Derek was guided by those forces which had pointed out the right way to him and as a result of that good triumphed over evil.

Summary of Theme Frequencies in Derek's Stories *

In Derek's fantasy world most of the heroes were male (23 in 18), some elderly (12 in 10) and some youthful (16 in 13). The majority of them were law-abiding (25 in 20), mentally normal (29 in 20), friendly (24 in 19), moral (25 in 20), social (25 in 20), thoughtful and decisive (24 in 19). Some were superior (7 in 6), gregarious (5 in 5), leader (3 in 3), ambitious (12 in 8) and altruistic (5 in 5). A few turned out to be inferior (4 in 3), criminal (5 in 4), aggressive (12 in 9), quarrelsome (7 in 6), immoral (5 in 4) and asocial (7 in 6). Although many of the heroes were anxious (26 in 19) about something only a handful were solitary (5 in 5), indecisive (7 in 6), depressive (10 in 8), excitable (4 in 4), erotic (5 in 5), and timid (2 in 2).

Many of the heroes suffered abasement (25 in 18), and some showed considerable achievement (12 in 10). Fantasies of their aggression were emotional and verbal (10 in 10), physical and social (3 in 3), physical and asocial (5 in 4) and destruction (3 in 2). They tried to dominate their environment through coercion (8 in 6), restraint (6 in 4), inducement (4 in 4) and seduction (2 in 2). Many of them showed signs of introgression (18 in 14) and a few indulged in intranurturance (4 in 4), looked for succourance (12 in 9). In some cases, sex (5 in 4) answered their needs. A few of them were kind and considerate of the feelings of the members of the family (13 in 13), friends (3 in 3) and other people (4 in 4). Their inner states and emotions were marked by conflict (20 in 16), emotional changes (26 in 20), dejection (19 in 17), anxiety (25 in 18) and happiness (14 in 12).

* The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.

Many of the heroes enjoyed associative (16 in 12) and emotional (18 in 14) affiliation. The forces of aggression directed towards them were emotional and verbal (11 in 10), physical and social (4 in 4), physical and asocial (5 in 4) and destruction (3 in 3). They had to face coercion (11 in 9) and restraint (11 in 10). A few were influenced by inducement (3 in 3) and seduction (2 in 2). Members of the family (18 in 18), friends (6 in 6) and other people (8 in 7) showed the heroes some kindness and consideration. Many of the heroes felt the lack (24 in 20) of things needed for security and happiness. Some were aware of the losses (19 in 17) they had suffered, had come face to face with physical dangers (9 in 6) and had suffered) physical injuries (8 in 8).

The heroes reacted to their environment, where things happened to them (21 in 16), in an energetic and determined (28 in 19) fashion. They were persevering and competent (25 in 16), prepared to face and overcome opposition (27 in 18), although quite a few of them preferred help (16 in 13). Most of them were active (29 in 20), willing to make things happen (21 in 16) and were a success (15 in 13). There were some callous (4 in 4) and selfish (7 in 6) individuals, who were also the failures (10 in 9). Some coerced (11 in 9) and some were coerced (15 in 13) and succumbed to opposition (6 in 6).

Although many of the heroes found their path of achievement easy (18 in 14), their world beneficial and positive (19 in 15) they were aware of all the difficulties (26 in 20) and sometimes regarded their environment as negative (12 in 8) and punitive (18 in 15). Some had suffered separation (15 in 15), rejection (9 in 9) and punishment (6 in 6). They had also known death (9 in 8) and illnesses (5 in 5). Their interests and sentiments were dominated by positive cathexis (19 in 19). Only a few showed negative cathexis (7 in 7). Forces of ego (20 in 20) and super-ego (18 in 18) kept it (10 in 10) subdued.

Implications growing out of the Stories.

Derek, a truant, was the product of an inadequate but materially a comfortable, clean and tidy home. In real life, his relationship with his father and step-mother was poor and disharmonious. He was rejected by them and he in turn found them thoroughly punitive and antagonistic towards him. Although in his fantasy world he directed death wishes towards parental figures and wished them harm,; he showed a great anxiety to win their love and affection. Derek expressed a strong desire for a father-figure, who would act as a friend, philosopher and guide. He desperately wanted a happy, stable and secure home.

Derek showed high ideals and realistic aspirations. He was aware that hard work could bring success, wealth, high social status and universal recognition. Love and marriage were romantic to Derek. In his thoughts happiness/



THE MILL (PLATE 1)



THE STREET (PLATE 2)

came through them. They signified togetherness.

Some of Derek's stories were based on violent and aggressive wrongdoings; delinquency and criminality. But he was aware of the differences between right and wrong, with the consequence that a sense of guilt was aroused by aggressive and anti-social acts. He made punishment follow criminality as if to prove that he was conscious of his social responsibilities.

Drawings and Paintings by Derek.

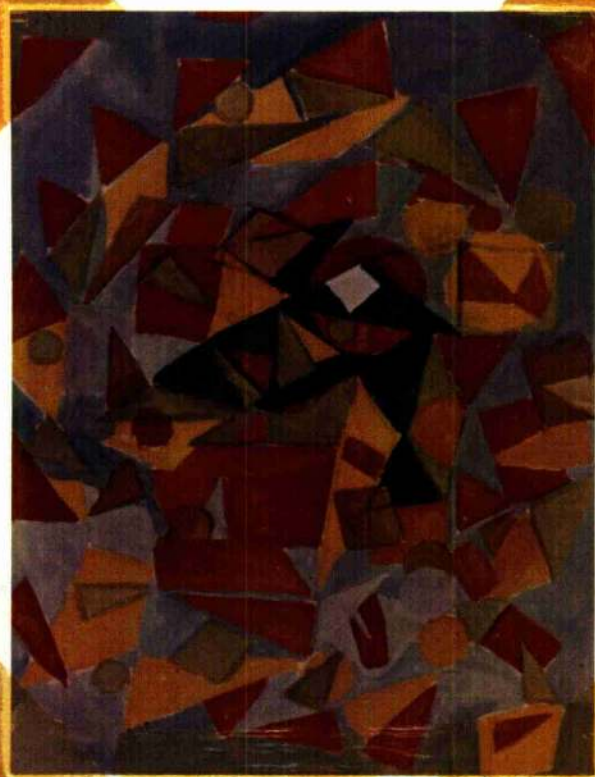
"The Mill (Plate 1)" was his first painting. It was an introverted, imaginative piece of work, which expressed a feeling of loneliness and desolation. On the extreme left hand side, in the foreground, of the painting, Derek showed a mill cum farm house and a water wheel standing still on the bank of a fast flowing river. The background was taken up by distant fields and hills receding into the horizon. The sky looked stormy and depressing. There was no sign of life of any kind anywhere. Theme of isolation and an atmosphere of nothingness dominated this painting. When Derek was invited to comment on his picture, he remarked, "It is a sad picture. The mill has been abandoned by its owners - 'Rejected'. The colours are all sad. Dark and gloomy. "Derek actually summed up his own situation. Like the mill, he too was isolated and was finally rejected by his father and step-mother. If the mill could be accepted as a feminine symbol then it could quite easily stand for Derek's natural mother, who had, in her lifetime, suffered chronic isolation and total rejection.

"The Mill" was followed by another introverted, imaginative painting of a lonely and isolated farm house, enclosed by fences and dominated by awe-inspiring mountains in the distant background. Although the painting was apparently provoked by a local scenery it actually depicted Derek's own feelings of utter loneliness and isolation. Like the farm house, he too was fenced in by rules and regulations and was dominated by mountain-like barriers. Symbolically, the farm house could also be the mother figure, suffering behind the bars of a mental institution, who knew no ways of escaping its ruthless restrictions.

Derek's original home was a three apartment house in a new, but dreary, housing scheme in Glasgow. His parents, although expected, never visited the boy at Mossbank. But he was willing to wait patiently. In mid-December, 1961 he started painting "The Street (Plate 2)" an introverted, expressionist piece of work which showed the emptiness of his world. He re-created the area in which he lived. "The bus", according to him, "was carrying people who were going out to visit friends and relations."



SKYSCRAPERS (PLATE 3)



MOSAIC PATTERN (PLATE 4)

The pillar box suggested communication. He remarked, "Now that the pill-box is there and the dustcart has done its cleaning-up job surely now is the time to write or visit!" When he was pressed to explain his comment he said, "Well, you see, the dustcart is like the police - Always cleaning up and putting things away! Everybody is then safe".

Derek's hopes of a visit from his parents and letters from them did not materialise and as if as a protest and act of defiance he went on to paint his "Skyscrapers (Plate 3)", an introverted, structural piece of work which showed seven square and tower-like buildings seen as if from the air. It was a remarkable study in perspective and the pattern was strong and well-balanced. The predominant colours were red, blue, green and yellow. The painting might be studied as a rootless phallic sublimation of aggression and sexuality, in a highly organised art form. Derek expressed a terrific desire to rebel, crash all accepted social bounds and "reach out" for the sky to satisfy and soothe vaulting ambition".

"Light under the sea", an introverted, expressionist painting came after the "Skyscrapers". It resembled an underwater explosion and thoroughly exhausted Derek. His mind was at the end of his tether and he blurted out, "Please, Sir, I can't think of anything to paint," to which the reply was, "Go back to your desk and think of circles and angles and see what you do". An interesting picture, a "Mosaic Pattern (Plate 4)", was made in response to the suggestion. It resembled Lowenfeld's Mosaics, except that the mosaics are more irregular and varied. In colour they were red, yellow, green and blue, and the pattern they made was loose, abstract and yet not altogether unorganised. It was both disjointed and integrated, and expressed Derek's personality and unconscious efforts at harmonisation very clearly.

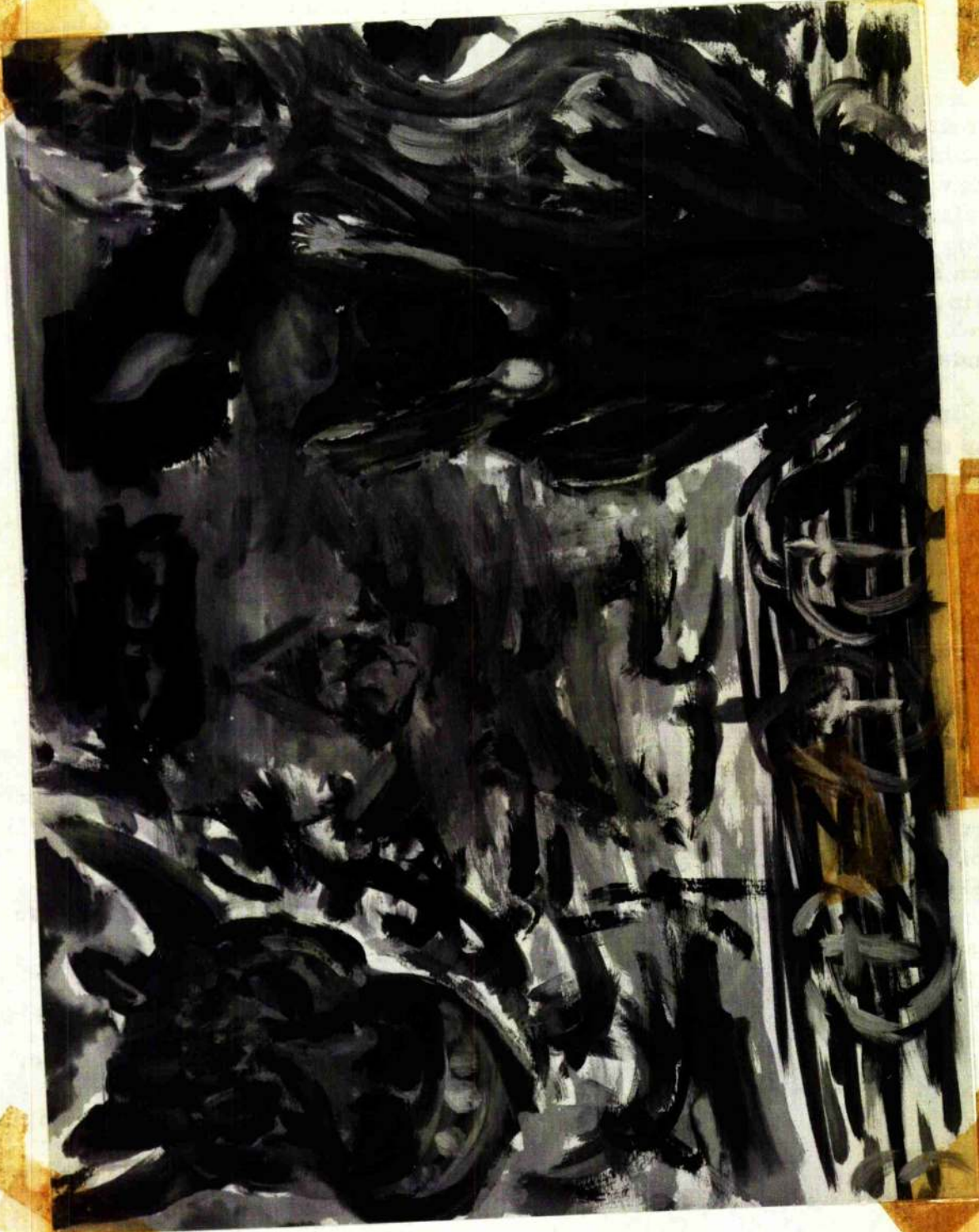
"The Mosaic Pattern" was followed by another introverted, imaginative painting of a lonely and isolated farm house, once again dominated by awe-inspiring mountains in the distant background. But he managed to establish direct visual and sympathetic relationship with external objects and for the first time a tree made its appearance. The isolated farm house ceased to exist and a group of buildings, with smoking chimneys, took its place. A single tree was replaced by a wood and although the barrier-like awe inspiring mountains remained the waters of the lake flowed away from them all. The means of escape or communication had now been achieved. Derek then went on to dream about a well furnished dining table, which provided him with apples, peaches and fruit in general, together with mugs of drinks. The woods and the water, the fruits and the drinking mugs, all symbolical of female sex organs, to some extent satisfied his needs and hunger.

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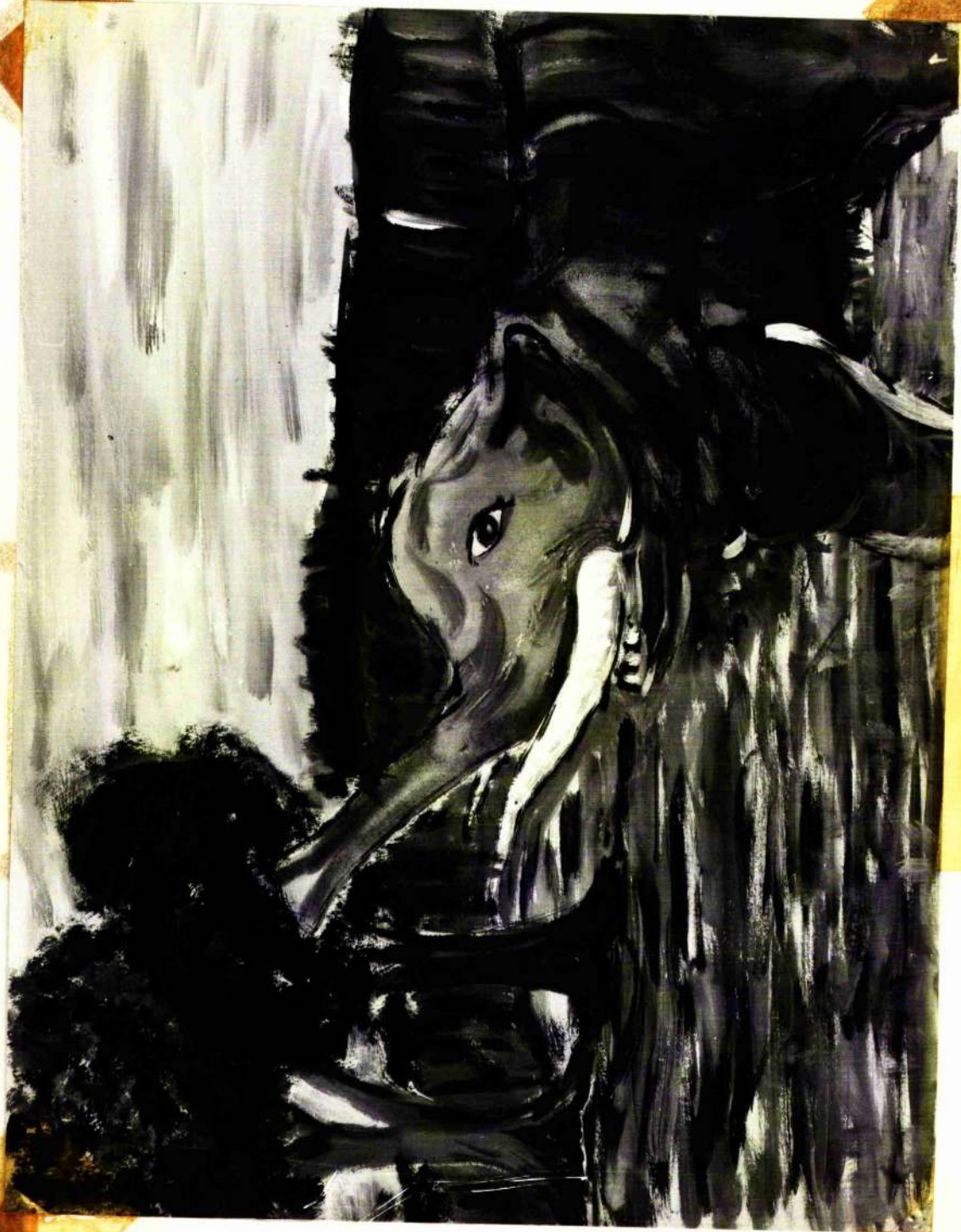
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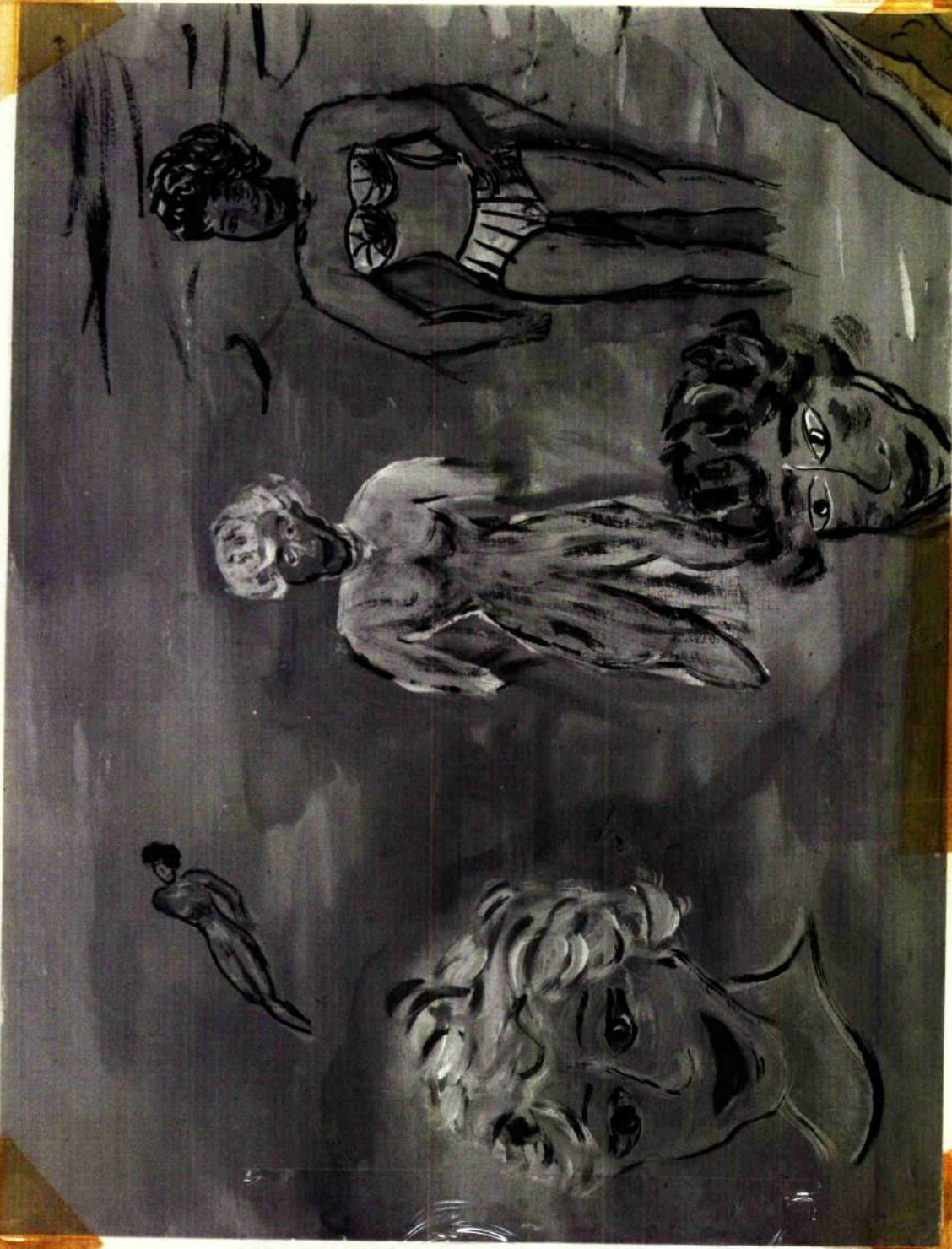
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THE DEMONS (PLATE 5)

THE ELEHANT (PLATE 6)





THE BIRDS (PLATE 7)

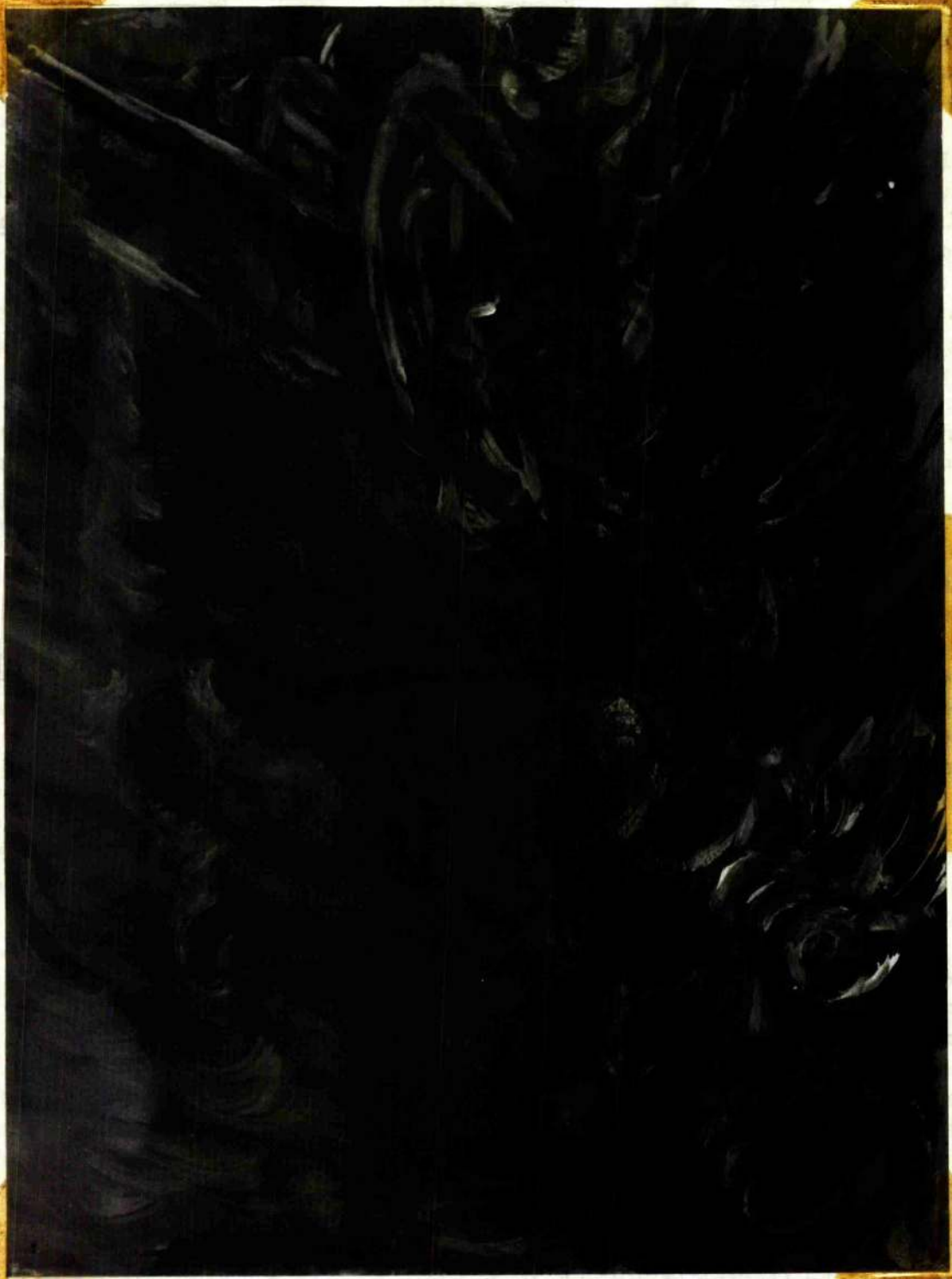
Derek's next painting was entitled "The Storm Comes". It showed an angry Firth of Forth, and a small boat successfully encountering its fury. He identified himself with the skipper of the trawler and denoted progress in the journey of life. He felt as if he had mastered the elements. In order to prove his point he went on to do a self-portrait thus establishing himself.

But he found it difficult to forget the real situation. Still no contacts had been established with his family and home. He felt unwanted and inwardly bitterly resented this fact and he produced "The Demons (Plate 5)" an introverted, imaginative and expressionist painting which showed his aggressive and persecutory phantasies. He focussed his attention on the hostile-appearing father on the left, with demonic horns and teeth, looking down from above, and on the right, he showed the hated step-mother burning in eternal Hell fire. More antagonistic eyes looked down from above in the middle, and the boy himself appeared in the centre of the picture, all but erased. Three daggers stood in the foreground, like memorial crosses to the three principal actors in his life - his father, step-mother and himself.

Themes of aggression continued in his next painting "The Elephant (Plate 6)". It was an impressive, introverted, imaginative and expressionist picture. It showed an elephant standing with trunk raised and tusks projecting boldly forward to the left, where stood two trees with rounded tops. Behind the trees and the elephant there was a high wooden stockade. This painting was an artistic and sublimated expression of his aggression and the repressed sexuality of his oedipus complex. The elephant was himself and the trees represented parental figures. He wanted to destroy one and possess the other, towards whom his phallic trunk and tusks were directed. The background stockade was the barrier of his father's prohibitions and authority. Derek's comments on this painting were highly interesting. He remarked, "You see this is a rogue elephant. It is planning to uproot the small tree, make a meal of it and then use the big one as a battering ram, destroy the stockade and escape to freedom".

At this stage of his stay, Derek and five other boys from his class started working on a mural which they called the "March of Time". It began as a History project but Derek and his friends used it to express themselves, through historical events. Derek's rogue elephant found a place of importance in this mural as did his next painting, "A Primitive Man". He was surrounded by challenging mountains and looked sullen, aggressive and apprehensive. But he did not remain stationary and, in the next painting, he appeared as a Knight in a shining armour fighting for his honour and survival. The triumphant hero emerged as a modern youth, smart, wholesome and willing to establish contacts with authority figures, who turned out to be studies of his own teachers.

THE HURRICANE (PLATE 8)



Derek was now outward looking and produced an extraverted, enumerative type of painting called "The Birds (Plate 7)". It showed a few women in various poses of undress, most probably lying on the beach somewhere. He was wholly controlled by the female figures and was unable to relate it to any sensation of 'wholeness' or 'atmosphere'. He recorded each separate, and as many details as he could see or remember, and distributed them evenly and without any particular emphasis over the available space. Although he painted a completely unbalanced picture he was bold, imaginative, excitable, even sensational.

"The Hurricane (Plate 8)" was an introverted, imaginative piece of work, painted a month before his release. The theme most probably was taken from life, but Derek heightened its intensity with personal fantasy. He showed a small boat being buffeted by an angry sea. But she managed to ride the storm and was on her way to safety. When Derek was asked to explain his painting he commented, "It is really quite simple - The boat is getting out of some storm". Then after a quiet moment he went on to say, "The boat is like myself - tossed about left, right and centre! But it survived - and so would I! You'll see - Just like my boat! The hurricane, the cruel sea and the sailing boat it seemed heralded Derek's rebirth. The storm in his life had at last abated and a new dawn had come into being when Derek painted "The Peaceful Ocean", his last painting. It depicted a calm and tranquil stretch of water, shimmering in bright sunlight under a blue sky, which still carried the early morning glow.

Implications growing out of the Drawings and Paintings.

Derek was essentially an introverted personality with a strong ego. He was highly imaginative, creative and turned out to be quite self-sufficient. At the beginning, he felt lonely, isolated, rejected and fenced in. He wanted to renew and re-establish his contact with his home and family. But his desire remained unfulfilled. He felt deprived and, in his anxiety, directed some aggression towards parental figures. But he refused to disintegrate and progressed steadily and surely. He prepared himself for life without them and made up his mind to survive his trials and tribulations. Derek had shown by his responses that, under the guidance of someone, who believed in him, he was willing to mobilise his positive tendencies and achieve success and security which he desired.

The following table, based on the ten point guide, gives the investigator's rating of Derek's drawings and paintings (Plates 1 - 8), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	3	1	5	2	2
Anxiety	4	0	5	3	1
Depression	2	0	3	2	1
Fear	1	2	3	2	2
Withdrawal	2	0	3	1	1
Escapism	4	0	3	2	0
Symbolism	5	1	1	3	2
Fantasy	6	1	4	5	1
Extraversion	1	2	4	1	2
Introversion	7	1	4	6	1

An overall personality profile of Derek.

Derek, a truant, was the product of an inadequate, but materially a comfortable, clean and tidy home. His natural mother was a very unstable person. She was later certified and was detained in a Mental Institution. She escaped from there and was killed by a train. His father remarried and Derek's relationship with his father and step-mother was poor and disharmonious. He was rejected by them and he in turn found them thoroughly punitive and antagonistic towards him. In his fantasy, through his stories, drawings and paintings, he directed considerable aggression towards parental figures, but, at the same time, he showed a great anxiety to win their love and affection. He wanted to renew and re-establish his contact with his home and family, expressed a strong desire for a father-figure to act as his friend, philosopher and guide and desperately needed to be regarded as part of a happy, stable and secure home. But, all these dreams remained unfulfilled. But Derek refused to disintegrate and prepared himself for life without them and made up his mind to survive his trials and tribulations. He progressed steadily and surely. In his stories, he showed high ideals and realistic aspirations. He was aware that hard work could bring success, wealth, high social status and universal recognition.

At the time of his committal, he was in a Senior Secondary School. He was making fair progress in all subjects, but his Headmaster did not speak favourably of him. He viewed him as a poor example to others and found him to be outwith control. His friends were inadequate delinquents.

At Mossbank, he apparently settled down well. But he showed some anxiety about adult interest. At times, he tended to be unforthcoming and erected defences against human contact. Some of his pictures, done during these periods of depression, showed that on occasions he felt lonely, isolated, rejected and fenced in. But, he refused to give in to moods of despondency.

Some of Derek's stories were based on violent and aggressive wrongdoing, delinquency and criminality. These environmental studies indicated that he was aware of the differences between right and wrong and was conscious of his social responsibilities. He had shown by his responses that he was prepared to mobilise his positive qualities and lead a meaningful life.

Derek in July, 1967.

He was still doing well as an apprentice, and was preparing for the final City and Guilds Full Technological Certificate examinations. He had made definite plans to go up to one of the Technological Universities and read for a degree in Electronics. He was released from supervision in 1965 by the order of the Secretary of State for Scotland.

PETER WALKER.

Date of Birth:	1. 6. 47.
Date of Committal:	26. 10. 61.
Date of Admission.	7. 11. 61.
Date of Leaving:	8. 12. 62.

History of Delinquency:

7. 11. 60	Theft	Probation 1 year.
9. 1. 61	Theft	Fined £5; Payable by parent.
5. 5. 61	Railway Trespassing.	Fined 10/- plus 5/9d expenses.
19. 5. 61	Theft and Fraud.	Fined £10; Payable by parent.
6. 11. 61	Theft by Housebreaking(4) Theft. (3) Housebreaking with intent. Contravention of Road Traffic Act 1960 (See 217)- Driving a motor vehicle away without a licence and insurance.	Committed to Mossbank School.

There was also a history of truancy.

Home Circumstances:

The father deserted the home when the boy was a year old and the mother secured a divorce five years later. She remarried and there are three children of this union. The home was a basement flat, well furnished, spotlessly clean and tidy and provided a good standard of comfort. The house was rent free and coal and light were provided. There was a very big gap in age between the boy and his step-sisters.

The Boy Himself.

He was very tall for his age and enjoyed normal health. During his early years he had an unsettled home life. The father's desertion resulted in him being often under the care of his maternal grandparents while his mother was working. His behaviour had always been difficult and his mother was worried about the defiance he would show. He was in the local Scout Troop and was a drummer in the Band. He left the Scouts to join the Boys' Brigade. He left that to join a Youth Club. He left the Youth Club to return to the Scouts and joined their Pipe Band. At one time he had a paper delivery round, but was paid off for failing to deliver the papers properly. He attended local dances and was keen on athletics.

Peter had been in constant hot water and on at least three occasions he had run away from home. He seemed unable to stay clear of the company of the boys, who appeared at the court with him. Both the mother and step-father, who were of excellent character tried to help the boy into keeping better company and behaving well. To frighten him the parents threatened to send him to live with his own father in the Isle of Wight. This had only served to add to his feeling of insecurity.

Educational Information:

At the time of his committal he was in a third year class in a Junior Secondary School. His work in all subjects was poor, as was his attendance. His Intelligence Quotient was (93) (WISC). His Headmaster regarded him as a very weak character and made the following observations. "I regret that there is nothing I can say in this boy's favour. For the past two years he has been a continual source of worry to those concerned with his welfare. He has not the slightest interest in his school work; smokes at every given opportunity, truants regularly and is an inveterate liar".

On arrival at Mossbank, he was put in the top class. His progress was slow, but his work fairly satisfactory. He was easily frustrated and often too conscious of his backwardness. In the Works' Department he was attached to the Painters and Decorators and thoroughly enjoyed himself. At that time he showed a positive desire to take up painting and decorating as his career.

History at Mossbank:

The boy settled down extremely well. He was friendly, mannerly and obliging. He was a good trier in class and his standard of work as a Painter-Decorator was high. He was dependable and trustworthy under

supervision and his general behaviour had been very good throughout his stay. He gave very little trouble and was content to spend his leisure time on hobbies. Although a hypochondriac he was big, six feet and one inch, and strong and was not afraid of hard and heavy work.

After License:

Peter was licensed to live with his mother on 8.12.62 and started work as an apprentice painter in Edinburgh. By the beginning of June, although still working steadily his mother was complaining about his behaviour and about drinking. Things came to a head and he left home and headed for England. He was picked up by the police at Jedburgh with two others. They were charged with car theft and housebreaking. He was brought back to Mossbank on 12.6.63 and after discussion it was agreed that home would not work and he was placed in the Boys' Home in Edinburgh. He was to continue his job from there. The police decided to drop charges against him and his employers took him back.

He settled down well at the Boys' Home, but suddenly decided to give up his apprenticeship and moved into lodgings on 4.11.63. He found employment as a trainee salesman at £5 per week plus overtime and he was promised a step-up once he had passed his driving test. His relationship with his parents improved and he returned to stay with them on 31.3.64.

In July Peter decided to get engaged and antagonised his mother quite considerably. His girl friend was holding all his money for their future home and he was cadging things from his mother. His mother in desperation wrote, "Peter has never been any good to me and it seems he never will, and I am afraid I am not going to make the rest of my children do without to help him to get married, which I feel sure will be in the next year. We feel now that we have just got to let him go his own way as long as he leaves us in peace".

Personality traits as revealed through:

(a) Personality Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome		Total Responses
Unforthcomingness	(U)	5
Withdrawal	(W)	0
Depression	(D)	3
Anxiety about adult interest	(XA)	4
Hostility to adults	(HA)	3
Attitude of unconcern for adult approval	(K)	1
Anxiety for approval by other children	(XC)	5
Hostility towards other children	(HC)	0
Restlessness	(R)	0
Emotional Symptoms	(M)	1
Nervous Symptoms	(MN)	0
		Total 22.

This slightly immature boy, in his depressive moods of "ups and downs" showed a lack of confidence with people and with fresh things or in new situations. He was anxious about adult interest and affection, making sure of acceptance and notice. Sometimes he reverted to mild hostility and rejecting attitude when need for attention was not met. He strongly desired the friendship of other children and in his great anxiety for their acceptance and approval he could be easily persuaded to take part in anti-social activities and mischief.

Stogdill's Behaviour Cards Score (150) Cards).

Classified List	Possible Responses	Total Responses
Feels picked on	9	4
Anger, disobedience	7	3
School difficulties	8	6
Stays away from home	10	7
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	5
Inadequate companions	12	6
Delinquent companions	12	7
Stealing	9	8
Obscenity	5	4
Sex experience	8	3
Robbery	3	0
Smokes, drinks	5	3
Sets fires	2	0
Fears, worries	14	4
Home unsatisfactory	24	11
TOTAL		81

Peter found his home unsatisfactory. His father had left him and his mother when he was quite young. The mother re-married and tried to keep him on the straight and narrow path. She was well-meaning and worried quite considerably about his welfare. Peter often found her efforts irksome and stayed away from home. He could be a difficult and disobedient boy. He hated school and truanted regularly. He often felt he was picked on and gave vent to aggressive and fighting outbursts. His friends had shacks and secret meeting places. Some of them were older than him and had already quit school. With these delinquent youths he had stolen from shops and broken into houses and

This boy was intropunitive with definite leanings towards extrapuniteness. Although he often directed his aggression outward, towards other people and things he usually blamed himself and did not hesitate to censure his own doings. Sometimes he evaded aggression in an attempt to gloss over the frustration by regarding the obstacle as unavoidable or by minimizing it almost to the point of denying its presence. He was dominated by ego-defence reactions. The super-ego patterns leaned heavily towards intropuniteness. He was inclined to admit his guilt but denied any essential fault usually by referring to unavoidable circumstances. The low G.C.R. strongly indicated some degree of inability to meet stressful social situations in conventional fashion. Under stress he was inclined to turn his aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) HERO		<u>252</u>
Primary	1	1
Secondary	1	1
Partial	1	1
Literary	0	0
Same sex	16	17
Opposite sex	3	3
Elderly	2	2
Youth	12	13
Juvenile	6	6
Superior	3	3
Inferior	2	2
Law-abiding	17	18
Criminal	2	2
Mentally normal	20	21
Mentally abnormal	1	1
Gregarious	6	7
Solitary	14	14
Leader	3	3
Follower	2	2
Friendly	10	11
Quarrelsome	4	5
Moral : Good	18	19
Immoral : Evil	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>252</u>
Social	18	19
Asocial	3	3
Thoughtful & Decisive	8	9
Indecisive & Escapist	7	7
Ambitious	3	3
Anxious	16	17
Aggressive	8	9
Altruistic	8	8
Depressive	5	5
Excitable	7	8
Erotic	3	3
Timid	7	7
<u>(B) NEEDS</u>		<u>88</u>
Abasement	13	14
Achievement	6	7
Aggression		19
Emotional & Verbal	6	7
Physical & Social	2	3
Physical & Asocial	3	4
Destruction	4	5
Dominance		14
Coercion	4	6
Restraint	2	4
Inducement	3	4
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>88</u>
Introgression	13	13
Nurturance		8
Parents	1	1
Wife	1	1
Husband	0	0
Children	0	0
Siblings	2	2
Relatives	0	0
Friends	2	2
Other People	1	1
Objects	1	1
Passivity	4	5
Sex	2	3
Succourance	4	4
Intranurturance	1	1
<u>(C) INNER STATES and EMOTIONS</u>		<u>81</u>
Conflict	13	14
Emotional Change	14	16
Dejection	12	12
Anxiety	18	19
Exaltation	5	6
Distrust	3	3
Jealousy	1	2
Happiness	8	9

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>105</u>
Affiliation		15
Associative	8	9
Emotional	5	6
Aggression		19
Emotional & Verbal	4	5
Physical & Social	5	6
Physical & Asocial	2	4
Destruction	4	4
Dominance		19
Coercion	8	9
Restraint	6	8
Inducement	1	2
Seduction	0	0
Nurturance		7
Parents	2	2
Wife	1	1
Husband	0	0
Children	0	0
Siblings	0	0
Relatives	0	0
Friends	0	0
Other People	3	3
Objects	1	1
Lack	14	14
Loss	13	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>105</u>
Physical Danger		9
Active	7	9
In support	0	0
Physical Injury		9
Person & Animal	5	7
Accident	2	2
(E) <u>OUTCOMES</u>		<u>240</u>
Hero		157
Energetic & Determined	12	14
Persevering & Competent	11	13
Faces & Overcomes Opposition	9	11
Succumbs to Opposition	10	10
Coerces	7	9
Is coerced	10	12
Active	14	15
Passive	8	8
Repents & Reforms	1	2
Callous and No Conscience	3	3
Selfish	4	4
Unselfish	1	1
Prefers Help	3	3
Self-Sufficient	9	11
Makes things happen	9	11
Things happen to hero	15	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>240</u>
Hero		157
A Success	6	7
A Failure	7	7
Hero's Environment		42
Path of Achievement Easy	2	2
Path of Achievement Difficult	11	11
Beneficial & Positive	11	11
Non-beneficial & Negative	7	7
Punitive & Unsympathetic	11	11
Ending		41
Happy	8	9
Unhappy	14	14
Status Quo	5	5
Anti-climax		
Dramatic Conclusions	8	10
Acceptance of lower standards	3	3
(F) <u>INTERESTS and</u> <u>SENTIMENTS</u>		<u>20</u>
Positive Cathexis	14	14
Negative Cathexis	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>45</u>
Id	8	8
Ego	20	20
Super- Ego	17	17
<u>(H) OTHER VARIABLES</u>		<u>98</u>
Style		28
Specific Names	6	6
Detailed description	18	18
Incongruity	4	4
Excitement		18
Adventure & Thrill	3	3
Danger & Suspense	12	12
Distant Lands & Different People	3	3
Appearance	5	5
Residence	11	11
Entertainment	4	4
Illness	2	2
Death	9	9
Separation	6	6
Rejection	6	6
Punishment	8	8
Excuse, Alibi & Apology	1	1

Location

Thesis

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Analysis of Peter's Stories.

Card 1 Peter, in this story, outlined his own home life. He portrayed his mother as a domineering and harsh personality, who was prepared to act the part of a classical "kill joy". Peter stated, "My mother was dead keen that I learn to play this horrible instrument. She even kept me out of playing games and put away all the story books and comics so that I won't get a chance to waste my time reading books. I told my mother to sell the violin and buy me a guitar. But she would not listen - it was a violin or nothing." Peter felt unhappy and isolated. He was on the verge of rebelling against over protective mother's impositions and authority.

Card 2 This story too was thoroughly autobiographical in character. He described his poor relationship with his over-demanding step-father and unsympathetic mother. Peter wanted to assert himself against his father and revolt against his mother. He found his life intolerable and "promised to leave home as soon as possible".

Card 3 In this story Peter projected himself as a kind and considerate person, who was willing to go out of his way to make life a bit happier for his young brother. Peter reported, "One day when I came home from school I heard my little brother crying bitterly in his room. I walked in and saw him kneeling beside his bed. I asked him what was the matter. He said that accidentally he had killed his pet rabbit with the toy gun I had given him for his birthday. I said to him "Don't cry. I'll get you another rabbit". I bought him another one out of my weekly pocket money and he became happy little boy again." Peter himself wanted love, affection and recognition and in return he was willing to be loving and affectionate, especially towards sibling figures.

Card 4 In addition to craving love, Peter wanted positive recognition. In this tale of bravery, comradeship and revenge he portrayed himself as a big-game hunter, who was willing to risk his life in order to avenge his friend's death. "I promised to kill that man-eating lion. Next morning I got ready to go out after it. My wife tried to stop me, but I refused to listen. I hunted for three hours and then I saw the lion which had killed my friend. I shot it down. I got a beauty in between its eyes." He knew an act of bravery would bring him into public notice and guarantee him acceptance by all.

Card 5 Peter's relationship with his mother was poor and in this story he took his anti-mother feeling to the extreme and caused his mother to suffer a fright and die in the process. He reported, "My mother heard funny noises up the stairs in my bedroom. . . . when she opened the door

she dropped stone dead on the floor." Her death gave Peter a guilty feeling and so he called the police. "They came and examined everything and said that the blood did not belong to any man or beast. It was not real. Somebody was playing dirty and practical jokes, which caused my mother's death." Hatred of his mother took the form of exposing her to a violent end and the deed seemed to him as dirty and thus unpardonable.

Card 6 In this story too Peter made his mother suffer, but showed a sense of guilt and tried to make amends, which would make his mother feel grateful and force her to depend on Peter. He wanted to reverse the real situation. He described, "My mother was blind and she needed Rex, our dog for thirteen years, as a guide. I thought for a while and then decided to tell her that the dog was lying dead. My blind mother couldn't believe it at first and then she burst out crying. I told her not to worry and promised to write for a guide dog. He assumed responsibility and made reparation for his antagonistic feelings. This generous and altruistic act, of course, made him feel superior, self-sufficient and independent.

Card 7 Peter brought to light an incident in which he was personally involved. "One evening I was sitting by myself in the living room watching T. V. when a knock came to the door. I got to the door pretty fast and saw a man standing outside. He said that he was a policeman and showed me his detective's card. I asked him what did he want from me. He said that he had caught my brother stealing from a shop and he was going to get him charged and committed to an Approved School. He asked me to tell my mother that her boy was going to be at the Sheriff's Court tomorrow morning." In real life Peter had no brother and what he described in the story was directly applicable to him. It was part of his own autobiography.

Card 8 Peter basically was an insecure boy and was unduly anxious about adult interest and affection. He was willing to go out of his way to make himself looked at. In this story he made this hankering rather obvious. According to him, "During the war I was shot in the stomach. I was just a wee boy then and I was very ill. I was really dying. I was taken to the hospital and went through an operation. The doctors got my stomach cut open to get the bullet out. After it was taken out I recovered very rapidly. But I am still a boy - you see the shot and the shock gave me eternal youth. I don't age." Peter utilised shooting, blood, illness, impending death, and miraculous recovery to attract attention and then wanted to perpetuate it by transforming himself into an oddity, who had become a centre of attraction by attaining eternal youth. A new "Peter Pan" came into existence.

Card 9 In this story, Peter once again went on a journey abroad to a dream world of big-game hunting. Four weary travellers, after walking seventeen miles, decided to get ready for the night. "Just then Jimmy heard a strange noise. He got up to see what it was. He walked into the wood and looked about. On his way back he heard a growling behind him. As he turned round to see what it was the beast jumped. Quickly he pulled his gun and shot at it. Bang! Bang! it went and the great cat was lying at his feet dead. He was very lucky. He came back shaking and told us what had happened and we decided to take turns in watching in case the cat's relations came prowling in." Peter strongly desired the friendship of other children and was anxious for their acceptance and approval. Although an ordinary mortal he often desired to be recognised as a dare devil, brave individual.

Card 10 This story manifested Peter's desire for love and security, he also showed a certain amount of rivalry and jealousy on the sibling level. Although in real life he had no brother he had had many occasions to be jealous in life when favours were shown and utmost consideration was given to the younger sisters. Peter's attitude showed considerable ambivalence. At the beginning the two brothers were enemies and at the end they "became best of friends for life". According to Peter "We were enemies - me and my brother, Jim. We always fought like mad and hated each others guts. Then one day something happened which changed everything. Peter and Jim were out one night dancing with their respective girl-friends "When somebody tapped my (Peter) shoulder. He was wanting my girl and I told him get lost. He whipped out a knife and was all set to slash my face. My girl screamed and just then Jim was passing by and he landed a beauty on this guy's nose and knocked him out cold.....I thanked Jim for saving me and from then on we became best of friends for life." Although Peter tried to project a certain amount of aggression he was essentially timid and bathed in the reflected glory of other's aggression. His jealousy, directed against a sibling figure, aroused some sense of guilt and he tried to compensate for this shortcoming by making the person a brave leader, who came to his rescue.

Card 11. The basic timidity of Peter's character came out in this story quite forcefully. He suffered from primitive fears and superstitions and was unable to protect himself against unknown forces, which dominated his thinking. His escapism from the realities of life had put him in such a disagreeable situation that he failed to deal with his hostile environment effectively and gave up without a fight. "He ran for his life and crossed the bridge of no return and was lost forever".

Card 12 Theme of jealousy indicating sibling rivalry reappears once again in this story. His hatred took a violent turn and he made cracker's blow up on his brother's face" and he could not see a thing." The deed seemed too dirty and so he assumed responsibility of "taking him to the hospital as quickly as possible. He was in great pain and the poor boy was howling bitterly." The boy was treated by the doctor and after a few days when he came round a bit he was taken to see an eye specialist. "He gave him quite a few tests but they were no use. He told mother that nothing would bring back his sight. He was completely blinded for life." Once mother's feelings were hurt for showing favours to sibling figures, Peter made reparation. He "promised to help Jim all his life." Thus projecting his own wishes to be befriended, loved and helped.

Card 13 Peter was only one when his father deserted the home. His mother secured a divorce five years later and remarried. During his early years he had an unsettled home life. Sometimes to frighten him the mother and step-father threatened to send him to live with his own father in the Isle of Wight. This naturally made him feel very insecure. In this story Peter introduced a little boy, who was left motherless at the age of four. "He was left with his father and they came to live in a farm..... It was right out in the wilderness. The boy was very lonely and had no one to play with except a dog. He was a very sad boy for a long, long time." After visualising what life could be like with his own father, he tried to rationalise by creating a Utopia, "Then one day his dad bought him a lovely, wee pony. The boy was very pleased and he smiled for the first time since his mother's death. He was now a very happy boy." Peter counteracted mother's threat by regaining love and happiness from a father, who never really existed. No doubt Peter missed his own father and was jealous of his stepfather, who was, to some extent, an interloper as far as mother's affection was concerned. He could not do anything to harm him, but punished him by wishing his mother's death and thus asserting himself over him.

Card 14 In his fantasy world Peter often was pre-occupied with the thought of death. In this story he made his hero watch the night sky and wonder "If there was any life on the stars and planets above him"..... "He saw forty five little, bright things shooting across the sky. He thought it might be some invaders from the outer space. As they disappeared he got to the phone and told the police what he had seen! Next morning he read in the paper that a jet plane had exploded in the sky - those shooting stars were actually part of the plane. All passengers and members of the crew had died in the explosion." Life was, on occasions, very intolerable and depressing and death might have appeared as an escape to Peter when other solutions were not available.

Card 15 In this incongruous story Peter introduced a man in black, who stood in front of a grave in the cemetery. Peter saw him "looking down on to the grave and he was speaking away. then saw the grave opening up. The strange man walked into the grave and disappeared! "Peter got the fright of his life and never went near the graveyard again. " Besides giving vent to his primitive fears and superstitions Peter also resolved the other half of the Oedipus conflict - the hatred and rivalry of the step-father - by making "the man in the black" disappear in the grave. This amounted to a spiritual murder, gave rise to a sense of guilt and Peter "never went near the graveyard," the scene of the crime.

Card 16 Disguised as a Martian, Peter, in this story tried to take a detached look at the contemporary world. The Martian remarked, "As I look down on the vast wasteland known as the earth, I think of how evil the Earthlings were! They became greedy and made bombs to wipe out their enemies and then started a war and wiped out the Earth. There were some people who wanted to ban the bomb, but they were laughed at and put into prisons as beatniks and queers. They never realised that those people were really telling the truth. The Earth has now become a vast desert of white sand. Nothing will live there again." As the story progressed Peter's sympathy was directed towards those people who formed the minority group and in some ways were regarded as the outcasts. Peter was inclined to establish positive identification with them.

Card 17 Peter needed adult attention and was anxious to make sure that he was noticed by them. In this story, he tried to get it by attempting foolish and irresponsible prank in order to find adventure and thrill. "A little boy had gone into the steel works and climbed up the inside of a 400 foot chimney. He climbed right up to the top. When he started coming down he felt the heat of a fire down below him. He climbed to the top again and started shouting for help. A man came rushing out of the works and told another man to put out the fire. Another man threw a rope down to the boy from another chimney and he managed to come down to safety." His need was satisfied.

Card 18 In this story, Peter's hero "had just robbed a store and was running down the street towards a parked car. The police gave him chase and managed to grab him just before he jumped into the car. The police had charged him with armed robbery and serious assault. He was tried at the High Court and was sent to prison for 12 years." Peter's social sense of right and wrong made him believe that crime did not pay and he decided that punishment should follow criminality.

Card 19 Peter in this incongruous story introduced a witch who was a terror to the neighbours. "No children ever went near that evil place because they were warned about the witch. Then one day, a young magician came along to the village and he promised to get rid of the witch and her ghosts. He went up to the cave and tempted the witch and her friends to come out and follow him.....He led them into a grave and buried them alive. They never got up again." Peter played the "Pied Piper" and got rid of his mother, stepfather and others, symbolically represented here as the witch and her ghostly friends, who terrified and dominated his life.

Card 20 Peter, in this story, projected unusual fear of the dark..... "The night was in and London docks were covered by grey mist..... It all looked so creepy that I was frightened to death. I ran to the nearest shop to get my mother's messages and ran back home again. When I got home I told my mother that I would never go down the ghost street again." His fear, of course, made him bold enough to assert himself and show signs of rebellion against his mother.

Summary of Theme Frequencies in Peter's Stories *

In Peter's fantasy world most of the heroes were male (17 in 16), youthful (13 in 12), law-abiding (13 in 17), mentally normal (21 in 20), moral (19 in 18), social (19 in 18) and friendly (11 in 10). Some were gregarious (7 in 6), altruistic (8 in 8), thoughtful and decisive (9 in 8). A few turned out to be superior (3 in 3) and leader (3 in 3). While others were inferior (2 in 2), asocial (3 in 3), immoral (2 in 2), indecisive (7 in 7), aggressive (9 in 8), depressive (5 in 5), excitable (8 in 7), erotic (3 in 3) and timid (7 in 7). Solitary (14 in 14) and anxious (17 in 16) heroes were much in evidence.

They suffered from abasement (14 in 13), indulged in introgression (13 in 13), passivity (5 in 4), sex (3 in 2), succourance (4 in 4) and intranurturance (1 in 1). Some showed a certain degree of achievement (7-6). Fantasies of their aggression (19 in 15) were mainly emotional and verbal (7 in 6), physical and social (3 in 2), physical and asocial (4 in 3), and in some cases were directed against animals or objects (5 in 4). They tried to dominate their environment through coercion (6 in 4), restraint (4 in 2) and inducement (4 in 3). A few of them were kind and considerate of the feelings of the members of the family (4 in 4), friends (2 in 2),

* The first figure in parantheses refers to total number of themes and the second figure denotes total number of stories.

other people (1 in 1) and objects (1 in 1). Their inner states and emotions showed considerable conflict (14 in 13), emotional changes (16 in 14), dejection (12 in 12) and anxiety (19 in 18). A few enjoyed exaltation (6 in 5) and happiness (9 in 8) while others gave vent to distrust (3 in 3) and jealousy (21 in 1).

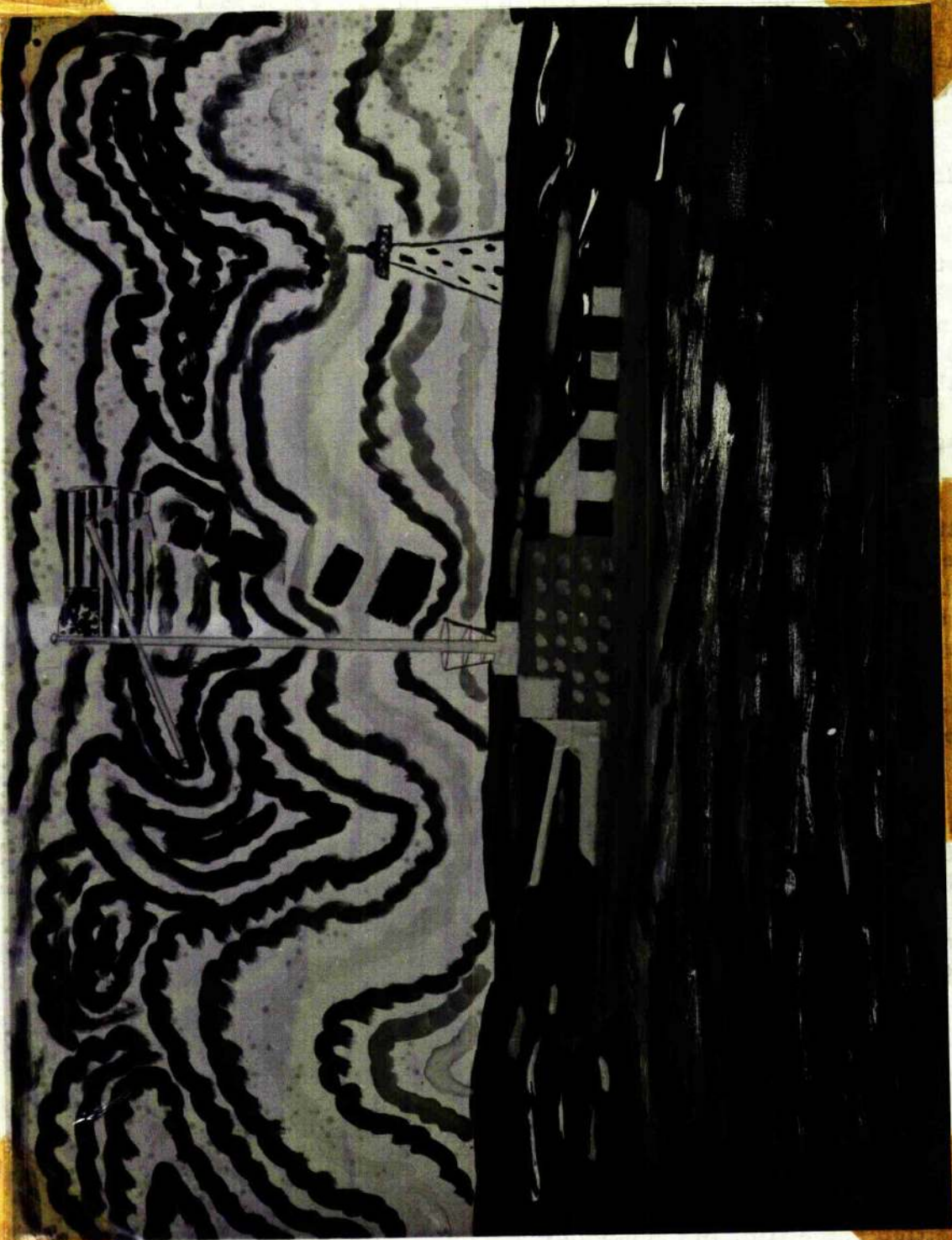
Although some of them were blessed with associative (9 in 8) affiliation only a few had emotional (6 in 5) ties. A certain amount of emotional and verbal (5 in 4) physical and social (6 in 5), physical and asocial (4 in 2), aggressions were directed towards them. Some destruction (4 in 4) also appears. Forces of coercion (9 in 8), restraint (8 in 6) and inducement (2 in 1) were in evidence. Any help given by the members of the family (3 in 3), other people (3 in 3) and objects (1 in 1) were negligible. Most of them felt the lack (14 in 14) of things needed for security and happiness. Some showed losses (13 in 13), suffered physical injuries (9 in 7) and were aware of physical dangers (9 in 9).

The heroes reacted to their environment, where things happened to them (16 in 15), in an energetic and determined (14 in 12) fashion. They were persevering and competent (13 in 11). While some were willing to face and overcome opposition (11 in 9) others succumbed to it (10 in 10). A few coerced (9 in 7) while others were coerced (12 in 10). Some were active (15 in 14), self-sufficient (11 in 9) and made things happen (11 in 9). Passive (8 in 8) elements preferred help (3 in 3). Callous (3 in 3) and selfish (4 in 4) individuals were also in evidence. The successes (7 in 6) and the failures (7 in 7) counterbalanced each other.

Although some of the heroes found their world beneficial (11 in 11), and easy (2 in 2) quite a few of them regarded their environment as difficult (11 in 11), negative (7 in 7) and punitive (11 in 11), where they had suffered death (9 in 9), illness (2 in 2), separation (6 in 6), rejection (6 in 6), and punishment (8 in 8). Their interests and sentiments were dominated by positive cathexis (14 in 14). Negative cathexis (6 in 6) exerted little influence. Forces of ego (20 in 20) and super-ego (17 in 17) nearly balanced each other while id (8 in 8) played a lesser role.

Implications growing out of the stories.

Peter's father deserted the home when the boy was only a year old, and the mother secured a divorce five years later and shortly after remarried. During his early years Peter was under the care of his maternal grand-parents while his mother went out to work. He had an unsettled home life, his behaviour had been difficult and in order to frighten him the mother and stepfather had threatened to send him to live



THE BATTLESHIP (PLATE 9)

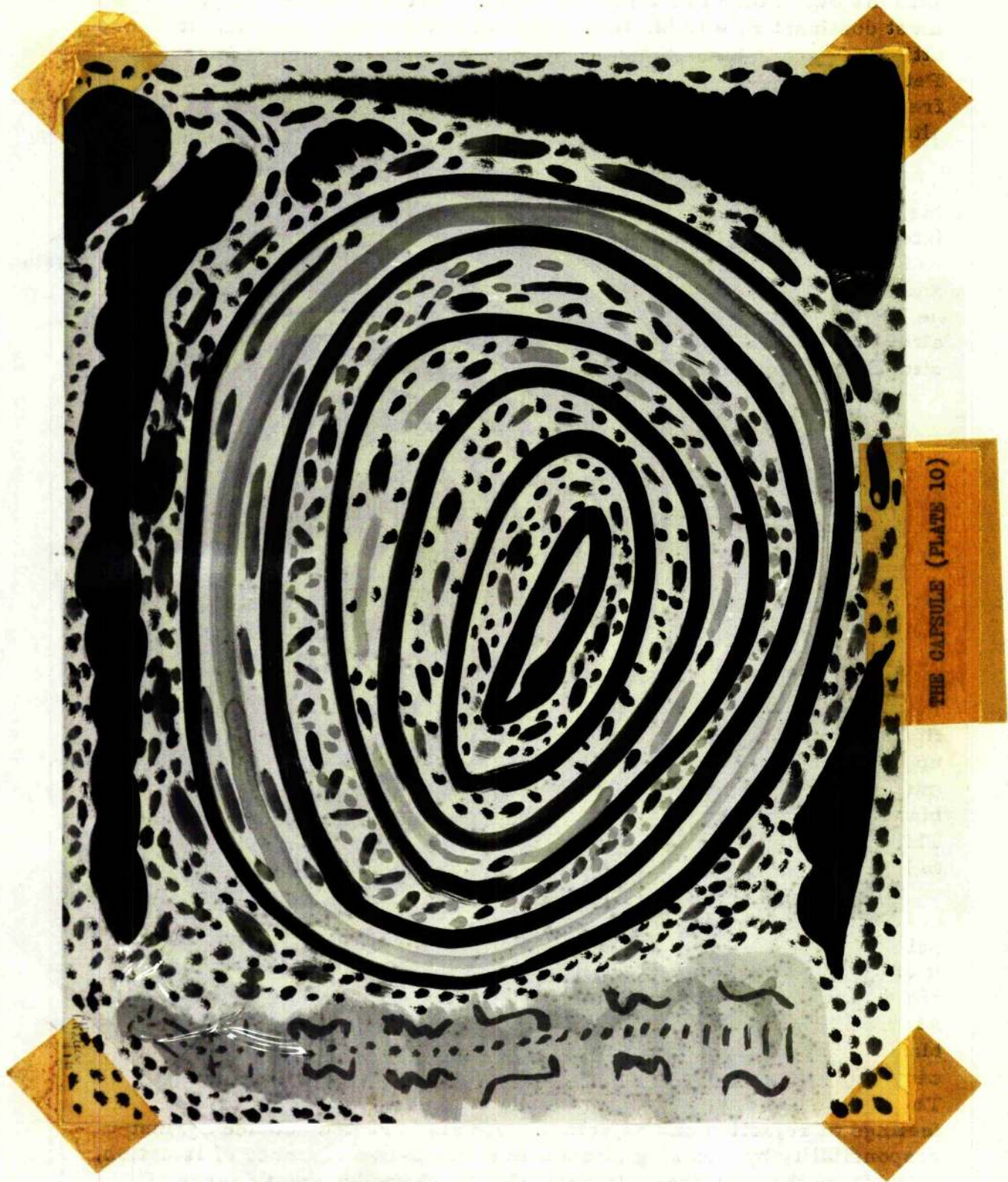
with his own father in the Isle of Wight. Peter's mother played the most dominant role in his life. He had developed an ambivalent attitude towards her - hatred, love and concern were much in evidence. Peter detested the idea of being dependent on her and wanted to be free from her influence. His relationship with his mother was altogether poor, he was jealous of his stepfather and sibling figures.

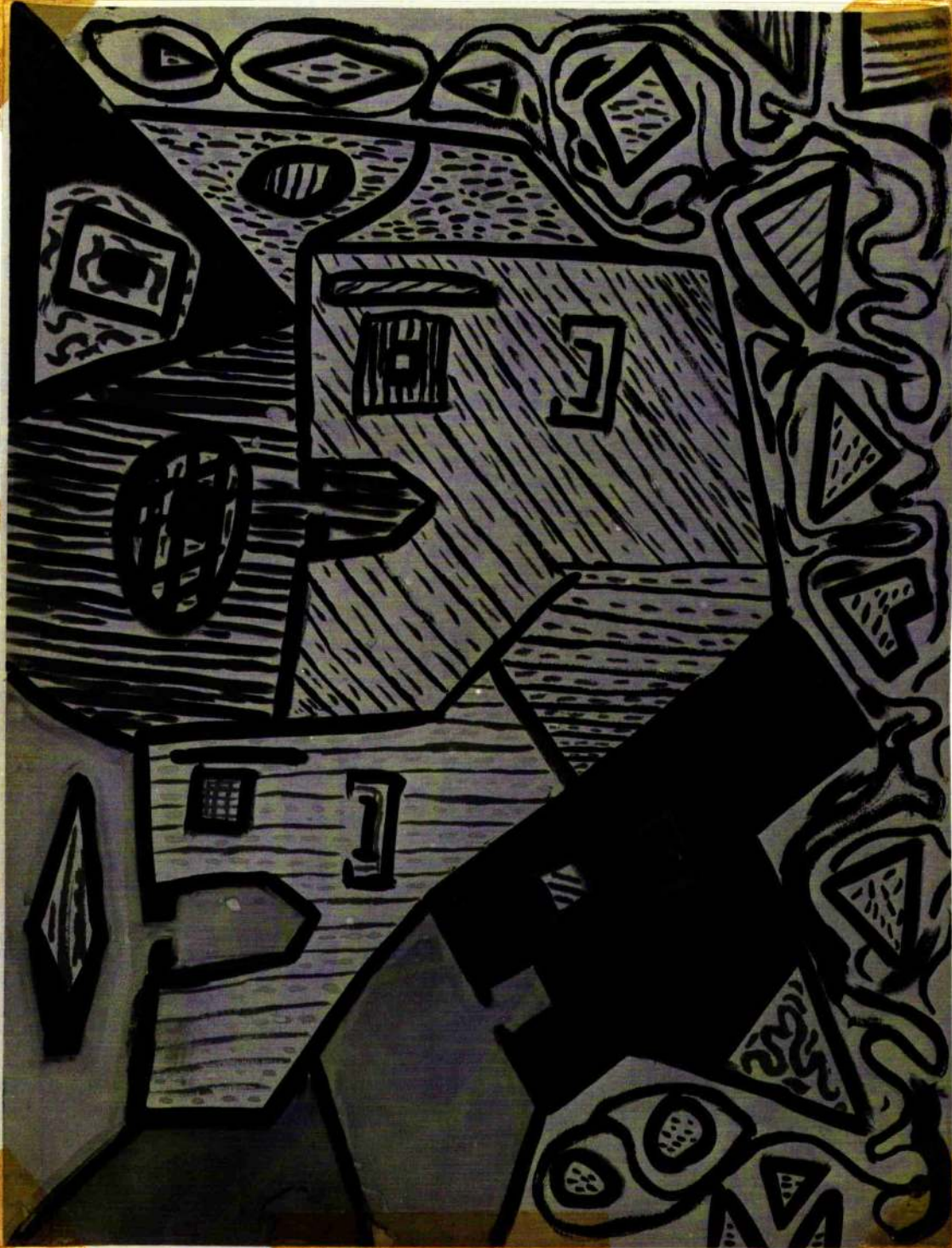
Basically, Peter was a timid boy, not too sure of himself or his environment. He felt deprived and was anxious about adult interest and affection. He wanted love, he wanted recognition. He had a basic sense of the right and the wrong and tendencies towards aggression and wrongdoing produced conflict, and aroused sense of guilt. He felt he had to make amends to nullify the wrong that had been perpetuated although in real life he was quite often unable to meet stressful social situations in a conventional fashion.

Drawings and Paintings by Peter.

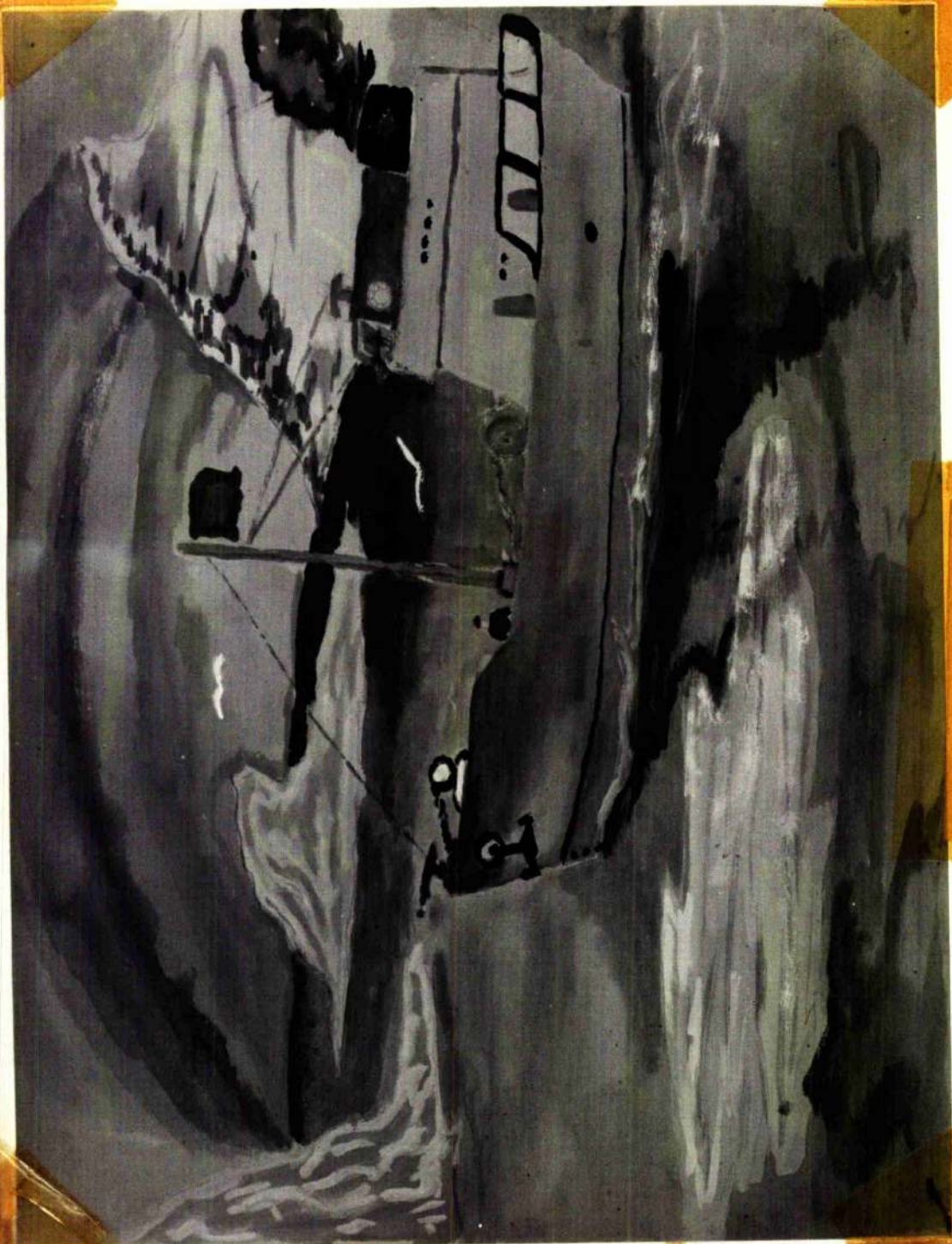
His first painting, "The Battleship (Plate 9)," an introverted, imaginative piece of work, expressed his aggression in a socially accepted and sublimated form. The bulk of the battleship was painted in scarlet and the rest of the body, the superstructure, was done in yellow. The man-of-war carried a heavy gun in the front and it was firing at some distant and invisible enemy. There were six smaller guns on board - two under the big gun in front and four at the back. The ship carried various flags, an American and a few unrecognisable ones. The cloud formations, together with some of the flags, formed a giant figure standing at the mast-head. It seemed to be looking at a distant lighthouse. The sky looked highly disturbed and the clouds were made up of chaotic serpentine lines painted in black, blue, red, pink, brown, muddy green and yellow. The sea was churned up and prussian blue, black, and a few strokes of white was used to give it depth and character. This painting was done when Peter was particularly depressed and he failed to hide his feelings of anxiety, aggression and uncertainty.

"The Battleship" was followed by another introverted, imaginative painting in structural form. It was entitled "The Capsule (Plate 10)". It consisted of six powerful black rings which finally enclosed an egg-like object. Between the rings there were numerous dots in various colours. At the left hand bottom corner of the painting there was a vaguely formed black female figure. In the right hand bottom corner the magic cloud came into its being and nearly enveloped the top half of the painting. The whole picture, in a way, expressed his withdrawal from life, and his feelings of rejection and dejection. He also erected defence against responsibility by encasing himself in a womb-like chamber of isolation, with his mother outside. In real life, he showed a great degree of dependence on his mother.





FACES (PLATE 11)



TO THE RESCUE (PLATE 12)

"The Capsule" was followed by a remarkable picture called "Faces (Plate 11)", an introverted, imaginative painting, in which the object was reduced to an almost geometrical pattern built up out of interlocking and rectangular faces. Theme of aggression was the most dominating factor, but Peter managed to sublimate his feelings, rather successfully, into an artistic structure or pattern.

His next painting "The Table" showed two faces taking a stock of a dining table, laden with drinking mugs, cups and saucers, fruits and flowers. It was an extraverted, enumerative type of painting. Peter was wholly controlled by the objects, symbolical of female sexual organs, and was unable to relate them to any sensation of 'wholeness' or 'atmosphere'. This was followed by a rather aggressive painting, which showed two wild animals getting ready to battle for survival. The lithe panther-like animal, a symbolical representation of Peter's physical self, was being chased by a ponderous, but angry, elephant representing forces of law and order.

Theme of survival also dominated his highly imaginative, but somewhat introverted, painting called "To the Rescue (Plate 12)." It showed a speed-boat venturing into the unknown icy water as if it was on a mercy mission. Peter portrayed himself as the altruistic skipper, standing at the bottom of the mast directing rescue operations. Although the subject seemed to be rather morbid the painting itself was quite bright and cheerful. Peter managed to capture the 'atmosphere' of an Arctic morning. "To the Rescue" was followed by three more seascapes, which depicted yacht racing. These obviously were escapist paintings. They helped Peter to remove himself from a disagreeable situation and brought him fleeting moments of happiness. They were followed by an introverted, organic painting of a farm seen from a railway bridge. The overall effect of the picture was calming and soothing. It seemed as if he had established direct visual and sympathetic relationship with external objects. He showed a marked preference for groups rather than isolated objects.

Peter's escapist desire for freedom and open country was further intensified in his next painting called "The Lone Ranger". It was an introverted, imaginative piece of work, which expressed egocentric sensation caused by the romantic and fanciful tales of the wild west. Peter used his imagination to create and convey 'atmosphere'.

Peter recreated the theme of "The Lone Ranger" in his next painting entitled "The Cowboy (Plate 13)". It showed a black and white horse which Peter was riding. He was looking across open and virgin country at a distant farm. He remarked, 'The Cowboy was riding back home after a hard day's work to a good dinner and then relax by his own fireside.' The evening sky glowed with warmth and the painting conveyed



THE COWBOY (PLATE 13)



THE BROKEN WINDOW (PLATE 14)



THE GUITAR (PLATE 15)

an atmosphere of peace and tranquility. It also reinforced Peter's desire for a secure and stable home life.

"The Broken Window (Plate 14)" an introverted, imaginative painting expressed his aggressive and anti-social impulses. Peter adapted the theme from life, but heightened its effect with personal fantasy. It showed a jeweller's broken window, and a man standing in the bright yellow pyramid of light produced by a street lamp, erected in between two buildings. The man was smoking quite nonchalantly as if to proclaim loudly, "I am in the clear - I am altogether guiltless". Besides showing his aggressive and anti-social attitudes, the picture showed his inability to shoulder responsibility and unwillingness to contribute towards public, moral and social needs.

"The Guitar (Plate 15)" was Peter's last painting. It was an extraverted, decorative piece of work. He was concerned with colour and two-dimensional form, and exploited these to produce a gay pattern. The painting brought into focus his innate love for 'pop' music and it would be pertinent to mention here that he was a drummer in the Scout Band and after his release he joined a so-called "beat" group and played the guitar. This painting actually anticipated his leisure time activity after release. The rebel in him found an outlet for his excess energy.

Implications growing out of the Drawings and Paintings.

Peter was essentially an introverted personality. He lacked self-confidence and usually directed his aggression in a socially accepted form. In his depressive moods of "ups and downs" he was inclined to withdraw himself from the main stream of life and avoid responsibility. But he was keen to win acceptance as "a mythical dare devil from the Wild West", who feared nothing and did not face any disagreeable rules and regulations. Although he settled down well in school and was friendly, mannerly and obliging he was anxious to get away from it all. He projected a strong desire for the open air life and the vast, virgin countryside. He also wanted happiness and be a cherished member of a stable and secure home. Peter was imaginative and his aesthetic sense was quite developed. He did extremely well as a Painter and Decorator during his stay at Mossbank.

The following table, based on the ten point guide, gives the investigator's (I) rating of Peter's drawings and paintings (Plates 9-15), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved School Teacher (C) and an art teacher (D). -

	I	A	B	C	D
Aggression	3	2	6	4	1
Anxiety	5	0	2	3	1
Depression	2	0	2	0	0
Fear	1	0	5	0	1
Withdrawal	1	0	2	0	0
Escapism	3	0	4	3	3
Symbolism	2	3	0	3	1
Fantasy	5	1	6	3	1
Extraversion	4	4	5	3	2
Introversion	5	0	2	3	1

An overall personality profile of Peter.

Peter's father deserted the home when he was only a year old. During his early years, he was under the care of his maternal grandparents. When his mother obtained a divorce and remarried, Peter returned to live with his parents. He had an unsettled home life and his behaviour had been difficult. During his spells of misconduct he was often threatened that he would be sent to Isle of Wight to live with his irresponsible father. Peter's life was dominated by his mother. In his stories, he showed an ambivalent attitude towards her. Although his pictures indicated that he was greatly dependent on her, he, in his stories, expressed his strong desire to free himself from her influence. His relationship with her was poor and he was jealous of his step-father and sibling figures.

At the time of his committal, he was in a Junior Secondary School. He was a truant and his progress in all subjects was poor. He was regarded as a very weak character and an inveterate liar. He kept company of delinquent and inadequate friends. Some of them were older than him and led Peter into all kinds of mischief.

At Mossbank, he apparently settled down well. But his stories, drawings and paintings clearly indicated that this boy, basically timid and insecure, was not too sure of himself or his environment. In his depressive moods of "ups and downs" he was quite capable of withdrawing himself completely in order to avoid responsibility. He was anxious about adult interest and affection, he wanted love and recognition, and universal acceptance. As a result of that he fantasied himself as the mythical "Wild West" dare devil who feared nothing and faced no disagreeable rules and regulations. He was his own master. He was desperate to assert himself.

Peter's stories, drawings and paintings indicated that he knew the differences between right and wrong, and tendencies towards aggression and wrongdoing usually produced conflict and aroused a sense of guilt. His own personal aggression was expressed through socially accepted form.

Peter, although he was reasonably happy at Mossbank, showed escapist desires and wanted to get away as soon as possible and find his utopia, which would provide him with security and happiness and give him the opportunity to establish himself as a cherished member of a happy family.

Peter in July, 1967

Peter was doing well as a Van Driver cum Salesman for a firm of grocers and fruiterers. His employers were pleased with his progress and regarded him as a responsible and hard-working employee. In 1965 the Secretary of State for Scotland released him from after-care supervision. He married soon after and maintained a good and happy home.

GEORGE MESSER.

Date of Birth	1. 3. 47.
Date of Committal:	1.11. 61.
Date of Admission:	7.11. 61.
Date of Leaving:	31. 8. 63.

History of Delinquency:

6. 6.60.	Theft by Housebreaking.	Fined £3.
26.11.60.	Theft.	Probation One Year.
26. 5.61.	Theft	Sentence Deferred 25. 6. 62. Father to find Caution of £10.
1.11.61.	Theft (2) Malicious Mischief(3)	Committed to Mossbank School.

There was also a history of truancy.

Home Circumstances:

George was an illegitimate child. When he was born, he and his mother lived with the maternal grandparents, but because of the strain within the home, his mother left to live by herself in a flat and George was placed in a Children's Home. His mother married in 1953, when the boy was six. He was hostile towards his step-father from the very beginning. The home was a three apartment prefabricated house in a

post-war housing area which had a high incidence of delinquency. The mother, for quite a while, had earned her living as a Mental Nurse, but gave up the position for health reasons. She was highly strung and did not enjoy the best of health. The step-father was a Grocery Manager, earning £11;10;0d weekly plus overtime. He was well-meaning and anxious to help the boy, but the boy resented his presence very much.

The Boy Himself:

He was well-built, healthy and said to be considerate and helpful about the house. He accepted discipline from his mother, but not from his step-father. He was clever with his hands; was a member of the A. T. C. and at one time hoped to join the Royal Air Force. He played football, cricket and rugby, visited the cinema and was fond of reading and watching television. He did not appear to have responded to probation and had twice run away from home, staying away overnight.

Educational Information.

At the time of his committal he was in a third year technical class in a Senior Secondary School. His progress was described as good, and there was no complaint about his behaviour. His I.Q. on Moray House Test was 101 (dated 3.9.58.) but on WISC he scored 120 on 14.1.62. Owing to frequent changes of address this boy had attended nine different schools since the age of five.

After his committal to Mossbank he was placed in the top class and worked extremely well through out. He was a very neat and tidy worker - mature and imaginative. At the age of 15 he was transferred to the Works' Department and was attached to the Painters and Decorators. He proved to be a vigorous and skilful worker of rare distinction.

History at Mossbank:

He proved to be a good steady worker in class and with the Painting and Decorating Instructor. His arithmetic was very nearly at apprenticeship standard, while his English was good, imaginative and mature. He was a successful actor and was keen on football and Art Club activities. He gave little trouble as a general rule, but had lost nothing of his "this is unfair" attitude. Any rebuke, however tenderly given, was looked on as a demonstration of injustice.

Soon after his arrival he was admitted to Glasgow Royal Infirmary and was operated on for undescended testicles on 18.12.61. The operation was successful and the post-operative treatment ended on the 26th March, 1962. He went home on leave, after returning from hospital,

that evening and failed to return at the stipulated time. He was recovered, along with another boy, from Loughgelly Police Office. He repeated this action again after four months and absconded with two other boys. Later, these three boys were charged with seven charges of theft at Falkirk Sheriff Court. They were admonished and returned to school on 15.10.62. The Managers reviewed his case at the end of the year and decided to keep the boy in the school. During this unsettled period he continued to do satisfactory work in dress and in the Painting and Decorating Shop. He always applied himself intelligently and energetically to the job in hand. He appeared to conform and gave little trouble, but failed to accept the fact that any criticisms directed towards him were meant for his good. His case was brought up again on the 26th August, 1963. It was then reported that the boy had matured quite considerably and was taking an adult view on many matters. His attitude to both work and staff went on improving and everyone felt that he would do well in a job that had an element of challenge and some variety. He had mellowed and usually was of calm and even disposition; one could talk to him in a man to man way. The Managers decided to license him to his mother on the 31st of August.

After Leaving

He found employment at first as a tea-boy with a firm of builders. He was earning £4.10/- a week, but he did not particularly like the work and was keen to join the teachers when he was old enough. He settled down well and seldom went out at nights. His mother reported that his conduct was excellent. He left his job as a tea-boy in January 1964 and found a new job with a Paints Works.

In May he secured employment as an Assistant Greenkeeper with a first class Golf Club. He settled down well in this new job and for the time being gave up the idea of joining the teachers. His mother believed that his girl friend contributed a great deal towards his well-being.

Personality traits as revealed through:

(a) Personality Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Source.

Syndrome		Total Responses
Unforthcomingness	(U)	2
Withdrawal	(W)	0
Depression	(D)	3
Anxiety about adult interest	(KA)	8
Hostility to adults	(HA)	7
Attitude of unconcern for adult approval	(K)	2
Anxiety for approval by other children	(KC)	1
Hostility towards other children	(HC)	0
Restlessness	(R)	0
Emotional Symptoms	(M)	0
Nervous Symptoms	(MN)	0
TOTAL		23

George, who was successfully operated on for an undescended testicle, in his depressive moods of "ups and downs" sometimes showed a lack of confidence with people and with fresh things. He was uncertain about adult interest and affection and sometimes showed hostile rejecting moods alternating with anxiety for acceptance although outwardly he tried to pose an attitude of unconcern about being in the good books of his elders. He was friendly with other children, but did not desire to establish any permanent or intimate relationships with them. He was often sufficient unto himself.

Stoddill's Behaviour Cards Score (150 Cards).

Classified List	Possible Responses	Total Responses
Feels picked on	9	3
Anger, disobedience	7	3
School difficulties	8	2
Stays away from home	10	4
Truancy from school	4	2
Lies	4	4
Fights, aggressions	12	5
Inadequate companions	12	4
Delinquent companions	12	6
Stealing	9	6
Obscenity	5	2
Sex experience	8	0
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	0
Home unsatisfactory	24	9
TOTAL		54

George came from an unsatisfactory home. His mother was the most dominant personality and she suffered from nerves and was a constant worrier. He had been a truant and had stayed away from home on occasions. When faced with a difficult situation he would lie without any hesitation and often would persist in doing things told not to do. He kept company of inadequate and delinquent companions. Together with them he had stolen and taken things without any compunction. When roused he would fight, indulge in aggressive outbursts, curse and swear. He was also a heavy smoker.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	1.5	11.5	1.5	14.5	60.4	45
I	0.5	3.0	3.0	6.5	27.1	28
M	1.0	1.0	1.0	3.0	12.5	27
Total	3.0	15.5	5.5	24	100	100
%	12.5	64.6	22.9	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.		S - E Patterns & Expected Mean at age 20-29 years	
1	$E > (I=i) > (M'=M=M)$	$\underline{E} = 3 = 12.5\%$	$\underline{E} = 6\%$
2	$E > i > E'$	$\underline{I} = 2 = 8.4\%$	$\underline{I} = 6\%$
3	$E > (I=i) > (M'=M=M)$	$\underline{E+I} = = \%$	$\underline{E+I} = 12\%$

Trends.

- 1 $E < \frac{1}{-0.47} ; \frac{-1}{-0.71} > I ; M < \frac{1}{-0.66}$
- 2 $\frac{-1}{-0.47} > E ; \frac{-0.71}{-0.66} > I ; M < \frac{1}{-0.66}$
- 3 $E < \frac{1}{-0.47} ; I < \frac{-1}{-0.71} ; M < \frac{1}{-0.66}$
- 4 $M < \frac{1}{-0.66}$
- 5 $O-D < 0.66 ; -0.41 > E-D ; N-P < 0.81$

G.C.R. = 54.2% (Expected Mean at age 20 - 29 yrs. = 68%).

George was extrapunitive and directed his aggression outward, towards other persons and things. On the whole, he was dominated by his ego-defence reactions although, in some cases, he tried to emphasize the solution of the frustrating problem. He seldom evaded aggression in an attempt to gloss over the frustration. The three patterns confirmed his extrapuniteness. They also indicated some leanings towards intropunitiveness which was greater than his impunitive tendencies. The super-ego patterns were marked by extrapunitive factors, but on occasions he was inclined to admit his guilt but denied any essential fault by referring to unavoidable circumstances. The low G.C.R. strongly indicated some degree of inability to meet stressful social situations in conventional and acceptable fashion. The various indications depicted a boy rather low frustration tolerance who was inclined under stress to turn his aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>349</u>
Primary	8	8
Secondary	8	8
Partial	2	2
Literary	0	0
Same sex	19	26
Opposite sex	3	3
Elderly	9	9
Youth	17	19
Juvenile	2	2
Superior	2	2
Inferior	2	2
Law-abiding	19	28
Criminal	1	1
Mentally normal	20	29
Mentally abnormal	0	0
Gregarious	7	9
Solitary	12	16
Leader	3	3
Follower	2	2
Friendly	17	25
Quarrelsome	1	1
Moral : Good	19	28
Immoral : Evil	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>349</u>
Social	19	28
Asocial	1	1
Thoughtful & Decisive	20	27
Indecisive & Escapist	6	7
Ambitious	6	6
Anxious	13	19
Aggressive	11	12
Altruistic	8	9
Depressive	6	7
Excitable	7	7
Erotic	0	0
Timid	5	5
<u>(B) NEEDS</u>		<u>100</u>
Abasement	15	17
Achievement	6	8
Aggression		14
Emotional & Verbal	6	7
Physical & Social	3	3
Physical & Asocial	1	1
Destruction	3	3
Dominance		10
Coercion	2	2
Restraint	4	4
Inducement	3	4
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		
Introgression	10	<u>100</u>
Nurturance		12
Parents	3	19
Wife	0	3
Husband	0	0
Children	3	0
Siblings	1	3
Relatives	1	1
Friends	6	1
Other People	4	6
Objects	0	5
Passivity	7	0
Sex	1	8
Succourance	6	1
Intranurturance	3	7
		4
<u>(C) INNER STATES and EMOTIONS</u>		
Conflict	17	<u>102</u>
Emotional Change	19	21
Dejection	11	26
Anxiety	16	12
Exaltation	6	20
Distrust	3	8
Jealousy	0	4
Happiness	8	0
		11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) PRESS		<u>120</u>
Affiliation		25
Associative	13	17
Emotional	6	8
Aggression		13
Emotional & Verbal	5	5
Physical & Social	1	2
Physical & Asocial	3	3
Destruction	3	3
Dominance		21
Coercion	10	10
Restraint	6	6
Inducement	5	5
Seduction	0	0
Nurturance		16
Parents	5	5
Wife	0	0
Husband	0	0
Children	0	0
Siblings	0	0
Relatives	1	1
Friends	7	8
Other People	1	2
Objects	0	0
Lack	15	18
Loss	10	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>120</u>
Physical Danger		7
Active	5	5
Insupport	2	2
Physical Injury	3	3
Person & Animal	5	5
Accident	4	4
(E) <u>OUTCOMES</u>		<u>343</u>
Hero		228
Energetic & Determined	17	21
Persevering & Competent	19	19
Faces & Overcomes Opposition	19	21
Succumbs to Opposition	7	8
Coerces	7	8
Is coerced	9	10
Active	18	21
Passive	10	10
Repents & Reforms	0	0
Callous and No Conscience	2	3
Selfish	3	4
Unselfish	9	11
Prefers Help	9	10
Self-Sufficient	18	21
Makes things happen	19	20
Things happen to hero	18	22

<u>Themes,</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>343</u>
Hero		228
A Success	13	16
A Failure	3	3
Hero's Environment		72
Path of Achievement Easy	13	12
Path of Achievement Difficult	17	19
Beneficial & Positive	13	18
Non-beneficial & Negative	13	15
Punitive & Unsympathetic	8	8
Ending		43
Happy	11	14
Unhappy	7	9
Status Quo	6	8
Anti-climax	0	0
Dramatic Conclusions	5	7
Acceptance of lower standards	4	5
(F) <u>INTERESTS and</u> <u>SENTIMENTS</u>		<u>26</u>
Positive Cathexis	20	20
Negative Cathexis	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(G) MENTAL STRUCTURE		<u>39</u>
Id	4	4
Ego	20	20
Super- Ego	15	15
(H) OTHER VARIABLES		<u>137</u>
Style		34
Specific Names	13	13
Detailed description	20	20
Incongruity	1	1
Excitement		28
Adventure & Thrill	10	10
Danger & Suspense	10	10
Distant Lands & Different People	8	8
Appearance	13	13
Residence	18	18
Entertainment	10	10
Illness	3	3
Death	9	10
Separation	7	7
Rejection	4	4
Punishment	7	7
Excuse, Alibi & Apology	3	3

Card 1 "I was asked by a neighbour to watch her house while she went out to do some shopping.....I sat down and was just about to start reading one of my comics when her son came home from the school.... After having something to eat he took out his violin.....He liked what he played, but I never did. It sounded like someone in agony. After a while he got fed-up.....Then suddenly he got up, pushed the table away from himself and sat down in front of the television to watch the cowboy film". This story presented two sides of George's character. On the one hand he was highly altruistic and on the other he showed strong likes and dislikes and gave the impression that he was easily moved to fits of frustration. He also fantasied a stable and well; adjusted home, which he lacked in his early childhood.

Card 2 "June was still at school when she painted an almost life size painting of a ploughman and his wife. She asked a photographer to take a picture of her and her painting. A couple of days later he came and took several photographs of her, some in an artists's costume and some in her normal school uniform with her books. A man saw some of her paintings and wanted to print them in a paper that he helped to produce. He firmly believed that one day she would become a famous artist." In real life George was an accomplished artist and painted a life size mural titled "The Birth of a New Town". He was photographed with it, the painting was exhibited and earned high praises from all quarters. Through June he tried to recall the past and projected his own ambition and interest. He wanted recognition and a high social status.

Card 3 In this story too George portrayed himself as a good and responsible neighbour although he "had always dreaded the idea of keeping an eye on the brats. They were very noisy and two of them were always fighting each other." But he was prepared to face these frustrating children and made a good job of it. In real life George had no sibling figures at home and here he most probably tried to visualise what life would be like with them about.

Card 4 George introduced parental characters in this story. "The part I watched seemed to say as though a man had lost his memory and his wife was trying to make him remember everything that had happened in his life without success. It was indeed very interesting." In real life George had no father. His natural father had left his mother before the child was born. He tried to take a dispassionate and objective view of his mother's attempt to make his father remember and reconsider his responsibilities. But, she failed, and was heartbroken. Although he accepted discipline from his mother, he at times, showed an ambivalent attitude towards her and, in this story, indirectly involved her in an accident which would make her dependant on her son. He made up for his aggressive thought by assuming responsibility.

Card 5 "Mrs. McKensie was round the back of the house getting dinner ready and her son was watching the T. V. There was a loud crash and she ran round to the living room..... She helped him and then asked, "Dear me! George! What had happened?" He blushed scarlet and then replied, "I was trying to play the part of the clown."..... She smiled, and told him, "You can't just do a trick like that off hand! She switched off the T. V. and told her son to act his age." George presented a normal domestic situation in this story. He portrayed his mother as a loving and kind-hearted woman, who was willing to be strict when occasion demanded it.

Card 6 "John went on a motoring holiday with his friends. On the M1 their car was involved in a very bad crash..... David, the driver and owner of the car, was killed outright..... It fell on John to break the sad news to David's mother..... John broke the news slowly..... He watched her for a few minutes and then quietly approached the door. Just then she turned and John saw tears were rolling down her wrinkled cheeks..... she broke down completely." In this tragic story George indulged in a bit of masochism in order to attract parental attention and affection. He was anxious to win and retain his mother's love because of his early childhood experience. He was also jealous of his step-father.

Card 7 "Mr. Turnbull had gone with his son to look over a new job for his boy..... When they got to the reception hall the boy was shaking like a leaf. His father made many encouraging remarks to cheer him up. That calmed him down a lot and he felt quite reassured. Soon after a pretty, young secretary came out and called his name..... He went in and after fifteen minutes he came out smiling. By the look of him his dad knew that his boy had landed the job." In this story, George strongly desired a father figure, who would sustain and guide him in time of needs and stresses. In real life he had no father and he did not get on well with his step-father, who was kind and well-meaning. This story also showed that George was reasonably ambitious and was not work-shy. He was attracted to femininity.

Card 8 "At Easter I went down to the big city..... and visited the medical section of the Wax Museum. There I studied a new set of dummies put in recently. They were of a famous doctor and his assistants..... the setting reminded me of something I knew. Then it all came back to my mind. The whole incident happened when we were out trekking for a Duke of Edinburgh award. The patient was our instructor and he had suffered from a burst appendix. He was dying and we removed him to this barn. The farmer was having guests for the week-end and one of them was this famous surgeon. He had one look at the instructor and decided to operate on him. He had no modern instruments with him, but he was willing to take the risk and save this man's life. Fortunately, the operation was successful and got a terrific publicity. No wonder the surgeon found his way into the Hall of Fame at the Wax Museum." In this altruistic,

but morbid, success story, George, besides giving vent to high ideals and unrealistic aspirations, actually wished authority figure severe harm. This aggressive trend, directed towards a "loco parentis", caused a sense of guilt and the patient's life was saved. Due recognition was given to the surgeon, George's manifested ambition, and a place was found for him in the Hall of Fame.

Card 9 This was a story of war, violence and escape. It described the struggle between the Australian and Japanese soldiers brought together in one of the South Sea islands. Then the Australian soldiers were hunted from island to island by the Japanese Army, but finally managed "to get across to their H.Q. in another island. The Japs were getting ready to invade that island too. There was no way out". Escape from an uncongenial situation was very much a part of George's own living and the driving forces of the Japanese Army symbolised those which made life unpleasant for him.

Card 10 Theme of escape pervaded this story. "A young German escaped from the Russian side of Germany. . . . He wanted freedom and he wanted to be re-united with his friends and family. . . . He was now looking forward to a new life." In real life George absconded a few times from Mossbank. Like the young German he too desired to be with his friends and family, and "look forward to a new life." He was anxious for his mother's love and affection.

Card 11 In this incongruous science fiction story, George objectively visualised the coming of the monsters from the outer space. "These creatures came out all over the world to take revenge - they didn't like to be wakened up by atomic explosions. They played hell for a while, but eventually they were all killed at a great cost to mankind." George portrayed himself as a thoughtful young person, who was aware of the power-loving and selfish world he had lived in.

Card 12 In this story George painted a popular and comic picture, concerning a hypnotist and so-called powers of hypnotism. He related, "Me and a pal of mine were talking to one of his uncles when he said that he could hypnotise folk. . . . we could not believe him and so we just laughed. At that he got very annoyed. . . . he made my friend sit on the couch and gradually put him to sleep. . . . He made my friends do sorts of things before waking him up again. Then he turned towards me and said, "I hope you won't be cheeky again to laugh at me. "He gave us our tea and later when we came out of the house my friend said, I was only pretending to be hypnotized. . . . stupid, old man! We burst out laughing again, but it was a good thing he didn't hear us. The tea he gave us was really very good!" George presented two young rebels, who had little respect for old age and were rather inclined to be callous and selfish. They lacked humane understanding and used others as pieces of convenience. They represented a generation of which George was an integral part.

Card 13 "Sometime ago I was looking through one of my grandfather's old picture books. The last picture in the book was that of a log cabin and outside it sat a little boy, who looked poor and hungry.....he was only nine when this picture was taken.....he couldn't go to school as his parents had no money and as soon as he was big enough he started going to work. Later he went to night schools and became an engineer. His parents had died in the meantime. He had no relations in America and so he joined a boat going to Scotland.....and started life from the scratch. He got a job in the Ship Building Industry and soon started earning enough money to get married and settle down." George presented a picture of deprived childhood, hardship, and poverty, which were, to some extent, personal in character. But the hero managed to survive all the drawbacks and laid the foundations for a peaceful, happy and congenial life. Actually the grandfather figure personified George's own desire for a secure and stable home life, for which he was ambitious and willing enough to strive hard.

Card 14 "I wakened up in the middle of the night.....I looked towards the window where I saw somebody against the light. I thought it was a burglar and I was about to shout then I recognised the person. It was my father. He later told me that he found it difficult to sleep and so he took a little walk up.....He didn't use the doors in case he had wakened up everybody. The doors, of course, made a terrific noise.....then he asked me not to mention this to my mother. I couldn't understand why he made that strange request, but I didn't dare ask him anything. I decided to shut my trap and mind my own business." In this story, the Oedipus situation appeared in a somewhat distorted form. George was jealous of his father and resented his presence very much. His relationship with him was poor. Here he wanted to discredit his father by indirectly implying that he was being unfaithful to his wife. George most probably wanted the marriage to break up so that he would have the opportunity of monopolising his mother's attention.

Card 15 "I was walking down one of the side streets when I saw this old man standing amongst whole lot of gravestones. In the dim light he looked like a zombie.....He really gave me a turn in the stomach..... Suddenly the door of the cottage opened and a bald headed, round faced man shouted, "Hey! Jimmy, are you going to take the whole night to pick a gravestone for your wife?" The old man mumbled something which I couldn't hear and then he started going towards the door. Suddenly he tumbled on the path. By the time we got near him he was stone cold dead. He would now be lying next to his beloved wife." Once again the Oedipus situation appeared in a somewhat distorted fashion. But it was resolved by the death of the old man, who most probably represented a father figure and towards whom George felt little love. George was also afraid of old age, which turned people into a Zombie.

Card 16 "It was the first time I had used a camera and I had been taking pictures of many things that I thought I would like to see over and over again.....After a week I went to collect the prints. They were completely white - nothing on them. The chemist gave me a wee smile of pity.....he then showed me how to load and unload a camera. I was very grateful to him, but felt like kicking my backside for being so stupid." George portrayed himself as a well-adjusted youth with a constructive hobby. He was positive in his outlook and was willing to learn from his mistakes.

Card 17 This was an aggressive war story which described life on board the German pocket battle ship, which was carrying many prisoners of war. It had done much damage to Allied shipping and was finally hit by several Royal Navy shells. "The prisoners were anxious to know what was happening and so one of them, a young sailor, climbed up a rope and shouted down everything that was happening." The Germans took the ship to a neutral port for repairs." Then she came out again to carry on with her evil work and was sunk by her own men, who mishandled explosives on board. George had an innate knowledge of the differences between good and evil and usually felt obliged that good should triumph against all odds. In this story he made the German pocket battleship pay the supreme penalty for her misdeeds. She was destroyed by her own men as if to prove the age old belief that "thou shalt reap as thou sow."

Card 18 "He stopped at the entrance of the shop, looked about and saw nobody was there. He put a pair of gloves on his hand, smashed the glass of the door and unlocked it. He was about to enter the shop when a cop came round the corner and saw him. He turned round and started to run.....another cop came round the corner in front of him..... suddenly, he felt that somebody was pulling him down in order to stop him. He knew he was caught and so gave up struggling. He was charged at the station and taken to court the next day. He was found guilty and was sentenced to six months imprisonment." The experience described in the story, to some extent, was autobiographical in character. George had suffered fines, probation and deferred sentence for theft and finally was committed to Mossbank School for corrective training. He knew what he had done in the past was wrong and thoroughly anti-social. Because of that his aggressive trend produced a sense of guilt and so punishment followed criminality. George felt obliged to prove that "Crime does not pay."

Card 19 "I went to visit a friend, who was very fond of Art. I noticed that he had plenty of interesting paintings up on the wall.....except one! This painting was one of the most queer ones I have ever seen.....it really gave me the creeps although I never said this to my friend..... was he soft in the head or did he try to impress people by having queer things about him? I often felt like asking him these sort of questions, but I never did dare. He was so kind and good to me." George was fond

of Art and was critical and discerning in his outlook. Although he had strong likes and dislikes he felt it was expedient to compromise in order to gain acceptance and thus enjoy security and stability in his relationship with other Art lovers.

Card 20 "Mr. Wilson was fed up this Winter's evening.....finally he got up from his chair, put on his coat and decided to go for a walk..... he walked for a long time before he had realised that he was well away from the city.....when he came up on to the main road he stopped under a lamp to light a fag. He suddenly heard somebody moaning.....he found a man lying by the road side.....Mr. Wilson went to the phone booth and reported this hit and run case to the police and the ambulance..... when the man was being lifted in the ambulance, Mr. Wilson saw, in the patrol car's full light, that the man was his own son. Fortunately, he survived, but the hit and run driver was never caught." In real life George resented the presence of his step-father, and was often antagonistic towards him. Most probably his attitude gave him a certain amount of guilty feeling and in his fantasy world he tried to bring about a reconciliation through a severe street accident. In real life the story could have another slant. A Mr. Wilson was ultimately responsible for George and his training at Mossbank. George's attitude towards him was a peculiar mixture of friendship and animosity. In this story he went out of his way to get Mr. Wilson hurt by making him suffer an accident in which his son was involved. The poor boy was the victim of a hit and run case. This unashamed aggression made George feel rather guilty and he felt obliged to see that the boy's life was saved, but at the same time he made sure that the driver, the author of much unhappiness, got away scot free.

Summary of Theme Frequencies in George's Stories *

In George's fantasy world most of the heroes were male (26 in 19), youthful (19 in 17), law-abiding (28 in 19), mentally normal (29 in 20), friendly (25 in 17), moral (28 in 19), social (28 in 19), thoughtful and decisive (24 in 20). Some of them were solitary (16 in 12) and anxious (19 in 13) about things. A few of them were gregarious (9 in 7), altruistic (9 in 8), superior (2 in 2) and acted as a leader (3 in 3). George also introduced individuals, who were aggressive (12 in 11), depressive (7 in 6), excitable (7 in 7), inferior (2 in 2), criminal (1 in 1), quarrelsome

* The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.

(1 in 1), immoral (1 in 1), and asocial (1 in 1). Some of them were timid (5 in 5), indecisive (7 in 6) and more of a follower (2 in 2).

Many of the heroes suffered abasement (17 in 15), and only a few showed some achievement (8 in 6). The aggression they directed towards their environment was emotional and verbal (7 in 6), physical and social (3 in 3), physical and asocial (1 in 1) and destruction (3 in 3). They tried some coercion (2 in 2), restraint (4 in 4) and inducement (4 in 3) in order to influence their surroundings. Some of them indulged in introgression (12 in 10), intranurturance (4 in 3), passivity (8 in 7) and looked for succourance. A few of them showed some consideration and kindness to the members of the family (8 in 8), some friends (6 in 6) and other people (5 in 4). Their inner states and emotions were marked by conflict (21 in 17), emotional changes (26 in 19), dejection (12 in 11), anxiety (20 in 16) and distrust (4 in 3). Some enjoyed exaltation (8 in 6) and happiness (11 in 8).

George's heroes enjoyed associative (17 in 13) and emotional (8 in 6) affiliation. Some of them suffered emotional and verbal (5 in 5), physical and social (2 in 1) physical and asocial (3 in 3) aggression and destruction (3 in 3). Forces of coercion (10 in 10) and restraint (6 in 6) were directed towards them and, at times inducement (5 in 5) were used to influence them. Many of them felt the lack (18 in 15) of things needed for security and happiness. Some were conscious of the losses (11 in 10) they had suffered. A few of them had to face physical dangers (7 in 7) and suffered physical injuries (9 in 9). A body of them were kind and considerate of the feelings of the members of the family (6 in 6), friends (8 in 7) and other people (2 in 1).

The heroes reacted to their environment, where things happened to them (22 in 18), in an energetic and determined (21 in 17) fashion. Most of them were persevering (19 in 17), active (21 in 18), self-sufficient (21 in 18), made things happen (20 in 19) and were a success (16 in 13). Although many of them were willing to face and overcome opposition (21 in 19) some succumbed to opposition (8 in 7) while others were coerced (10 in 9). Some were passive (10 in 10) and preferred help (10 in 9). The unselfish (11 in 9) individuals outnumbered those who were callous (3 in 2) and selfish (4 in 3).

Many of George's heroes found their world easy (12 in 10) and beneficial (18 in 13) while the others regarded their environment as difficult (19 in 17), negative (15 in 13) and punitive (8 in 8). Some suffered separation (7 in 7), rejection (4 in 4) and punishment (7 in 7). Some had known death (10 in 9) and illnesses (3 in 3). Positive cathexis (20 in 20) dominated their interests and sentiments. Negative cathexis (6 in 6) failed to make much impact. Forces of ego (20 in 20) and super-ego (15 in 15) subdued id (4 in 4).



THE SCHOOL (PLATE 16)

Implications growing out of the Stories.

George was an illegitimate child and, because of domestic strains, part of his childhood was spent in a Children's Home. Consequently, in his fantasy, he craved a happy, secure, stable and loving home. Although at times, he expressed an ambivalent attitude towards his mother, he was essentially altruistic towards mother figures and did his utmost to win their love and affection. In real life, he never knew his own father and was jealous of his step-father, who was well-meaning and anxious to help the boy. He resented his presence and refused to accept his discipline. But, he fantasied a kind and understanding father figure to sustain and guide him in times of needs and stresses. He never enjoyed the company of sibling figures, but he tried, rather indirectly, to visualise what life would be like with them about. He found it difficult to accept old age.

George was an ambitious boy and expressed high ideals and aspirations. He wanted recognition, high social status and responsible positions. In order to achieve these he was willing to work hard, sublimate his strong likes and dislikes and take part in constructive activities.

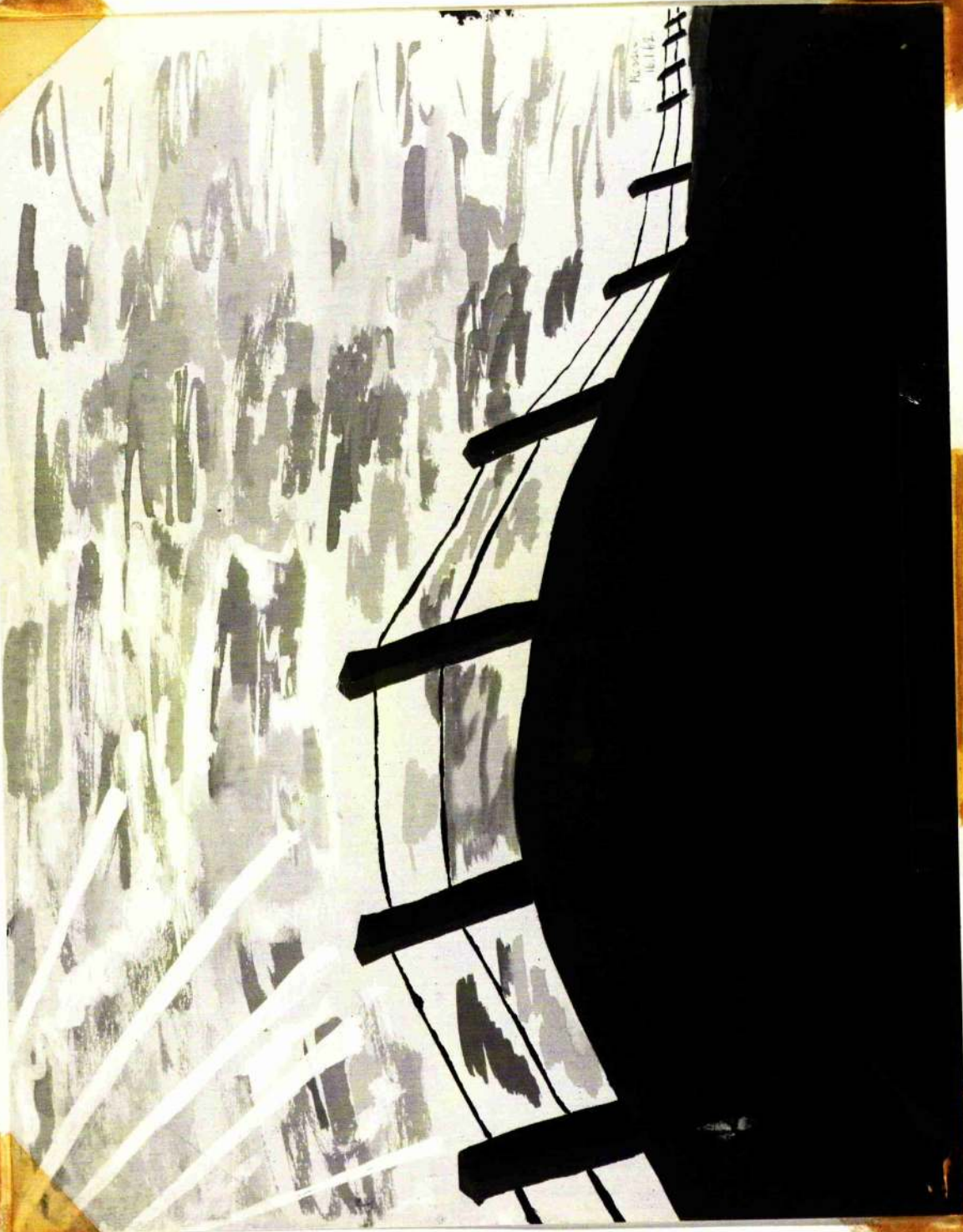
Some of George's stories dealt with wrongdoing, delinquency and criminality. But aggression was followed by establishment of right over wrong, good over evil. Reparation was made for waywardness. Escape from uncongenial situation was also emphasised.

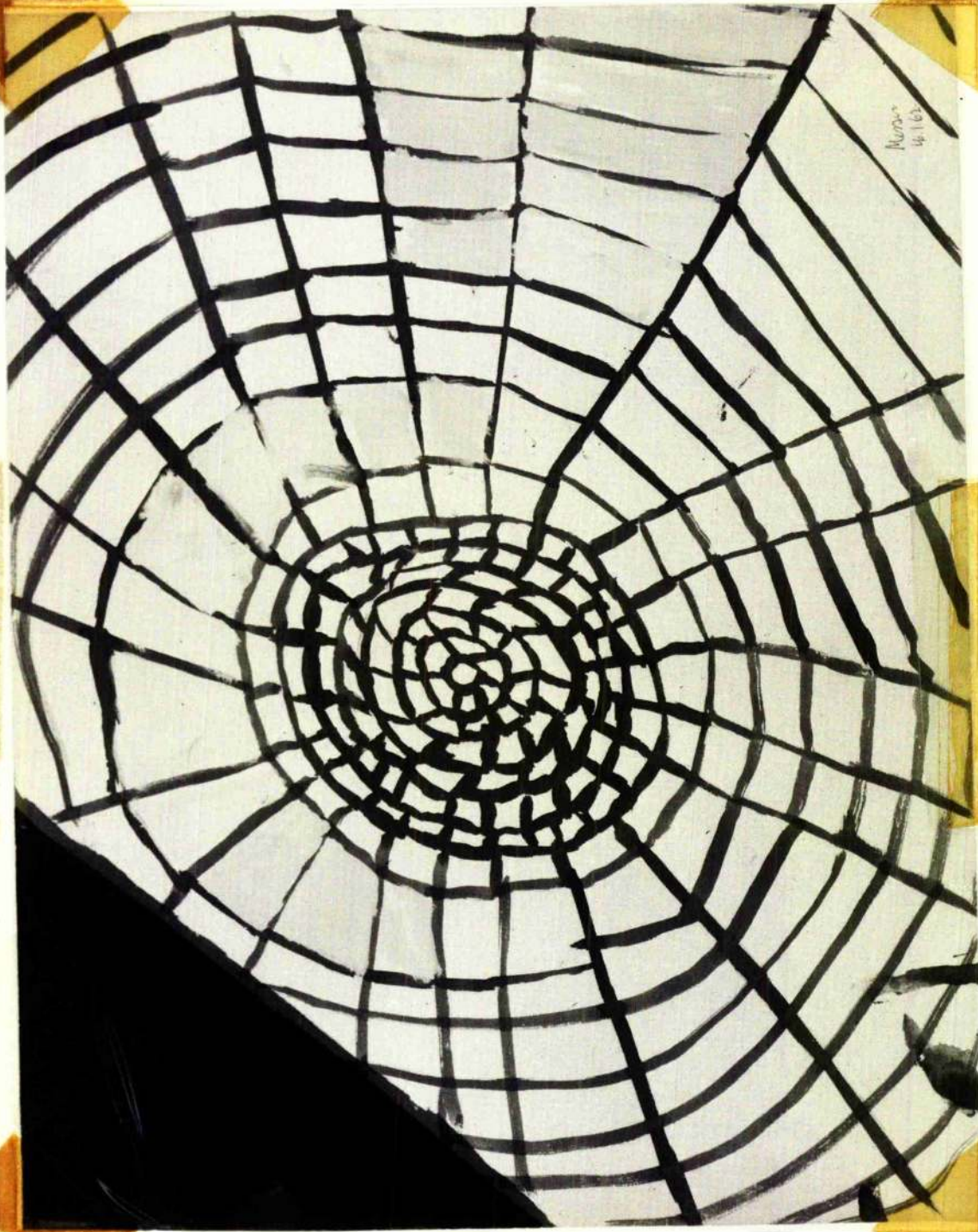
Drawings and Paintings by George.

"The School (Plate 16)" was George's first painting. It was an extraverted, part enumerative and part empathetic type of work. Although the artist was controlled by the object and he painstakingly recorded each separate detail, he did convey definite and pleasurable 'atmosphere'. This painting expressed the 'positive' side of his volatile character, the side obedient to maternal discipline, which made him a helpful and considerate boy about the house, and an acceptable member of the school and the Air Training Corps. His painting was actually a tribute to the school, which had initially provided George with a sense of security and stood as a symbol of stability, justice, law and order.

"The Web (Plate 17)" was an introverted, expressionist type of painting. In this picture an attempt was made, not merely to express egocentric sensation, but also to represent an external object as it presented itself to the sensations of the artist. George, at this stage of

THE FENCE (PLATE 18)





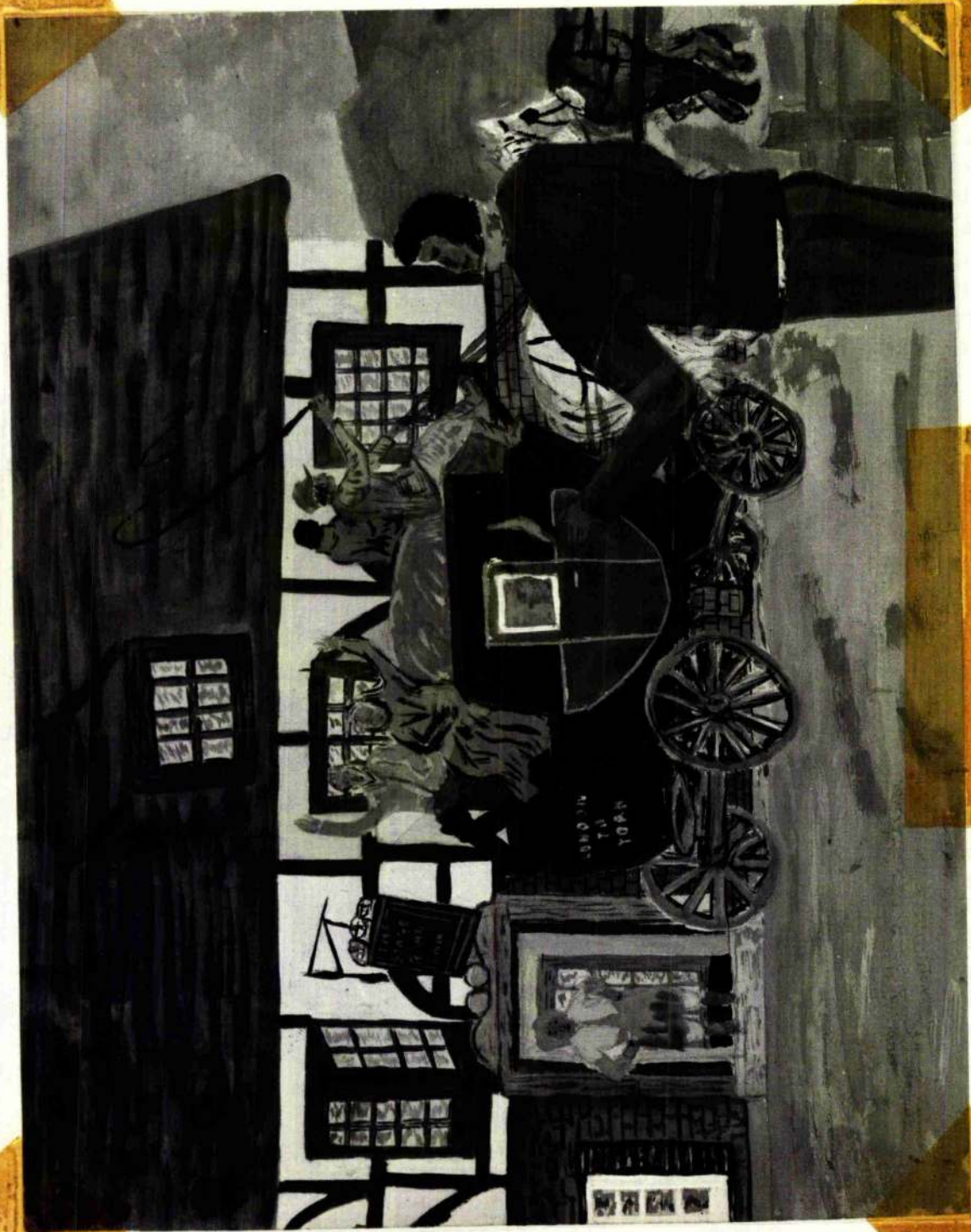
THE WEB (PLATE 17)

his stay, was highly irritable and often quite depressed. On completion of the painting he made a chance remark, "That's the vicious web. I've been caught in! There is no escape from it. Just have to suffer it!" His strokes were starkly bold and thoroughly aggressive. The painting also indicated that when depressed George was inclined to show symptoms of complete withdrawal.

"The Fence (Plate 18)" was another introverted and expressionist type of work. It expressed a feeling of utter loneliness and complete desolation. George felt himself isolated and enclosed by awe-inspiring fences, symbolical representations of ruthless restrictions and inaccessible barriers. Beyond the fence the sky looked bright and beautiful and the sun was radiating warmth and comfort. George obviously felt a nostalgia for a free world, which was not within his immediate reach. He was "all fenced in".

"The Fence was followed by two paintings, which showed George's great interest in social history. "The Stage Coach (Plate 19)", an introverted and organic piece of painting, showed his visual and sympathetic relationship with external objects and brought his imaginative mind, which took a theme from life but heightened its effect with his own fantasy, into focus. It showed a coach labelled "London to York", departing from "The Stage Coach Inn". A tall man, in a green jacket, was holding it up and passengers on the outside seats had their hands above their heads. At a first glance, the picture apparently would convey an impression of a fond farewell, but according to George "the man in green was Dick Turpin about to rob the coach". This highly aggressive, but historical, theme was further intensified in his beautifully executed painting titled "The Hold-Up". It showed a stage coach, carrying a Royal insignia, held up in broad daylight, in the middle of a wood in full bloom. The masked highwayman was dressed in a scarlet coat and had black breeches on. He was pointing a gun towards a pretty, young lady, obviously forced out of her coach. The frightened driver had his hands above his head and behind his seat the treasure chest was placed. When he was asked to describe this painting George answered, "It is Dick Turpin robbing the coach. Bold and clever this man!" He expressed his own aggression and delinquent impulses through these two paintings, by identifying himself with Dick Turpin and his highwaymanship. But George disguised his real feeling by showing an apparent interest in historical events.

Soon after completing this painting he had to go into hospital for an operation. On his return he went on home leave and absconded. He was recovered and brought back to school. He was very depressed and deeply resented the school, all authority figures, and forces of law and order. In this mood, he painted his highly aggressive painting called "The Witches (Plate 20)". It was an introverted, organic and imaginative piece of work, which showed transparent figures of witches and skeletons, standing over a cauldron against a darkened, night sky. The story he gave about this picture reflected his own innermost thoughts. According to him,



THE STAGECOACH (PLATE 19)



THE WITCHES (PLATE 20)



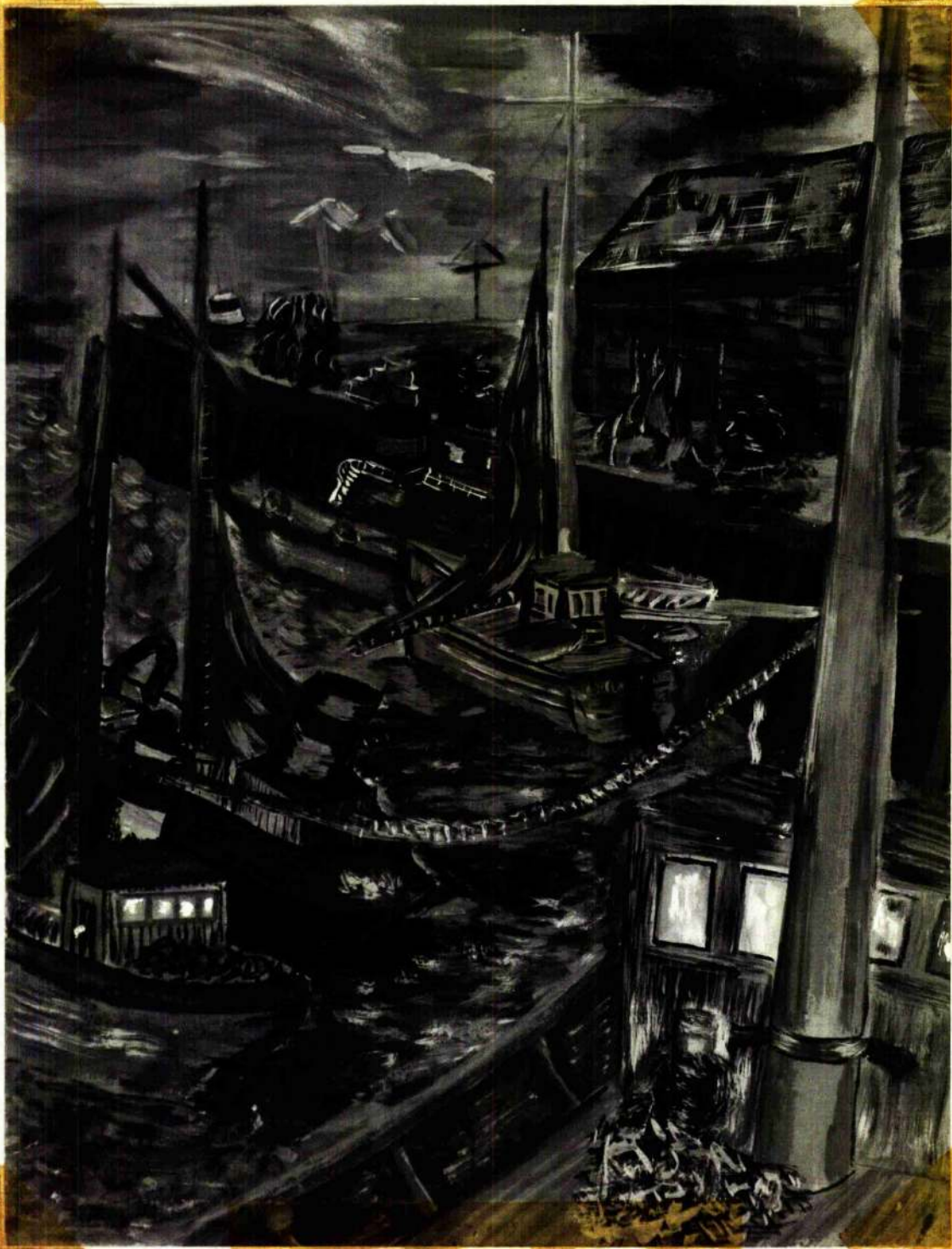
THE RUINED CASTLE (PLATE 21)

the witches and ghost-like skeletons were celebrating the fall of their enemies and boiling them in a giant-sized pot to make a meal for the pet animals. Through the victors George projected his own aggression and gave vent to his anti-authority impulses. But, he was shrewd enough to do so in a highly organised artistic form. The predominant colour in the whole painting was black, a symbol of death, decomposition, detachment and liberation.

After completing this painting George settled down to work on a mural together with five other boys. It began as a history project, but George and his friends used it to express themselves through historical events. When the "March of Time" was completed George stopped coming to the Art Club meetings, and joined the Dramatic Society. He seemed quite calm and collected, apparently willing to serve "his time without giving anybody any bother". But this was the proverbial calm before the storm. Four months after his first abscondence, he went off again with two other boys. Later, these three boys were charged with felony and were found guilty. The Sheriff returned them to school.

On his return he painted "The Ruined Castle (Plate 21)". It was an introverted, imaginative piece of painting. George derived the theme from life, but heightened its effect with fantasy. This picture was an unconscious study of the school or the Remand Home. It had been totally destroyed and persons were hanging from its blackened walls. There was a graveyard on the right hand side of the picture ready to accept more unfortunate and executed prisoners. The story he related about the castle was that it had been taken over by the anti-social and lawless elements, "enemies of the society and the country". They attacked, captured and finally sentenced the law-abiding inhabitants to death. The anarchist in George directed his aggression towards people responsible for his well-being - his parents, teachers, the welfare and probation officers, and the forces of law and order. "The Witches" and "The Ruined Castle" were complementary to each other.

"Loneliness", an introverted and imaginative painting, which involved inventive reconstruction and recombination of memory and lasting images, followed "The Ruined Castle". George showed, against the back drop of a brightly lit city centre with luxury cinemas, opera houses, restaurants and big limousines, dull and dreary looking tenement, slum buildings in the foreground of the picture. On the extreme right hand side of the painting appeared a forlorn and dejected figure, heading for the Billiards Saloon on the left. He was a part of the slum environment, completely divorced from the bright lights of the City Centre. This painting brought George's "us and them" worlds into focus and accentuated his feelings of "so near and yet so far".

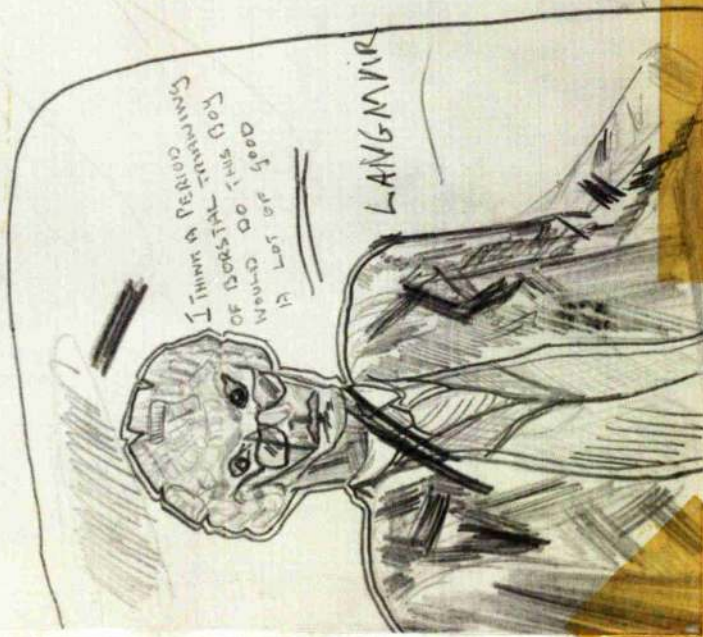


THE LEITH HARBOUR (PLATE 22)

When George painted "The Leith Harbour (Plate 22)" he seemed settled, less resentful and was looking ahead to his future. This highly imaginative and extraverted painting strongly emphasized rhythmical pattern. George took the motif of boats and repeated the motif till the picture space was filled. The motif was based on observation and the theme was taken directly from life. He treated it with bright colours in order to heighten its effect. The painting showed many boats lying anchored by the pier and conveyed a general feeling of peace and contentment. The boats were being rocked gently to and fro by the calm water lapping their sides. A man appeared to be cleaning the deck of the boat in the foreground and another figure was busy at his work on the quay, opposite the warehouse. An impression of a man, sitting on a capstan, could also be discerned. The picture expressed George's nostalgia for far away places and freedom. At this time, he was seriously considering the possibility of joining the trawlers on his release from school.

"The Leith Harbour" was followed by a picture titled "Contentment". It was an imaginative and introverted painting. It showed that George had established direct visual and sympathetic relationship with external objects, and he expressed them in bright and gay colours. It showed a stone-built farm house, with a thatched roof, on the left hand side of the foreground. Along the wall there was a flower bed with plants in full bloom. In the farmyard there were cocks and hens foraging for food. Beyond the farm gate one could perceive acres of lush green land, obviously used for crop growing, receding into the distant hills and beautiful blue sky. Like "The Leith Harbour" this painting too conveyed an atmosphere of peace and contentment. It would suggest that George had now mellowed, and was of calm and even disposition. These two paintings were an unconscious attempt at integration of social and, to some extent, sexual life in pictorial form.

After finishing "contentment" George embarked upon his bold and adventurous project, a seventeen feet long and nearly two feet wide mural. He called it "The Birth of a New Town". It was an extremely well-balanced and well-integrated piece of work, which commended all his powers of thinking feeling, sensation and intuition. It traced the growth of a new town from its humble beginning to its dynamic "coming into being". His work throbbled with vitality, imagination and concentration. The first section of the mural showed a forest was being cleared, then moved in the tractors, the excavators, the earth removers, ~~the earth removers~~, the lorries and the workmen's huts. The mid-section showed the scaffoldings and the skeletons of the far-reaching skyscrapers silhouetted against the distant horizon, workmen hard at their work and buildings going up. The end section gave an impression of the completed town, its industries and all the amenities it had provided for the benefit of its citizens. It was significant that the last thing to appear on the mural was a blue, circular disc with the word "POLICE" written across it. When he was asked, "Why did you leave the disc to the last?" He answered, "Well, I don't know! I didn't want to put it in at all! You know why! But then I thought again - You can't really have a new town without police in it! Can you now?" It was quite obvious that the forces of law and order had remained an inhibiting factor with George and it persisted in his last picture, actually a 'doodle' called "The Sheriff (Plate 23)". It was an introverted and expressionist piece of work, which not only expressed an egocentric sensation, but also represented an external object as it presented itself to the sensations of the artist. George distorted and caricatured an authority figure in order to give vent to his aggressive feeling. No doubt that he felt a certain amount of hostility towards a person like Langmuir, who most probably was, in George's way of thinking, responsible for his committal to an Approved School. It would be interesting to note here that the Sheriff's remark in the picture almost became



THE SHERIFF (PLATE 23)



MARCH OF TIME (TOP)
BIRTH OF A NEW TOWN (BOTTOM)



MARCH OF TIME (TOP)
BIRTH OF A NEW TOWN (BOTTOM)

prophetic when George recently, long after his release from Mossbank, appeared before the court charged with road traffic offence. The 'doodle' practically anticipated his future.

Implications growing out of the Drawings and Paintings.

George was essentially an introverted personality with a strong ego. His super-ego was active, but its influence was slight. He was highly imaginative, creative and showed tremendous vitality. He was a keen and dynamic observer of life and was able to establish visual and sympathetic relationship with external objects. He was more than capable of bringing into focus his imaginative mind, which could derive a theme from life and heighten its effect with fantasy. This was a process which involved inventive reconstruction and recombination of memory and lasting images.

At the beginning of his stay at Mossbank, George showed positive signs of settling down. But, this was only a transitory mood of well-being. He soon realised the full meaning of being in an Approved School, and its significance and total implication. As a result of that, he felt lonely, isolated and homesick. In his anxiety he identified himself with lawless elements, and directed his aggression towards those people, who were primarily concerned with his welfare. He gave vent to anti-authority feelings and became obsessed with "us and them" philosophy. But he mellowed and matured quite considerably. He began to take an adult view of many matters and began to be of calm and even disposition. Although he expressed a nostalgia for freedom, he tried to find peace and contentment within himself. He began to look towards a positive future and allowed himself to be influenced by socially accepted factors. George was an extraordinary mixture of extremes. He was full of paradoxes - Part of his personality was thoroughly anarchical and uncompromisingly anti-social. Another part was law-abiding and socially adaptable. He projected both sides quite clearly in his paintings. But, although they were both equally strong and meaningful, George had the capacity to develop the socially adaptable and integrated side at the expense of the other.

The following table, based on the ten point guide, gives the investigator's (I) rating of George's art-works (Plates 16 - 23), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D)

	I	A	B	C	D
Aggression	4	3	5	3	0
Anxiety	5	0	4	2	4
Depression	2	0	3	2	1
Fear	4	3	5	4	1
Withdrawal	1	0	1	1	0
Escapism	1	1	1	2	3
Symbolism	4	3	1	6	1
Fantasy	6	0	7	1	1
Extraversion	2	3	3	3	2
Introversion	6	1	5	2	0

An overall personality profile of George

George was an illegitimate child. Because of domestic strains, he had to spend part of his early childhood in a Children's Home. He knew nothing about his natural father and when the boy was six his mother married his step-father. From the beginning George was terribly hostile towards him. His mother was highly strung and did not enjoy the best of health. His step-father was well-meaning and was most anxious to help the boy. But George resented his presence very much. In his stories, he craved a happy, secure and stable home. He desperately wanted love and affection. Although, at times, he expressed an ambivalent attitude towards mother figures, he was concerned about their acceptance and was altruistic towards them. In real life, he went out of his way to reject his step-father, but fantasied a kind and understanding parent to guide and sustain him in times of needs and stresses. Being an only child he never had the opportunity to enjoy the company of sibling figures, but, in his fantasy, he tried to visualise what life would be like with them about. George was reported to be kind and considerate about the house and he was quite willing to accept discipline from his mother. Some of his paintings and stories threw light on this positive side of his character.

At the time of his committal, George was attending a Senior Secondary School. His progress was described as good and he posed no disciplinary problem except his occasional truancy and that many of his friends were inadequate delinquents. In their company he directed his aggression outwardly, towards other persons and things within his environment. He was unable to meet stressful social situations in conventional and acceptable fashion. He was a boy of rather low frustration tolerance.

At Mossbank, in the beginning, he settled down reasonably well although he showed some anxiety about adult interest and tended to exhibit hostile rejecting moods when his demands were not met. But once he realised the full meaning of being in an Approved School, he began to feel lonely, isolated and homesick. In his drawings and paintings, he began to express tremendous nostalgia for freedom and made it quite clear that he was desperate to get away from a disagreeable and stressful situation. In his anxiety, he was capable of identifying himself, in his stories and pictures, with lawless elements and direct his aggression towards those people, who were primarily concerned with his welfare. But, although he gave vent to anti-authority feelings, in time he mellowed enough to see the differences between right and wrong, good and evil. In his stories, drawings and paintings he began to look towards a positive future. He expressed high ideals and aspirations, sublimated his strong likes and dislikes and showed his willingness to develop the socially adaptable side at the expense of the anarchial and uncompromisingly anti-social side of his personality.

George in July, 1967.

George did exceedingly well for a while and was holding down three jobs. His employers, friends and parents found him to be a mature and responsible person, who was not afraid of hard work. At the end of 1965, he was released from after-care supervision by the order of the Secretary of State for Scotland. Soon after he got married and settled down very well. A few months afterwards he appeared before the Sheriff on a breach of peace charge and was fined £20. Later in 1966 he was arrested on charges of theft and attempted robbery. He was found guilty and was sentenced to a nine months prison sentence, which was increased when he was caught attempting to escape by scaling the prison wall.

JOHN HARRIS.

Date of Birth 21. 3. 47
Date of Committal: 5. 12. 61
Date of Admission. 26. 12. 61
Date of Leaving: 10. 5. 63

History of Delinquency:

10. 8. 61	Theft by Housebreaking and opening lockfast Premises.	3 Years Probation.
5. 12. 61	Theft (1): Contravention of Sections (217(1), 5 and 201(1) of Road Traffic Act - Driving a Motor Vehicle away without Licence and Insurance.	Committed to Mossbank School.

Home Circumstances:

The father was a labourer in a Jute factory, while the mother was a jute weaver. He was an only child. The home was a three apartment house in a new Corporation Housing Scheme. The home was very well furnished and well maintained.

The Boy Himself:

He was a well built blonde boy. His delinquency appeared to be of recent origin. The first charge of theft by housebreaking and opening lockfast premises involved cinemas. The case was continued for a fortnight to permit the preparation of a probation report, but during this period he committed similar offences following the same pattern - leaving home about midnight and returning at 4 a.m. The Sheriff placed him on probation on the understanding that he would go to a hospital for inpatient treatment. He was admitted and kept in the hospital for ten days and then discharged as not needing psychiatric treatment. From then onwards there was a steady deterioration in behaviour and finally he was committed to Mossbank School.

Educational Information:

At the time of his committal he was a pupil in a Junior Secondary School. He was in a second year modified class and was below average

in all subjects, showing a complete indifference to his lessons. He definitely did not work up to the standard suggested by his Intelligence Quotient of 95 (WISC). According to his headmaster he was seen by a psychologist when he was a primary school pupil. He reported, "This boy cannot be trusted and is thoroughly dishonest. He is insolent, disobedient and causes disturbances in class at school. Members of staff have tried to help him but without result. His home was visited and his parents have co-operated with the school, but to no avail. He is often obstinate, stubborn and tends to remain dumb when questioned. He resents authority and works only under strong discipline. He can be a bully and has been guilty of butting other boys with his head. He is not a good influence on other boys."

On arrival at Mossbank, his main concern seemed to be whether he would need to go to class or would be placed in a work department straight away. But he was placed in the second lowest class and he did just enough work to keep out of trouble and try for his transfer to the Works Department. He was much happier as a painter and decorator.

History at Mossbank:

Soon after his arrival he asked for an interview with the Headmaster. He wanted to know the rules and the Headmaster's attitude to boys fighting. What would the Headmaster do if it was a just fight? From this he drifted on to talk about judo and was quite keen to demonstrate grips and releases. Within a month he absconded with another boy. They broke into shops and local schools. They were admonished and returned to the school by the Sheriff. After a week he planned to abscond again and the Headmaster managed to talk him out of it. The boy discussed his home and was never far from tears. The fact which emerged from that interview was that the boy's father had a violent temper and allowed the boy very little freedom. John explained the reason of his absconsion during this interview - he complained that he was being bullied. At that stage, he was inclined to give the impression that he was home sick and yet he refused to write to his parents. He also expressed a strong desire to be coached by the Headmaster in basic subjects as he was keen to join the Marine Commandos after leaving school.

In view of the history of aggressive behaviour at his last school, the boy was closely watched by the members of the staff. They were quite satisfied with his outward friendliness and reported that the boy had taken himself in hand reasonably well. Some of them regarded him as a moral coward, who would act 'tough' only when the opposition was poor and weak.

Basically, this boy remained unsettled and anti-social. But he was shrewd and intelligent enough to disguise his feelings. While out on his periodic long leave he failed to return to school at the stipulated time. His parents had no knowledge of his whereabouts. Later on, when the police picked him up from a neighbouring area of Dunee, it was reported that the boy after doing quite considerable damage to properties and indulging in house-breaking went out to Fife and carried out his vendetta there. The Sheriff refused to give him another chance and committed him to the Borstal for corrective training on 10th May, 1963.

Personality traits as revealed through:

(a) Personality Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome		Total Responses
Unforthcomingness	(U)	2
Withdrawal	(W)	3
Depression	(D)	5
Anxiety about adult interest	(XA)	16
Hostility to adults	(HA)	6
Attitude of unconcern for adult approval	(K)	4
Anxiety for approval by other children	(XC)	8
Hostility towards other children	(HC)	1
Restlessness	(R)	2
Emotional Symptoms	(M)	1
Nervous Symptoms	(MN)	2
TOTAL		32

John was inclined to be distant and at times irritable. During these uncertain, depressive periods of nervous strain he erected defences against human contact although he sought adult attention and was overdemanding of their affection. When his need for attention was not met he reverted to hostile rejecting moods by expressing himself through active anti-social behaviour. He also exhibited an attitude of unconcern. He was anxious for the approval of other children and in order to gain their acceptance he was prepared to be led into mischief. At times, he was jealous of his peers. Intellectually he was backward, sometimes quite immature.

Stogdill's Behaviour Cards Score (150) Cards.

Classified List	Possible Responses	Total Responses
Feels picked on	9	6
Anger, disobedience	7	6
School difficulties	8	6
Stays away from home	10	7
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	7
Inadequate companions	12	6
Delinquent companions	12	8
Stealing	9	8
Obscenity	5	4
Sex experience	8	3
In Court	2	2
Robbery	3	0
Smokes, drinks	5	4
Sets fires	2	0
Fears, worries	14	7
Home unsatisfactory	24	14
TOTAL		96

John believed he was always picked on by adults and his contemporaries. According to him they were out to get him. In his angry moods he was difficult and thoroughly disobedient. He hated school and everything it stood for and truanted regularly. He found his home unsatisfactory. His mother was a worrier and father was punitive. He felt unhappy in their company and stayed away from home whenever he could get the chance. He lied, he smoked and stole from stores and broke into houses also wrecked bicycles and motor cars. He was aggressive and obscene and no stranger to sexual exploits. He worried about himself quite considerably, but found it difficult to share anything with anybody.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	G - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	2.0	6.0	1.0	9.0	37.5	45
I	2.0	3.0	3.0	8.0	33.3	28
M	0	6.0	1.0	7.0	29.1	27
Total	4.0	15.0	5.0	24	99.9	100
%	16.7	62.5	20.8	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.	S - E Patterns & Expected Mean at age 20-29 years	
1 E > I > M	E = 1 = 4.2%	E = 6%
2 (E=M) > (I=1) > (E'=I')	I = 2 = 8.4%	I = 6%
3 (E=M) > (I=1) > (E'=I')	E+I = 3 = 12.6%	E+I = 12%

Trends.

- 1 $\xrightarrow{-1}$ I
- 2 $\xrightarrow{-.33}$ E ; $\xrightarrow{-.33}$ I
- 3 $\xrightarrow{-.33}$ E ; $\xrightarrow{-.33}$ I
- 4 $E \leftarrow \frac{1}{2}$; $I \leftarrow \frac{1}{2}$; $M \leftarrow \frac{1}{2}$
- 5 None

$\xrightarrow{-.50}$ G-D ; $\xrightarrow{-.50}$ N-P

G.C.R. = 75.0% (Expected Mean at age 20 - 29 yrs. = 68%).

John was dominated by his ego-defence reactions and he also gave vent to his need-persistence reactions, in which the solution of the frustrating problem was emphasized. He was intropunitive with definite leanings towards impunitiveness. When he directed his aggression outward, towards other people and things, he was also inclined to blame himself and censure his own activities. He often suffered from a sense of guilt and was willing to offer amends to solve the problem. At times, he evaded blame for the frustration altogether by describing the situation as unavoidable. The super-ego patterns leaned towards intropunitiveness. He was inclined to admit his guilt but denied any essential fault by referring to unavoidable circumstances. The high G. C. R. suggested that he was capable of meeting stressful social situations in conventional fashions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) <u>HERO</u>		<u>402</u>
Primary	0	0
Secondary	0	0
Partial	6	17
Literary	0	0
Same sex	19	26
Opposite sex	6	6
Elderly	8	8
Youth	15	22
Juvenile	2	2
Superior	0	0
Inferior	6	10
Law-abiding	17	22
Criminal	7	11
Mentally normal	20	32
Mentally abnormal	0	0
Gregarious	5	6
Solitary	11	17
Leader	0	0
Follower	2	2
Friendly	10	14
Quarrelsome	9	14
Moral : Good	15	20
Immoral : Evil	7	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>402</u>
Social	18	23
Asocial	8	12
Thoughtful & Decisive	19	25
Indecisive & Escapist	7	10
Ambitious	12	20
Anxious	16	27
Aggressive	14	19
Altruistic	4	5
Depressive	6	6
Excitable	5	6
Erotic	4	5
Timid	4	4
<u>(B) NEEDS</u>		<u>137</u>
Abasement	16	24
Achievement	5	5
Aggression		26
Emotional & Verbal	9	13
Physical & Social	0	0
Physical & Asocial	8	12
Destruction	1	1
Dominance		28
Coercion	11	15
Restraint	6	7
Inducement	4	5
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>137</u>
Introgression	9	12
Nurturance		14
Parents	2	2
Wife	3	3
Husband	1	1
Children	0	0
Siblings	1	1
Relatives	0	0
Friends	3	3
Other People	3	3
Objects	1	1
Passivity	4	4
Sex	4	4
Succourance	6	6
Intranurturance	10	14
<u>(C) INNER STATES and EMOTIONS</u>		<u>122</u>
Conflict	14	21
Emotional Change	20	31
Dejection	9	12
Anxiety	15	25
Exaltation	4	4
Distrust	11	19
Jealousy	2	3
Happiness	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>164</u>
Affiliation		22
Associative	7	14
Emotional	7	8
Aggression		24
Emotional & Verbal	7	8
Physical & Social	7	11
Physical & Asocial	1	1
Destruction	1	4
Dominance		44
Coercion	9	16
Restraint	14	22
Inducement	5	5
Seduction	1	1
Nurturance		13
Parents	2	2
Wife	2	2
Husband	2	2
Children	0	0
Siblings	0	0
Relatives	1	1
Friends	2	2
Other People	4	4
Objects	0	0
Lack	17	26
Loss	12	19

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>164</u>
Physical Danger		12
Active	6	10
Insupport	2	2
Physical Injury		4
Person & Animal	2	3
Accident	1	1
(E) <u>OUTCOMES</u>		<u>464</u>
Hero		307
Energetic & Determined	18	29
Persevering & Competent	14	24
Faces & Overcomes Opposition	19	30
Succumbs to Opposition	14	22
Coerces	11	15
Is coerced	12	13
Active	19	29
Passive	4	4
Repents & Reforms	3	6
Callous and No Conscience	9	14
Selfish	8	13
Unselfish	7	7
Prefer. Help	5	5
Self-Sufficient	16	25
Makes things happen	17	26
Things happen to hero	16	24

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>464</u>
Hero		307
A Success	7	7
A Failure	9	14
Hero's Environment		91
Path of Achievement Easy	12	12
Path of Achievement Difficult	17	25
Beneficial & Positive	11	11
Non-beneficial & Negative	15	23
Punitive & Unsympathetic	12	20
Ending		66
Happy	8	11
Unhappy	13	18
Status Quo	8	12
Anti-climax	0	0
Dramatic Conclusions	11	21
Acceptance of lower standards	4	4
(C) <u>INTERESTS and SENTIMENTS</u>		28
Positive Cathexis	15	15
Negative Cathexis	13	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(G) <u>MENTAL STRUCTURE</u>		<u>42</u>
Id	11	11
Ego	16	16
Super- Ego	15	15
(H) <u>OTHER VARIABLES</u>		<u>155</u>
Style		37
Specific Names	16	16
Detailed description	19	19
Incongruity	2	2
Excitement		22
Adventure & Thrill	10	10
Danger & Suspense	10	10
Distant Lands & Different People	2	2
Appearance	13	13
Residence	15	15
Entertainment	12	12
Illness	0	0
Death	8	14
Separation	11	11
Rejection	13	13
Punishment	9	9
Excuse, Alibi & Apology	9	9

Analysis of John's Stories.

Card 1 Young David received a violin from his uncle and "wondered what to do with it. He was out of his mind asking people if they could teach him. They didn't bother." He reacted against this rejection in an aggressive, but positive fashion. He decided "To hell with them. I am going to learn how to play it - I will teach myself! His decision to become self-sufficient worked miracles and "after a few years this young boy of fifteen was able to play it well enough for people to believe that he had been playing violin since he was a child." Through this story John expressed high ideals and aspirations and gave vent to a considerable state of anxiety connected with his desire for universal recognition and adult acceptance.

Card 2 This story reflected John's relationships and conflicts with his parents. They were ambitious and had plans for the boy, who was unwilling to be pressurised into doing things he did not want to do. Consequently, "his father was disappointed and mother was hurt"....."He didn't care about what his parents thought. When they nagged at him he always said, "Why don't you leave me alone! "....."Finally, his parents gave up." According to John they were unrealistic idealists and he felt he was intellectually not capable of living up to their desired standards. John was an only child and it seemed parents demanded a lot more than he was able to give. He grew up with an inferiority complex, which forced him to desire a sibling figure, with brains, who would be able to satisfy parental ambition. Indirectly, he also showed symptoms of jealousy and withdrawal.

Card 3 Hatred of his mother took the form of exposing her to near destitution - "Her husband got run over by a car," "two sons were killed in Germany during the war" and finally an officer from the "Corporation Welfare Department arrived to suggest that she went to an O.A.P. Home and give up the Council house to a young couple just married." At the Oedipal level, John clearly indicated the hatred and rivalry he felt towards his father and tried to get rid of him through a bombing raid, which crippled the father for life, and finally, he got him killed in a hit and run case. This antagonism naturally gave rise to a sense of guilt and John decided to state that "the police are looking all over the town for the guilty driver and the car that had been the cause of this tragic accident." In this story, John also introduced erotic theme of love and pleasure in an atmosphere of stark and cruel realism.

Card 4 John was ambitious and had aspiration towards a high social status and he aspired to success and power through his own achievement. In his fantasy world he pictured himself as an army doctor, who "was quite a tough guy and loved the outdoor life and all the fun and games." He fancied extra-marital sex relationships and although he knew that Jennifer "was in love with him it didn't stop him from going out with other girls." He wanted love, affection and recognition, but his own attitude was thoroughly callous and selfish in the pursuit of erotic pleasure. John had also introduced women of two distinct types. Jennifer was loving and dutiful while the other one "loved a bit of fun and games." When time came for him to make a choice "he just turned his face away from Jennifer and shouted, "Get out of here. I don't want to see you. I don't care for you." He rejected Jennifer, the motherly type, who had "decided to rescue her boy friend from that other girl, who was up to no good." To some extent rejection of Jennifer signified rejection of mother and everything she stood for.

Card 5 This was a rather masochistic story. John painted himself as a "no good son" and "the leader of a gang, who had shopped some of the members to the police." Being a "no good son" produced a sense of guilt and "shopping" fellow gang members to the police was regarded as an act of treachery, an offence punishable by death. Consequently punishment followed to vindicate a distorted sense of justice.

Card 6 In this aggressive story John directed his hatred towards parental figures. He got old Mr. Simpson's skull cracked, which resulted in his death, by one of the hooligans who had invaded the Billiard Saloon where the poor man worked. The tragic news was conveyed to his wife. "She was heartbroken. They had been so happy together. She went into mourning and never came out of it. She died of a broken heart." In a crude and ruthless fashion, John decided to deal with his hostile environment, escape from a disagreeable situation, and resolve his Oedipus conflict.

Card 7 John tackled a "James Bond" type of drama in this story, which ended in the deaths of two spies. Crime failed to pay and punishment followed criminality. John's sense of right and wrong made him wish that good ought to triumph over evil. This story typified the adolescent conflict between the good and the bad and John envisaged the most popular form of punishment, for wrong-doing and treachery.

Card 8 In real life John found his father a man of violent temper, punitive and unwilling to allow the boy any freedom. But, in this story, John tried to remove the real situation and created a fantasy world where he found himself close enough to his father to go out on a rabbit hunt together. "He had a shot gun given to him by his father. We got to the moor and he asked me to carry the gun while he walked down the slope to look for rabbits. It was a lovely gun..... he never let me use it. As he went down the slope I started playing with it. Suddenly, at a distance, I saw something move.....I took aim and let fly. I wanted to prove to my dad that I too could handle the gun. Then I heard a scream, "Oh! you fool! You've shot me down!" I ran down the slope and found my father lying in blood." The Utopia came to an end and the other half of the Oedipus came into prominence. This, of course, gave rise to a guilt feeling and so John "ran down to the road, stopped a lorry and got him to a hospital. The doctor cut his stomach to get the bullet out. I stood outside and prayed that everything would be alright. He came round O.K., but he never took me out with him again. I guess he was scared that I might do the stupid thing again." The attempt at reconciliation remained a fantastic dream and the real situation once again was brought back into prominence. John's relationship with the father remained strained.

Card 9 "Early in the morning the siren at Dartmoor Prison screamed. The warders started running about everywhere. They had just found out that four tough prisoners had escaped, in a delivery van.....An old lady was walking back to her cottage through the forest when she found some labourers lying beside the road and looking very tired.....when she got home she switched on the radio to listen to the news and heard about the break out. She remembered the labourers on the roadside and decided to phone the police. In no time they were surrounded and were taken back to Dartmoor. The old lady was rewarded for her quick thinking." In real life, John, like the four prisoners, tried to deal with his hostile environment by running away from home and school. Instead of facing disagreeable situation, he was keen to escape from it. He also tried to emphasise that crime did not pay and rewarded good when it triumphed over evil.

Card 10. John strongly craved pleasure and love. This erotic story also indicated that he was sensitive to sexual features and characteristics - he was attracted to femininity. He described, "She was a lovely girl. She had a beautiful figure and she dressed well. She was fond of her make-up and always kept her long nails beautifully polished. She loved me and I loved her." This relationship gave him a sense of security and peace, but "mother didn't like the idea very much." Finally, matters came to a head when mother insulted son's girl-friend, son

protested and mother claimed that, "she would do anything in her own house." The poor and disharmonious relationship between mother and son came to an end. He walked out of the house with Elizabeth, "stayed with her folks for a while" and then "found a flat and got married soon after." He decided against having anything to do with his mother, according to him "she was some woman." John tried to visualise and anticipate his future life in this story.

Card 11 Four boys went exploring up in the Highlands. An old farmer told them not to go towards the left side of the mountain. "People there believed that something always brought bad luck there near the cave and not many people had come back to talk about their experience. Those who did come back had to be put away in a home." The four explorers refused to take any notice of this warning, went up the mountain and came across a mythical animal. They just managed to escape with their lives and realised "that it pays sometimes to listen to the old people." This incongruous story outlined John's primitive fears and superstitions, which were most probably culturally determined.

Card 12 John tried to portray his father, who suffered from extreme moods, in this story. In real life he was, according to John, a man of violent temper, punitive and domineering. The story described that "Mr. John Belling was very peculiar. Sometimes he used to be very jolly and friendly and at other times he refused to talk to anyone. He worked in a factory. . . . On his off days he always went to his local pub and drank a lot with his friends. When he got drunk in his jolly moods he always brought presents back for his wife and children, but in his other moods he used to come back home like a mad man and beat everyone about. He then looked terrible and would scare anyone out of his or her wits." John found practically nothing worthwhile to commend his father thus confirming a situation, which was to him real and cruel.

Card 13 In this story John tried to depict his parents as disinterested in the welfare of their son. He conveyed a feeling of utter and total rejection suffered by a little boy, who "was anxiously waiting for his mother and father to return. They both worked in a factory and it was pay day. Poor David had no shoes, no clothes. He didn't like going to school to be laughed at. . . . His mother and father didn't bother to get him anything decent. So he became a truant and his mother and father were told that if they didn't do something to get things right the boy and themselves would get into serious trouble. . . . David waited for two hours and still no sign of them. He got fed up and decided to run away." In real life John's parents were "well meaning, concerned about the boy and tried to do their best for him," reported the Day School Headmaster.

But, the boy found them intolerable and to justify himself he gave a twisted and distorted point of view with regard to life. He believed himself to be the victim of parental neglect and blamed them for his sufferings and shortcomings. He found his life within the family home disagreeable and was willing to run away from social pressure or play truant from school in order to hide his own inadequacy.

Card 14 "Nicholas was a famous ballet dancer. He danced in and out of a window to perfect his balance. One evening, although it was very dark, he decided to kill time by doing his new steps. As he was about to reach the top he slipped and fell ninety feet to the ground to his death. his wife was horrified to see him lying dead there. A day later people of the neighbourhood once again gathered round a dead body under that window. It was his wife lying in a pool of blood. Was it coincidence or suicide? She loved Nicholas very much." A theme of love pervaded this incongruous story, which was dominated by death. It also expressed John's high ideals and unrealistic ambitions, geared to achieve maximum recognition and public notice.

Card 15 This was a near classical story of love, jealousy, anger and remorse. John spoke about an old man, who was very devoted to his wife. "He was willing to do anything to make her happy. But she was a real flighty girl and started going about with one of the neds. He warned her to give him up, but she would not listen. Then one day when he came back from work early he saw her making love to this good-for-nothing character. He got mad and killed both of them. The judges were kind and he only got life. After 15 years he was released and from then on he came every Sunday to stand before his wife's grave silently for half-an-hour." Love in marriage was noble to John and when this mutual trust was broken in the story he felt compelled to let forces of jealous aggression take over the situation. Unfaithfulness had to be punished by death. But, the action gave rise to socially accepted feelings of guilt and crime of passion had to be accounted for through a long prison sentence and regular visits to the cemetery.

Card 16 In this story John tried to project an altruistic image of himself. He claimed that he had put up, single handed, a brick wall "to keep the cold wind out of the close." His effort brought immediate recognition. His neighbours were grateful and rewarded him with money.

Card 17 This was a pathetic tale of a young and inadequate drifter, who "was not happy anywhere." He was looking for adventure and

excitement and got a job with Billy Smart's Circus. At the beginning, he "just looked after the animals and did odd jobs." Later he was given the chance to train as a trapeze artist. He was full of excitement. He found "it was all very easy" initially. Then it was decided to train him how to swing, but his courage failed and he was told that he "was too nervous and no good for circus work." He did not get the sack but remained a stable boy all his life. In many ways the portrait of the young man was John's own portrait. He was ambitious, craved for recognition and status, but did not possess the capacity to achieve anything worthwhile. In this story he was honest enough to admit his own inadequacy, but like a typical fatalist he resigned himself to it.

Card 18 "David Wilson was quite a tough guy. When he had some drink in him he would challenge everybody. One Friday evening he went into the pub. after a few drinks he became very friendly. but the others didn't want him. they knew that he always became a fighter with drinks in him. He went up to one group, waved his bundle of notes and told the barman, "Drinks on me for all these people." One of them turned round, "Go home, Davy, you are drunk. Don't make yourself a nuisance." Before he knew anything David had smashed the glass on his face. The sight of blood sobered him up a bit and he ran out on to the street. in no time he was picked up by the police. he got six months in the nick." Through this environmental study, John projected a futuristic portrait of himself. In real life he was was a bully and had been guilty of bullying other boys. He admired aggressive persons and imitated their behaviour. He desired to be regarded as a "tough guy". The only redeeming feature found in this story was that aggressive trend aroused a sense of guilt and punishment followed criminal and violent action.

Card 19 John craved fun and pleasure. He also wanted recognition and acceptance. In this story he talked about a fancy dress party given by himself, which was to give him high social status he so dearly desired. "Then one by one the guests arrived. They all complained bitterly about the cold and snow. I brought the brandy and vodka bottles out. The sight of them warmed them up and my party got off to a swinging start." Then the masochist in him had to bring all pleasures to an end." Suddenly the door bell rang. I went out and saw Jean was standing outside. She was bloody head to foot. her boyfriend's car had skidded and went over the cliff. he had been crushed to death." John sublimated his notions of pleasure by deciding to break up the party to honour the dead - "A jolly cottage soon became a house of mourning."

Card 20 John introduced an aggressive and professional bag snatcher in this story. He was highly successful and thoroughly callous. His victims were mostly helpless women. Finally, forces of law and order caught up with him. "He tried to get away, but failed in his attempt. He got three years." John went out of his way to prove that crime did not pay and punishment had to follow criminality. This story besides establishing conventional standard of right and wrong also pointed to the typical adolescent conflict between the good and the bad.

Summary of Theme Frequencies in John's Stories*

In John's fantasy world most of the heroes were male (26 in 19), youthful (22 in 15), mentally normal (32 in 20), law-abiding (22 in 17), moral (20 in 15), social (23 in 18), thoughtful and decisive (25 in 19). There were some, who were inferior (10 in 6), criminal (11 in 7), quarrelsome (14 in 9), immoral (11 in 7) and asocial (12 in 8). Some of the heroes were friendly (14 in 10), gregarious (6 in 5) and altruistic (5 in 4). Ambitious (20 in 12) and anxious (27 in 16) individuals were present and some of them were solitary (17 in 11), indecisive (10 in 7), depressive (6 in 6) and excitable (6 in 5). A few were erotic (5 in 4) and timid (4 in 4).

John's heroes suffered abasement (24 in 16) and a few showed some achievement (5 in 5). The aggression (26 in 18) they directed towards their environment was mainly emotional and verbal (13 in 9) and physical and asocial (12 in 8). They tried to dominate their surroundings through coercion (15 in 11), restraint (7 in 6), inducement (5 in 4) and seduction (1 in 1). Some of them indulged in introgression (12 in 9) and intranurturance (14 in 10). A few enjoyed passivity (4 in 4) and sex (4 in 4). Some looked for succourance (6 in 6). John's heroes were not over concerned about other people's welfare - only a few showed some kindness to the members of the family (7 in 7), friends (3 in 3) and other people (3 in 3). Their inner states and emotions were marked by conflict (21 in 14) emotional changes (31 in 20), dejection (12 in 9), anxiety (25 in 15), distrust (19 in 11) and jealousy (3 in 2). A few enjoyed a state of exaltation (4 in 4) and happiness (7 in 7).

The heroes enjoyed a certain degree of associative (14 in 7) and emotional (8 in 7) affiliation and aggression (24 in 16) directed towards them were mainly emotional and verbal (8 in 7), physical and social (11 in 7), physical and asocial (1 in 1) and destruction (4 in 1). Some suffered coercion (16 in 9), and restraint (22 in 14). Forces of inducement (5 in 5) and seduction (1 in 1) were also in evidence. Some members of the family (7 in 7), friends (2 in 2) and other people (4 in 4) showed them some kindness and consideration. They showed a lack (26 in 17) of things which go to make life happy and had suffered some losses (19 in 12) also. They were aware of physical dangers (12 in 8) and a few faced physical injuries (4 in 3).

* The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.

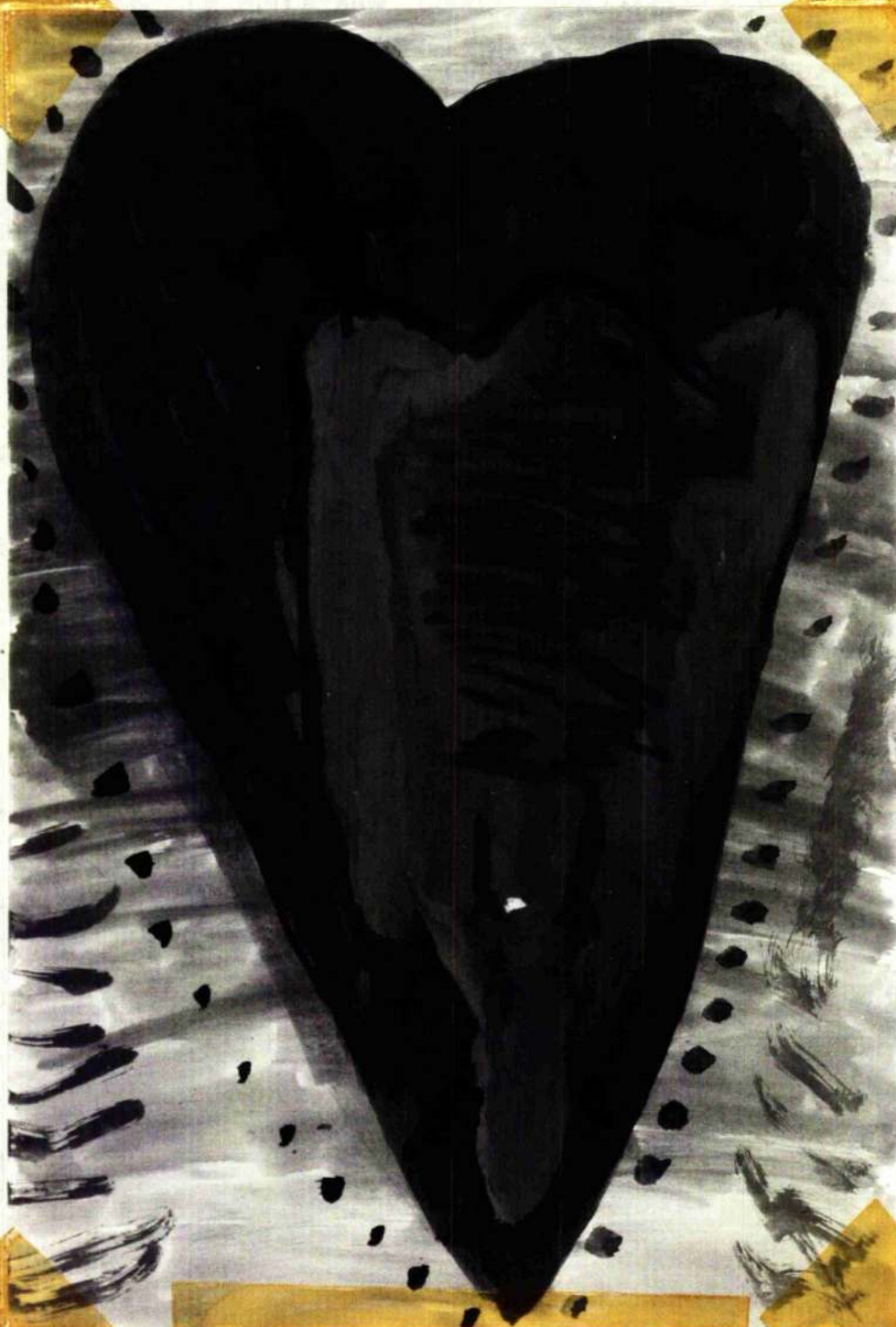
The reacted to their environment, where things happened to them (24 in 16), in an energetic (29 in 18) and competent (24 in 14) fashion. While some were willing to face and overcome (30 in 19) others succumbed to opposition (22 in 14).

Some coerced (15 in 11) and some were coerced (13 in 12). Most of them were active (29 in 19), self-sufficient (25 in 16) and made things happen (26 in 17). Only a few were passive (4 in 4) and were prepared to repent and reform (6 in 3). There were people, who were callous (14 in 9) and selfish (13 in 7). The failures (14 in 9) outnumbered the successes (7 in 7). Some of the heroes were quite unselfish (7 in 7) in their attitudes.

Although some of the heroes found their environment easy (12 in 12), beneficial (11 in 11) and congenial (8 in 8) most of them regarded their world as difficult (25 in 17), negative (23 in 15) and punitive (20 in 12). They also had suffered separation (11 in 11), rejection (13 in 13), punishment (9 in 9) and had known death (14 in 6). In the fields of interests and sentiments positive (15 in 15) and negative (13 in 13) cathexis counterbalanced each other. Forces of id (11 in 11) were subjugated by the forces of ego (16 in 16) and super-ego (15 in 15).

Implications growing out of the Stories.

John was an only child. Both parents worked and maintained a well furnished and comfortable home. At school he played truant, was indifferent to his class work, showed insolence and gross disobedience. He was a bully and loved to regard himself as a "tough guy". His parents co-operated with school and forces of law and order to cure his incorrigible delinquent attitude and in the process of so doing incurred the boy's hatred. His relationships with his parents were poor and he regarded his father as a man of violent temper, a drunk and punitive to the core. He was thoroughly hostile towards them and was unable to establish a stable and adequate contact with his parents. He craved for pleasure, love and recognition. In his anxiety to win favours, acceptance and social status he was willing to become aggressive, asocial and coercive although at times, he gave slight hints of altruism and gregariousness. He had found his world difficult, negative and punitive, where he had suffered separation, rejection and punishment. But he did very little to change his own attitude, which was often callous, criminal and selfish, and improve the existing state of affairs. John had various twisted and distorted points of view with regard to life. Like a typical fatalist he was inclined to blame external forces for his sufferings and shortcomings. Occasionally his unrealistic ambitions made him aspire to things which were not easily available. John was aware of and sensitive to right and wrong but he was not over anxious to let this knowledge dominate his attitudes towards his environment.

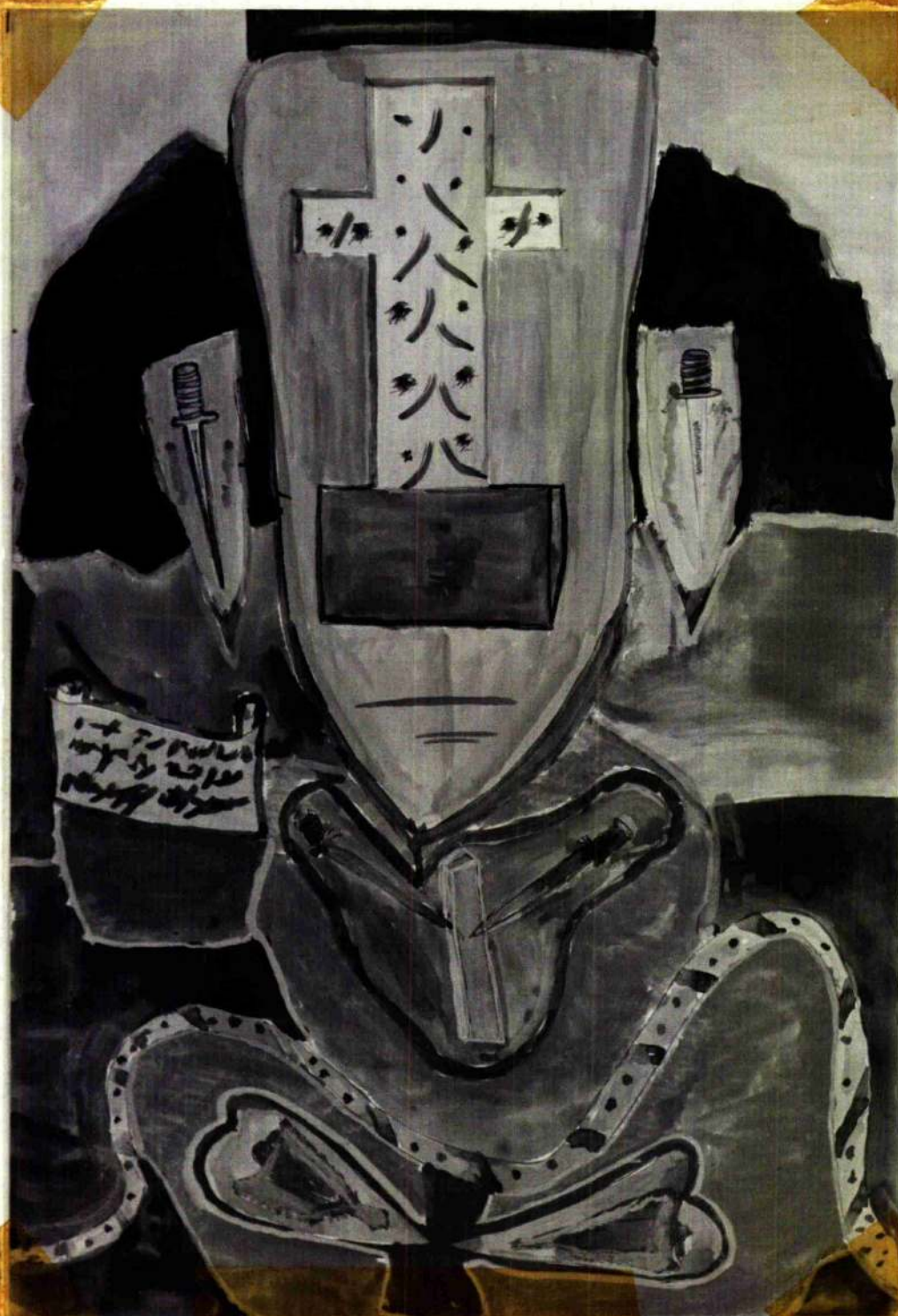


THE BLEEDING HEART (PLATE 24)

Drawings and Paintings by John.

"The Bleeding Heart (Plate 24)" was his first painting. It was an introverted, expressionist piece of work, which not only expressed egocentric sensation, but also represented an external object as it presented itself to the sensations of the artist. His picture showed a heart-shaped object against a brown background. There were purple dots outlining the heart, within which a frightened bird was confined. The half-spread wings of the bird were painted in brown and its body was done in dull and darkened pink. Two dagger hilts could be seen inside the top half of the heart, projecting from behind the two wings of the bird. This painting showed the two extreme sides of John's personality make-up. He was highly aggressive and thoroughly frightened - A history of aggressive behaviour followed him to Mossbank, but there, after close observation, he was regarded as a moral coward, who would act "tough" only when the opposition was poor and weak. John was angry and aggressive because he believed that "he had been put away" by being committed to an Approved School, then he became frightened when he realised that he was not a king pin anymore - "Just a bloody nobody!" "The Bleeding Heart" summed up his innermost feelings.

"The Cross (Plate 25)", in some ways was a follow-up study of "The Bleeding Heart". He painted it the day he was recovered from a police station. He had absconded from school with another boy. It was an introverted, expressionist painting, which brought into focus his aggression, feelings of being persecuted by authority figures and his unconscious and sublimated sexual desires. Against a chaotic conglomeration of red and blue colours of varying shades appeared an object, painted in vermillion and green, shaped like the male sexual organ. It was pushing itself against a dotted and striped serpentine cord, painted in orange and blue, lying across a mass of something which could be the base of the female genitalia. The top half of the penis-like object contained a memorial cross, which symbolised persecution, and the glans contained a bladder-like bag, which housed a squarish, perpendicular object, and two daggers piercing its body. Beside the top half of the penis-like object, on the right and the left of the cross, there were two enclosed daggers and next to the glans there was a memorial tablet. Beyond the serpentine cord, which could be the hymen, inside the mass there was an object, looking like a bow, was the uterus. John's sexuality roused a sense of guilt and because of that the spermatozoon, encased within the glans, inside a bladder-like object was brutally stabbed by two dagger points and he tried to sublimate his desires by introducing the memorial cross, which, he believed, would disguise his real feelings. Naturally, he felt frustrated and gave vent to his aggression in the form of two daggers, standing on the same line as the cross, piercing fleshy lining, which formed a part of the back drop. The painting was completed with the burials of his desires and his frustrators.



THE CROSS (PLATE 25)



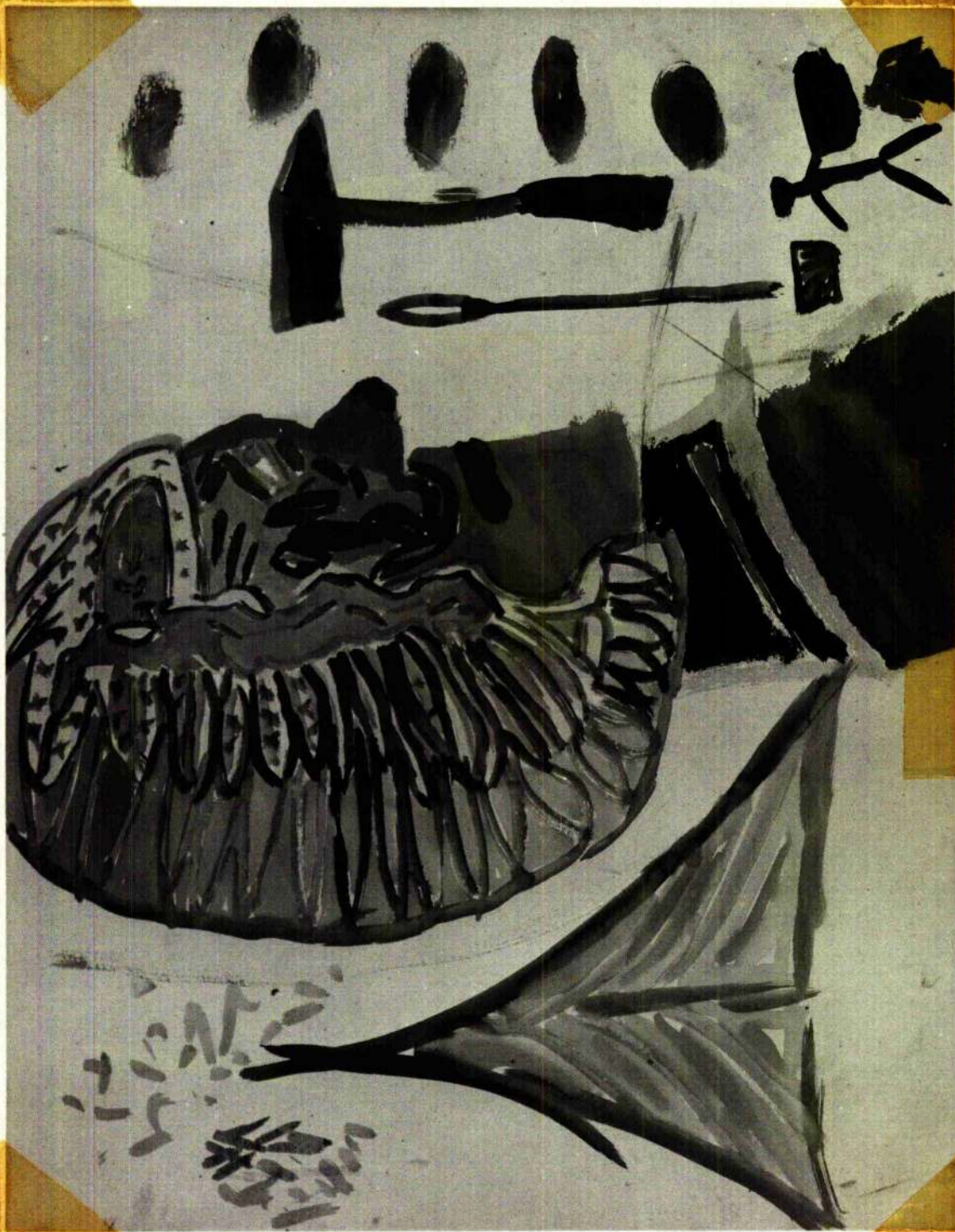
THE DANCING DEVILS (PLATE 26)



THIS IS MODERN ART (PLATE 27)

"The Dancing Devils (Plate 26)", an introverted, expressionist painting, showed four "neds" with knives in various aggressive attitudes. Although apparently childish it was a successful picture from an artistic point of view because of the expressive quality of the drawings of the "toughs", of them two had wooden legs, one had only one eye, another had a black eye-shield over his left eye and all four looked thoroughly obnoxious, irresponsible and highly aggressive. "The Dancing Devils" personified what John wanted to be.

"This is Modern Art (Plate 27)". In this rootless, disintegrated, introverted and expressionist painting John's unconscious sexuality had run riot. He had taken various phallic symbols and had repeated them over and over again until the picture space was filled. His strokes were bold and aggressive. The colour which dominated the painting was red, symbolical of creative force, passion, action and procreation. Then followed green, a symbol of fertility and all the different objects and symbols within the picture were bordered by dark blue, a sign of love or by black, a sign of liberation in more sense than one. In the extreme left foreground, John showed an enclosed foetus, in red, against a green background. Moving along from there in the middle foreground a reclining female figure, in dull green, made her appearance. Above her, in a reddish brown, irregular rectangle John painted a tombstone, which most probably fulfilled his death wishes for someone he hated. The letters "J.H." were found swimming in a little pool of blue within the rectangle. On the extreme right hand side, within two greenish, blue squares, two tadpole or snail like objects, the spermatozoo or the female genitalia, appeared. Above the irregular rectangle the word "Love", confined in a bluish, small rectangle, could be discerned. On the left hand side of the painting, in the mid-section, John introduced the symbol of persecution and death, the cross, painted in red and outlined by black border and enclosed in a flower-like bud. Death and birth seemed to move together and, to some extent, it was complementary to the tomb stone which found a place in the neighbouring, irregular rectangle. The top half of the painting was taken up by phallic symbols like the hat, "the lingams", and the breast-shaped balls. In between them appeared a sitting female figure and impressions of female genitalia. Most of these symbols were painted in red and an isolated replica of a female sexual organ, painted in green and encircled by black lines, appeared in the middle of the top half of the painting. When it was completed and John ^{was} asked to describe it he remarked "Well, this is a modern painting. It has no meaning - I just felt like it!" The picture not only expressed John's unconscious sexuality, it also pin-pointed a state of unsettlement and anxiety, most probably caused by a feeling of deprivation which he might have suffered in the process of growing up.



THE CHIEF (PLATE 28)



AN ISLAND (PLATE 29)





TWO SWORDS AND A CORPSE (PLATE 30)

"This is Modern Art" was followed by a chaotic, disintegrated "doodle", which brought into focus his highly disturbed state of mind. He was thoroughly confused and completely lost like a caged animal. This was followed by a painting titled "The Chief (Plate 28)". It was an introverted, expressionist painting, which brought aggressive John, disguised as a Red Indian Chief, into focus. He, in his full regalia, was the centre of attraction. On the right hand side of the picture appeared weapons of war and the extreme corner showed a matchstick man, with a flag, as if signalling the movements of the enemy. On the left, John showed a colourful wigwam, which signified warmth, stability and security.

John's next painting was a highly colourful portrait. It was an introverted, expressionist painting. It showed a grim face, grinning insolently. It was an expression of John's anti-social personality. The picture also showed seven clown-like faces looking down at him with admiring eyes. They expressed John's expressive ego at work by proxy in other boys. John, of course was anxious for the approval of other children and in order to gain their acceptance he was prepared to be led into mischief.

"An Island (Plate 29)" was a womb-like, introverted, expressionist painting. Against a blue background, with white circles within white circles, an irregular red circle was painted. It contained hearts, boxes, spheres, fruits, various dots and unidentifiable objects. This picture expressed his withdrawal from a socially adapted life and his fixation at infantile levels of aggression and sexual development, together with pathological dependence on the mother.

His next painting further intensified his dependence on the mother. Against a green background, which contained circles within circles and triangles within triangles, he painted a red-green breast. It was boldly outlined by ultramarine. Within the breast, in the middle, appeared vermilion and green "ink-blot"-like container, which contained objects resembling flowers, leaves and phallic symbols. It was enclosed in blue and green lines. Beside it, on the right and on the left, John showed encircled faces and below them red flowers with green and blue centres. He seemed desperate to win his mother's love and affection.

"Two Swords and a Corpse (Plate 30)" was an introverted, expressionist painting. It showed two swords placed upright, with points in opposite directions, and between them hanged a corpse, with the sign of the skull and crossbones on the floor beneath it. Near the right hand side there was a coffin. This picture was painted the day he was returned from the Remand Home, where he was committed for felony when he was on the run. He directed his aggression towards



AT THE RACES (PLATE 31)

authority figures and wished their death.

Themes of death and hate were repeated in his next three paintings. Through them he proved that basically he was unsettled, anti-social and thoroughly anti-authority. The painting entitled "Hate" was a chaotic and disintegrated picture, which was dominated by a dagger, a coffin and the word "HATE". The next one called "Death" reiterated the same feeling except that the dagger was replaced by a hatchet, the coffin looked more like a coffin and a spade was placed next to it. Under the word "DEATH" a blood stained hand, painted in green, made its appearance together with a razor, from which blood was dripping down on to the invisible floor. Three ghoulisn figures, three aggressive faces of John, were the perpetrator of all the outrageous, wicked deeds. "Death" was followed by "The Vampire". It was dominated by a figure, with a grim and insolent face, long ears, three eyes (one in the middle of his forehead). He was covered with stitched-up cuts over the forehead, nose, cheeks, arms and legs. The word 'vampire' was written across his chest. He carried a trident, dripping with blood, as a weapon. His face, arms and legs were painted green; mouth, eyes and some of the stitches were done in red and the body was in black. The foreground was painted in red in order to depict anger and passion; the background was dominated by black to show death and decomposition. The two colours were used to enhance the impact of the two words in block letter, THE VAMPIRE and DEATH, emblazoned across the middle of the painting, "The Vampire", no doubt, was a projective expression of his anti-social and anti-authority personality.

"At the Races (Plate 31)" was an introverted, expressionist painting. It depicted a socially accepted sport, which most probably was one of the contributory factors to John's chronic delinquency. In the foreground, it showed the track, painted in green, hind side of the first horse and the nose of the other. In "Stand 5" the gamblers, both male and female, were overjoyed to see their favourite come in first. They hailed the winner with raised arms, banners and flags and a man toasted its health straight from a bottle. John, obviously, was a keen observer of race meetings.

John's last painting, an introverted and expressionist piece of work, was entitled "The Man". Against a background of red, vermilion and brown, John painted a bust of a bearded youth. His hair was black, face was done in green, eyes and lips were pinkish.

He was wearing a greyish, crewneck pullover. He was hit by a hatchet on the crown of his head, blood poured down his forehead on to his pullover. His nose and mouth were bleeding and he had a dagger stuck in his back. His face also showed stitched-up cuts on the forehead, along the nose and the right cheek. In this picture, John directed his aggression towards another youth, who had wronged him. He meted out his brand of retribution. In real life, he was anxious for the approval of other children and in order to gain their acceptance, as his painting signified, he was prepared to be led into mischief and commit a most horrible crime.

Soon after finishing "The Man" he stopped coming to the Art Club altogether. Then, while out on his periodic long leave, he failed to return to school. Later, he was charged with malicious damage and house-breaking. The Sheriff felt obliged to commit him to the Borstal for corrective training.

Implications growing out of the Drawings and Paintings.

John was essentially an introverted personality, selfish and egotistical. He showed up to be highly aggressive and thoroughly maladjusted towards society and its authority figures. He was rebellious, tended to be over-emotional and was too easily moved to fits of temper and chronic frustration. His emotional changes were disturbing. Although he wanted to be regarded as a "hard man", he really suffered from a pronounced inferiority complex. At times he was nervous, apprehensive and, in his fear, felt like "a bloody nobody".

John unconsciously showed a tremendous potentiality for sex, but usually sublimated his desire in popularly accepted forms. He wanted life to provide him with warmth, stability and security, but showed a certain degree of inability to conform. Consequently, he exhibited signs of withdrawal, together with pathological dependence on the mother.

As a person, John remained lonely, quarrelsome, rootless and disintegrated. He was given to irresponsible outbursts of violence and chronic hatred. These were directed towards everything which frustrated him, and he wished nothing but total and utter destruction for them.

The following table, based on the ten point guide, gives the investigator's (I) rating of John's pictures (Plates 24-31), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):-

	I	A	B	C	D
Aggression	7	4	6	5	2
Anxiety	5	0	4	3	2
Depression	1	0	2	3	1
Fear	4	2	6	3	1
Withdrawal	1	0	0	2	2
Escapism	3	0	0	2	3
Symbolism	5	5	3	7	0
Fantasy	7	2	5	7	1
Extraversion	0	1	4	1	2
Introversion	8	2	3	5	4

An overall personality profile of John

John a truant, was an only child. His parents worked in a Jute Factory and maintained a well furnished and comfortable home. But, John found his home unsatisfactory, thought his mother was a worrier and regarded his father as a punitive figure. In his stories, he showed his father as a man of violent temper and a drunk. Although he showed, in his pictures, a pathological dependence on the mother, he was thoroughly hostile towards his parents and was unable to establish a stable and adequate contact with them.

At the time of his committal he was a pupil in a Junior Secondary School. He was indifferent to his class work, showed insolence and gross disobedience. He was a bully and regarded himself as a "Tough guy". He kept delinquent and inadequate company, and he believed that he and his friends were always picked on by adults and their contemporaries. According to John they were out to get him. At Mossbank, he was inclined to be distant and hostile in his relationship with adults, but he showed a marked anxiety for approval by other children. In his stories, drawings and paintings he set himself up as a highly aggressive, anti-social and anti-authority individual. Although he wanted to be regarded as a "hard man", he really suffered from a pronounced inferiority complex. At times, he was nervous, apprehensive and, in his fear, felt like "a bloody nobody". He had found his world difficult, negative and punitive, but did very little to change his own attitude. He remained violently aggressive, quarrelsome, selfish, anti-social and thoroughly anti-authority. He was easily moved to fits of temper and chronic frustration.

His fantasy world was dominated by his cravings for pleasure and love. At the unconscious level, he showed a tremendous potentiality for sex, usually sublimated in popularly accepted forms. He wanted

life to provide him with warmth, stability, security and high social status. When he failed to get what he desired, like a typical fatalist, he was inclined to blame external forces. He wished nothing but total and utter destruction for them. As a person, he remained lonely, rootless and disintegrated.

John in July, 1967.

Since his release from the Borstal although he kept himself out of serious trouble he remained very unsettled and unhappy. He drifted from job to job and showed no inclination of making a worthwhile attempt to sustain himself.

ROBERT DUFFY.

Date of Birth : 15.10.47.
Date of Committal: 21.11.60
Date of Leaving: 17.11.62

History of Delinquency:

18. 1.59	Theft.	Admonished.
19. 8.59	Theft.	Probation 1 year.
21.11.60	Theft	Committed to Mossbank School.

Home Circumstances:

The father was unemployed and the mother was at home. They were both Roman Catholics, rather unhappily married. The two apartment house was fairly comfortable, but over-crowded. The parents did not practise their religion and preferred the boy to be educated in a Protestant School. The mother was highly strung, short-tempered and tended to be foul-mouthed. Her discipline was inconsistent and she dominated the household. The father was mildly disposed but could be difficult when roused.

The Boy Himself:

He was small for his age and had been protected and shielded by his mother from the consequences of his misbehaviour. The boy had no worthwhile pursuits, but while on probation he tried to follow the advice of the Probation Officer and joined a Youth Club and the Boys Brigade. Unfortunately, his interest was very short-lived. He was slightly deaf, probably due to nasal catarrh and nasal obstruction.

Educational Information:

At the time of his committal he was attending a Junior Secondary School and was in the second six months of a first year technical class. His intelligence Quotient was 81. G. M. T. His class work was poor and his teacher reported that he was neither trustworthy, diligent nor amenable to discipline. He was truculent and cunning and never accepted the blame for any misdeeds. He allowed himself to be influenced by bigger boys of doubtful character. This impression was borne out by a report from the Remand Home, which stated that he would lie readily, with apparent sincerity and confidence. He did

not like control of any kind and would show his scorn of discipline quite openly. He showed some enthusiasm for games, but was not a good sportsman.

At Mossbank, he was at first placed in the lowest class of the school, but worked well enough to be promoted to the next higher class. At the Works Department his progress was satisfactory.

History at Mossbank:

He was very unsettled at the beginning and absconded with six other new boys on the 1st of January 1961. On his return, he resented authority and made himself thoroughly obnoxious. By March he realised that he was making life difficult for himself and began to conform in order to earn his Saturday leave. He frequently complained about his deafness and the Clinic failed to find anything wrong. Lip reading lessons, once a week, was organised for him. He became a keen swimmer and enjoyed his ball games. He also joined the Art Club and the Boys Brigade. He kept on getting into occasional disciplinary difficulties and acquired a reputation among the younger boys of being "tough" and a "hard man". He was licensed to live with his parents on the 17th of November, 1962.

After License.

He found employment as a Van Boy, but did not settle well at home or at work. He left his job after a week and remained idle for nearly four months. During this period he had three Court appearances on charges of theft and he was committed to the Borstal on 14.3.63.

Personality traits as revealed through:

(a) Personality Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome		Total Responses
Unforthcomingness	(U)	0
Withdrawal	(W)	2
Depression	(D)	4
Anxiety about adult interest	(KA)	16
Hostility to adults	(HA)	12
Attitude of unconcern for adult approval	(K)	6
Anxiety for approval by other children	(XC)	13
Hostility towards other children	(HC)	5
Restlessness	(R)	4
Emotional Symptoms	(M)	2
Nervous Symptoms	(MN)	2
TOTAL		66

Robert was a backward boy, who was also rather immature and nervous in his attitudes. He had long term interests or ambitions and tended to be moody. He was uncertain about adult interest and affection. He was over-demanding and sought constant attention, reverting to hostility when his need was overlooked. He took pleasure in expressing his hostile rejecting moods through anti-social behaviour and by developing an attitude of unconcern for adult approval. He lacked a sense of fellow feeling and moral compunction in minor matters. He desired the friendship of other children and in order to gain their acceptance he was prepared to be led into mischief. But his hostile attitude, petty jealousy and lack of fellow feeling often made him an unwanted outsider.

Stogdill's Behaviour Cards Score (100 Cards).

Classified List	Possible Responses	Total Responses
Feels picked on	9	6
Anger, disobedience	7	3
School difficulties	8	4
Stays away from home	10	4
Truancy from school	4	2
Lies	4	4
Fights, aggressions	12	7
Inadequate companions	12	4
Delinquent companions	12	5
Stealing	9	7
Obscenity	5	2
Sex experience	8	0
In Court	2	2
Robbery	3	0
Smokes, drinks	5	0
Sets fires	2	0
Fears, worries	14	2
Home unsatisfactory	24	8
TOTAL		60

Robert suffered from a sort of persecution complex and believed that everyone was against him. He found it difficult to be obedient, hated school and whenever possible stayed away from its gates. He was a slick liar and was fond of the company of his inadequate and delinquent friends. With their help and encouragement he stole from stores and broke into houses. In his aggressive moods he fought and swore without thinking of the consequences. All these anti-social activities landed him before the Juvenile Court. He found his home unsatisfactory and could not get on well with his parents. His mother worried about him, but that did not in any way affect his habits. He felt no love for his home and whenever possible stayed away from there.

ROSENZWEIG F - F STUDY (CHILDREN).

Profile and Deviation Pattern.

	C - D	E - D	N - F	Total	%	Expected Mean at age 13 yrs
E	0	7.5	2.0	9.5	39.6	40.5
I	0	4.5	1.0	5.5	22.9	29.5
M	3.0	3.0	3.0	9.0	37.5	30.4
Total	3.0	15.0	6.0	24	100	100.4
%	12.5	62.5	25.0	100		
Expected Mean at age 13 yrs	16.0	54.9	29.5	100.4		

S - E Patterns and Expected Mean. at age 13 years		Trends.
$\underline{E} = 2 = 8.3 \%$	$\underline{E} = 7.5\%$	1 $M \leftarrow .33$
$\underline{I} = 2 = 8.3 \%$	$\underline{I} = 10.4\%$	2 $M \leftarrow .33$
$\underline{E} + \underline{I} = 4 = 16.7 \%$	$\underline{E} + \underline{I} = 17.9\%$	3 $I < \underline{1} ; \quad \rightarrow .33 \rightarrow M$
$E - \underline{E} = 3.5 = 14.6 \%$	$E - \underline{E} = 15.8\%$	4 None
$I - \underline{I} = 0.5 = 2.1 \%$	$I - \underline{I} = 10.4\%$	5 $O - D \leftarrow .33$
$M + \underline{I} = 5 = 20.8 \%$	$M + \underline{I} = 39.2\%$	Total Pattern. $E > I > (M' = M = M)$

G.C.R. = 15 = 62.5% (Expected Mean at age 13 years 63.8)

This boy was dominated by his ego-defence reactions and he also gave vent to need-persistence reactions, in which the solution of the frustrating problem was emphasized. When Robert was extrapunitive he directed his aggression outward, towards other people and things. On occasions, he directed aggression inward by blaming and censuring himself, but usually preferred to minimize the obstacle in the frustrating situation, often evading the blame for the frustration by regarding the position as unavoidable and expressing the hope that time or normally expected circumstances would bring about a solution. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else and in this respect extrapunitive and intropunitive responses were equally strong. Denial and admission of guilt appeared side by side. The near normal G. C. R. indicated that, when occasions demanded it, he was capable of meeting stressful social situations in conventional and acceptable fashion. On occasions although he gave vent to inhibited extrapunitive aggressions he was inclined under stress to allow his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) HERO		<u>316</u>
Primary	1	1
Secondary	1	1
Partial	1	4
Literary	0	0
Same sex	18	22
Opposite sex	3	3
Elderly	5	8
Youth	14	14
Juvenile	3	3
Superior	4	4
Inferior	5	8
Law-abiding	10	10
Criminal	10	13
Mentally normal	20	24
Mentally abnormal	1	1
Gregarious	3	6
Solitary	10	10
Leader	4	4
Follower	2	2
Friendly	7	10
Quarrelsome	11	12
Moral : Good	9	9
Immoral : Evil	8	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>316</u>
Social	12	15
Asocial	14	17
Thoughtful & Decisive	17	20
Indecisive & Escapist	6	6
Ambitious	8	8
Anxious	18	22
Aggressive	15	19
Altruistic	6	6
Depressive	6	6
Excitable	9	9
Erotic	6	6
Timid	5	5
<u>(B) NEEDS</u>		<u>134</u>
Abasement	16	19
Achievement	8	9
Aggression		30
Emotional & Verbal	11	12
Physical & Social	5	6
Physical & Asocial	9	10
Destruction	2	2
Dominance		26
Coercion	9	9
Restraint	10	10
Inducement	4	4
Seduction	3	3

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>134</u>
Introgression	10	10
Nurturance		21
Parents	3	3
Wife	4	4
Husband	1	1
Children	4	4
Siblings	1	1
Relatives	1	1
Friends	2	2
Other People	3	3
Objects	2	2
Passivity	2	5
Sex	5	5
Succourance	6	6
Intranurturance	3	3
<u>(C) INNER STATES and EMOTIONS</u>		<u>108</u>
Conflict	14	15
Emotional Change	17	21
Dejection	12	15
Anxiety	17	21
Exaltation	9	10
Distrust	10	13
Jealousy	3	3
Happiness	9	10

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) PRESS		<u>138</u>
Affiliation		17
Associative	5	9
Emotional	7	8
Aggression		27
Emotional & Verbal	9	9
Physical & Social	9	9
Physical & Asocial	6	6
Destruction	3	3
Dominance		28
Coercion	11	11
Restraint	13	13
Inducement	2	2
Seduction	2	2
Nurturance		23
Parents	5	5
Wife	3	3
Husband	1	1
Children	2	2
Siblings	2	2
Relatives	1	1
Friends	3	3
Other People	4	4
Objects	2	2
Lack	16	16
Loss	8	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>138</u>
Physical Danger		8
Active	6	6
Insupport	2	2
Physical Injury		11
Person & Animal	7	7
Accident	4	4
(E) <u>OUTCOMES</u>		<u>325</u>
Hero		222
Energetic & Determined	18	22
Persevering & Competent	16	20
Faces & Overcomes Opposition	16	20
Succumbs to Opposition	10	10
Coerces	12	12
Is coerced	15	18
Active	17	21
Passive	6	9
Repents & Reforms	2	2
Callous and No Conscience	5	8
Selfish	5	5
Unselfish	3	3
Prefers Help	6	6
Self-Sufficient	10	13
Makes things happen	16	16
Things happen to hero	16	19

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>325</u>
Hero		222
A Success	7	8
A Failure	7	10
Hero's Environment		58
Path of Achievement Easy	2	2
Path of Achievement Difficult	18	18
Beneficial & Positive	8	8
Non-beneficial & Negative	15	15
Punitive & Unsympathetic	15	15
Ending		45
Happy	13	17
Unhappy	9	9
Status Quo	5	8
Anti-climax	2	2
Dramatic Conclusions	7	8
Acceptance of lower standards	1	1
<u>(F) INTERESTS and SENTIMENTS</u>		<u>26</u>
Positive Cathexis	14	14
Negative Cathexis	14	14

Themes.	Frequency. No. of Stories (Total 20) in which various Themes occur.	Total.
(G) MENTAL STRUCTURE		<u>47</u>
Id	9	9
Ego	20	20
Super-Ego	18	18
(H) OTHER VARIABLES		<u>111</u>
Style		30
Specific Names	8	8
Detailed description	20	20
Incongruity	2	2
Excitement		14
Adventure & Thrill	1	1
Danger & Suspense	11	11
Distant Lands & Different People	2	2
Appearance	9	9
Residence	17	17
Entertainment	5	5
Illness	1	1
Death	6	6
Separation	7	7
Rejection	11	11
Punishment	9	9
Excuse, Alibi & Apology	2	2

Analysis of Robert's Stories.

Card 1 In this story Robert introduced an ambitious little boy, who "always got what he wanted". After hearing a violinist the boy decided to take up the instrument. His parents took him to a music shop "and the boy's father, as always, bought him what he wanted. He didn't know where to start. He thought and thought and then bought a Music Book. He studied it carefully and taught himself all the notes. . . . He did very well and became a great violinist and played in world famous Concert Halls." Besides expressing his high ideals, unrealistic aspirations and desire for recognition, Robert managed to throw some light on his relationship with his parents. It seemed quite clear that he could get anything he wanted from his parents. In real life he had been protected and shielded by his mother from the consequences of his misbehaviour.

Card 2 This story described Robert's disharmonious and poor relationship with his mother, who dominated the household. Robert wanted to rebel, but found it impossible to do so. He was unhappy with his mother, neighbours and environment. He walked about with a chip on his shoulder and "found everything black and hopeless."

Card 3 "It was a dark night and it was raining very hard. . . . I walked into the cafe. There I met my mates. . . . One of them told me that there was going to be a fight. I asked, "What's the fight for?" My mate answered, "Because them over the other side said that they were a better gang than our's." I picked up a cola bottle and smashed it on the table and ran over to the other side to meet the other gang. I shoved the broken bottle on the leader's face and the rest of the gang jumped me. . . . A big fight started. . . . A bloke stabbed me in the belly. I fell down on the bench and the rest of the gang ran away. . . . I was taken to the hospital and got thirty stitches. I will get my revenge one of these days." This aggressive and environmental study was autobiographical in character. In real life Robert belonged to a gang and wanted to be known as a "hard man". He often went out of his way to prove himself as a "tough guy" and thus win the recognition of his peer group.

Card 4 In this highly erotic story Robert gave vent to his aggressiveness in order to prove that he was a so-called "hard man". But the themes of love and pleasure, which pervaded the story, took control and aggression was subdued. Robert told the intruder, "You are lucky. I let you off this time because of my wife." Robert continued, "He ran away as fast as he could and we went to the Palais

and had a happy night. At midnight we came back home and went to bed. We had a lovely time in bed too." This story, besides exposing Robert's sexuality and idea of pleasure, was a shrewd reflection of the environment he lived in and which could determine his future behaviour pattern.

Card 5 A lonely old lady, who lived by herself, was introduced in this story. Through her, who could easily be one of the victims of Robert's delinquent activities, he tried to experience the feelings of a person, whose house could be burgled rather easily. It gave him a sense of guilt and so when the old lady "carefully put on the light" she saw her dog, Timmy, was running about and playing with a bone. Robert rationalised, "He was a good dog and no burglar would dare come near him".

Card 6 This erotic story described Robert's strong craving for pleasure and love. Marriage was romantic to him and he was sensitive to sexual features and characteristics. According to him, "My girl friend was quite a dish and had a lovely figure." He also threw light on his disharmonious and poor relationship with his mother, who "was very jealous of Ann. She always wanted to hang on to me and didn't want me to leave her." Instead of rebelling Robert felt obliged to try reconciliation. "When she cried a lot and I says to her, "Youse can come stay with us." She then says O.K" I got engaged and went looking for a house.....and found one in Bridgeton..... We got married in Martha Street and moved into her house. We soon had a baby and my mother stopped fighting with Ann and played with the baby all day long. She used to do baby sitting and we went out dancing having good fun." Marriage indirectly satisfied his need for security, love and pleasure without causing any breach.

Card 7 In this environmental and aggressive study "a father was giving his son a telling^{off} for leaving his work just because he was being teased by the other boys "at the work". He said, "Don't worry about them. Just go back to your work and if they make fun of you just turn round and punch them. Hit them and hit them hard and Jesus Christ! they wouldn't dare come anywhere near you again." He listened carefully to what his father had to say. Soon afterwards he was chased around his work and he hit the first boy who came near him, right on the nose. He fell heavily on the ground and was knocked out..... Since then on, the other boys stayed away from him and later made him their leader." In real life Robert's father was mildly disposed, but could be difficult when roused. Robert obviously wanted his father to play the part of a "hard man" and was anxious to emulate his example in order to establish himself by subduing his own inadequacy. He desperately needed recognition and desired to be accepted by his peer groups. He hated to be an unwanted outsider and was determined to force his way in. The father showed him the way and so Robert gratefully declared, "I will always do what you tell me from now on. I know now why the people call you "Billy the King'."

Card 8 Theme of aggression pervaded this story. A gang leader was cleaning his gun when it suddenly went off and he was severely injured. An emergency operation saved his life. "Two days later when he woke up he saw the doctor and his brother standing beside his bed. He smiled and said, "Get rid of that bloody gun, I don't need it to lead the gang." It would be pertinent to mention here that Robert himself had been a member of gangs of young boys and before coming to Mossbank, he associated with boys who were tough. He admired and imitated them.

Card 9 In this story Robert felt sympathetic towards four tramps, who were planning to spend the night in a public park. The park superintendent was strict and "threw them all out one by one, but they came back in over the railings, went over to another corner and fell asleep again." Robert was anti-authority and so found the superintendent "mean" as he threw "these poor tramps who had no home" out of the park.

Card 10 In this environmental study Robert expressed an ambivalent attitude towards the forces of law and order. "It was a very dark night" and Robert announced, "I usually don't like to be out on a night like this. As I might get jumped or stabbed." While watching out of the window, Robert witnessed an attempted robbery and managed to summon the police. Arrest followed criminality and Robert was rewarded and congratulated for being a good citizen by the Police Inspector. Then came the hostile outbursts from both parties concerned. The Inspector remarked, "That was quick thinking on your part, but are you sure the robber was not a pal of your's?" Robert in his anger "slammed the door on his face.

Card 11 In this story Robert expressed his primitive fears and superstitions. "I had wandered far up on the mountain and was chased by some peculiar things I had never seen before in my life. I was running hard for my life. Suddenly a dragon came out of a cave. I thought I was a goner" But I was surprised - it left me alone and picked up one of the animals that were chasing me. I managed to get away safely." Robert dealt with his hostile environment by escaping from a disagreeable situation.

Card 12 "It was a sad day for Mr. Wright. His son had come home with a bad sickness and was now lying in a coma. . . . The boy was his only son and he was very worried. Mr. Wright knew that if he died he would not have anyone left. His wife had already left him

and lived with another man in another city. She did not care for him and her son. . . . Mr. Wright prayed to God, "Please, Father, let him live. . . . If you want take my life." Next morning his prayer was answered. The boy came out of the coma and was soon out of danger list. Mr. Wright thanked God and was very happy." In real life Robert's parents were unhappily married but it was convenient for them to live together. Robert was aware of their differences and was inclined to side with his father, whom he painted as a well-meaning and kind hearted individual, willing to make the supreme sacrifice for the benefit of his son. He portrayed his mother as a good-for-nothing woman, who was utterly callous and totally self-centred.

Card 13 This story was autobiographical in character. "A boy was sitting at the door of a barn all alone. . . . Later somebody came out of the farm house and picked him up. He asked the boy, "Where do you come from? Why are you here, son? The boy started crying and said, "I don't know. I broke into my mother's shop for sweets. She never gives me any and she always shouts. I don't want to go home - she will give me a beating." The man spoke to the boy's mother and she said she would forgive him provided he made a promise to behave. The man took the boy down to his mother's and he was so happy to see his family again." Robert expressed a feeling of being rejected by his domineering and punitive mother, who dominated a stressful home situation. Consequently, the relationship between mother and son became strained. The boy tried to assert himself by stealing goods from his mother and the gate of delinquency opened up. But, this was Robert's way of attracting parental attention. He had hoped that misdeeds would be forgiven and a reconciliation would take place.

Card 14 In this story Robert described a daring robbery, but went out of his way to prove that "Crime does not pay." "One day a policeman, who was off duty, was walking past an old pawn shop and saw a man handing in a beautiful necklace. He walked in and grabbed the man. They fought like mad and then the man in the pawn shop kicked the policeman hard on his belly and the burglar ran out into the busy street. He was knocked down by a fast moving Jaguar and was unconscious for three days. In the hospital he confessed that he was the burglar and the pawn shop man was his mate. They got ten years each." Dishonest acts failed to produce anything profitable and Robert followed conventional and socially accepted rules and made punishment follow criminality.

Card 15 Themes of love, sex and aggression pervaded this incongruous story. "A man in the graveyard was standing in front of a grave of the man he had killed to marry the dead man's wife.

It was very creepy.....He heard a voice. He was so frightened that he could not move.....Next morning when the caretaker was going round he found a dead body, with a frightened look on his face, lying next to the grave.....Perhaps, the dead returned and took its revenge." Once again Robert felt that justice must be done and so crime failed to pay. The dead returned to revenge himself-Punishment followed criminality.

Card 16 The blank card provoked Robert to talk about the proverbial city "smog". He gave a graphic description of city life brought to a standstill by a "thick blanket of white fog which had covered up everything." Everyone "looked very nervous and scared. They were shivering with cold and were dying to get back to their own fire-sides. Even the burglars stayed in because they knew they would not be able to see anything and might become a cropper or walk straight into the hands of a cop." The story clearly indicated that Robert was a keen observer of life.

Card 17 In this story Robert fantasied Samson-like power. Like David he too became a giant killer and established himself as a "hard man." Robert was a small boy for his age. "They used to laugh at me for my size and called me "Tich".....I got fed up and ran away.....I built myself up real good.....The other boys did not know that and so when I arrived back they still laughed at me and called me "Tich". I took them into the gym.....when I had finished all my exercises I lifted the biggest one up and threw him over the horse. Then I turned to the others and said, "From now on keep your button shut or I'll belt the life out of you." They never dared to laugh at me again and they were real scared of me." The aggression expressed in this story was the product of some inferiority complex, which brought about violent inner tension and Robert felt obliged to acquire a reputation of being "tough" and a "hard man". This was his way of gaining recognition from his peer groups.

Card 18 This was a genuine study of Robert's environment. He described, "One night I was walking along the street when somebody grabbed me from behind. I fought like hell.....I knew it was not going to be easy and if I didn't get him quickly he would get me and put a knife through my belly. Just then a car passed by and he blinked. That gave me a chance to land a punch.....The man was stunned.....In the meantime, the car had stopped.....Two policemen came along and asked me what had happened.....They picked him up from the road and bundled him into the car. They also took me with them to the station. There they charged both of us for breach of the peace! Some justice!" Besides giving some idea of the hazards one had to face in delinquent areas he also expressed the ambivalent attitude people from those districts were apt to harbour towards forces of law

and order. Robert felt they had no sense of justice at all and the police force just could not afford to give anybody the benefit of any prevailing doubts.

Card 19 Robert, in this story, portrayed himself as an unselfish and brave person, willing to take positive action to save the life of a total stranger, caught in the blizzard up on the Swiss mountains. In real life Robert was inclined to be thoroughly selfish and preferred to have his own way all the time, but he had a shrewd idea that people give recognition and respect to those people, who were prepared to sacrifice a bit of themselves to serve others. On this occasion Robert did the right thing and that naturally earned him the respect of the blizzard victim and satisfied his desire for acceptance by other people.

Card 20 Robert here related a pathetic O. Henry type of story, which in some ways anticipated future events. He introduced a "jail bird", an ex-Dartmoor prisoner, anxiously waiting for his friends to take him to a Christmas Dinner Party. The decorations, the lights and the tree, brought back memories of bygone days when he anxiously "looked up the chimney to see if Santa was bringing in any presents." Then he remembered "A long time has now passed since I was a wee boy.....At Dartmoor they never gave us any Christmas Dinner. Everyday was the same.....I am waiting for my friends. They have not arrived yet - Perhaps, they are ashamed to be seen with me or are they scared of a jail bird?" Nostalgia for the normal and accepted past clearly indicated Robert's desire to be a member of a stable and secure home - He wanted to belong, he wanted to be accepted. There was nothing for him left except to hope and wait to see his dream come true.

Summary of Theme Frequencies in Robert's Stories. *

In Robert's fantasy world most of the heroes were male (22 in 18), some were elderly (8 in 5) while others were youthful (14 in 14). They were mentally normal (24 in 20), thoughtful and decisive (20 in 17). Many of them were anxious (22 in 18) and aggressive (19 in 15). The law-abiding (10 in 10) and criminal (9 in 9) and immoral (8 in 8), social (15 in 12) and asocial (17 in 14) elements practically counterbalanced each other. Some of them were solitary (10 in 10), depressive (6 in 6) and excitable (9 in 9). A few were superior (4 in 4), acted as a leader (4 in 4), ambitious (8 in 8), altruistic (6 in 6) and gregarious (6 in 3). Some inferior (8 in 5), indecisive (6 in 6), erotic (6 in 6) and timid (5 in 5) individuals were also introduced.

* The first figure in parantheses refers to total numbers of themes and the second figure denotes total number of stories.

Many of Robert's heroes suffered abasement (19 in 16) while a few showed some achievement (9 in 8). The forces of aggression (30 in 27) they directed towards their environment were mainly emotional and verbal (12 in 11), physical and social (6 in 5), physical and asocial (10 in 9) and destruction (2 in 1). They tried to dominate their world through coercion (9 in 9), restraint (10 in 10), inducement (4 in 4) and seduction (3 in 3). Some of them indulged in introgression (10 in 10), passivity (5 in 2), sex (5 in 5) and intranurturance (3 in 3). A few looked for surrouance (6 in 6). Robert made some of the heroes to be kind and considerate of the feelings of the members of the family (14 in 14), friends (2 in 2), other people (3 in 3) and objects (2 in 2). The inner states and emotions of the heroes were marked by conflict (15 in 14), emotional changes (21 in 17), dejection (15 in 12), anxiety (21 in 17), distrust (13 in 10), jealousy (3 in 3), exaltation (10 in 9) and happiness (10 in 9).

Some of the heroes enjoyed associative (9 in 5) and emotional (8 in 7) affiliation. Forces of aggression (27 in 27) which were directed towards them were mainly emotional and verbal (9 in 9), physical and social (9 in 9) physical and asocial (6 in 6) and destruction (3 in 3). They were dominated through coercion (11 in 11), restraint (13 in 13), inducement (2 in 2) and seduction (2 in 2). Some of them showed a lack (16 in 16) and loss (8 in 8) of things, which could provide happiness and security. A few of them faced physical dangers (8 in 8) and suffered physical injuries (11 in 11). Some members of the family (14 in 14), friends (3 in 3), other people (4 in 4) and objects (2 in 2) showed Robert's heroes some kindness and consideration.

The heroes faced their environment, where things happened to them (19 in 16), in an energetic and determined (22 in 18) fashion. They were persevering (20 in 16) and willing to face and overcome (20 in 16) their oppositions. Some of course, succumbed to opposition (10 in 10) and a few coerced (12 in 12) while others were coerced (18 in 15). Most of them were active (21 in 17) and were prepared to make things happen (16 in 16). Some were self-sufficient (13 in 10) unselfish (3 in 3) and a success (8 in 7). Robert also introduced individuals, who were passive (9 in 6) and preferred help (6 in 6). A few of the heroes were thoroughly callous (8 in 5), selfish (5 in 5) and could be regarded as a failure (10 in 7). Only a couple were willing to repent and reform (2 in 2).

A few of the heroes found their world beneficial (8 in 8) and easy (2 in 2) while others found their environment difficult (18 in 18), negative (15 in 15) and punitive (15 in 15). They had suffered separation (7 in 7), rejection (11 in 11) and punishment (9 in 9).



A BOY (PLATE 32)

They had come across death (6 in 6) and illnesses (1 in 1). Their interests and sentiments were dominated equally by positive cathexis (14 in 14) and negative cathexis (14 in 14). Forces of ego (20 in 20) and super-ego (18 in 18) kept id (9 in 9) subdued.

Implications growing out of the stories.

Robert was a member of an inadequate home, located in a highly delinquent area. The mother was highly strung, short-tempered and tended to be foul mouthed. She dominated the household. Her discipline was inconsistent although she was inclined to protect and shield the boy from the consequences of his misbehaviour. The parents were unhappily married. Throughout Robert brought into light his disharmonious and poor relationship with his mother. He suffered a fear of rejection, but instead of rebelling against her, Robert felt obliged to try reconciliation. He felt closer to his father, who was usually mildly disposed, and tried to glamourise him as a "hard man" and at the same time depicted him as a well-meaning and kind-hearted individual, willing to make the supreme sacrifice for the benefit of his son.

Robert grew up to be an aggressive and asocial boy, who wanted to dominate his immediate environment in order to win recognition as a "hard man" and to ensure his own survival. Although he was anti-social and anti-authority he craved adult interest and affection. He lacked a sense of fellow feeling, but desired the friendship of other children. He hated the idea of being an unwanted outsider. He had suffered separation, rejection and punishment and had found his world difficult, negative and punitive. As a result of that he had developed an attitude of callous unconcern although he sometimes believed in socially accepted conventions.

He strongly craved pleasure and love, but his sexuality never encouraged extramarital relationships. Marriage, as an institution, was romantic to him. It meant stability and security. He needed both most dearly. Robert, although he portrayed himself as highly aggressive and believed that he was a "tough guy", was really a very frightened and timid boy, who suffered from an inferiority complex.

Drawing and Paintings by Robert.

He was very unsettled at the beginning and early in January he absconded. On his return, he resented authority and made himself thoroughly obnoxious. During this period, he painted "A Boy (Plate 32)". It was an extraverted, decorative type of work. He was primarily concerned with colour and two-dimensional form. He exploited these

THE ROAD (PLATE 33)



to produce very gay, but aggressive pattern. Against a gay background of colourful dots and flowers, Robert painted the profile of "A Boy". It was formed in triangles, squares, rectangles and semi-circles and circles, made up of various colours. Although they were used haphazardly their overall effect was bright and startling. They were expressive of violent and callous aggression, resentment and indifference. This picture showed no feelings of shame and brought the domineering "bully" in him into focus.

"The Road (Plate 33)" was an extraverted, part enumerative and part empathetic type of work. Although the artist was controlled by his subject and he painstakingly recorded each separate detail, he did convey definite and pleasureable 'atmosphere'. It was, to some extent, an escapist painting, done when he was particularly irritable and quite depressed. He showed a bus entering a housing scheme. In the foreground on the left, he showed a part of a tenement building, with a shop in the ground floor. The background too was taken up by similar buildings and factories. This picture expressed Robert's nostalgia for his home and environment. He re-created the area in which he lived. The bus was carrying him back to where he belonged. When he was asked to say something about this painting, he replied "That's my 'ain' street. My ma lived on top of Sade's".

After a four week "default", which was imposed on him for absconding, Robert regained the right to visit his own home in Glasgow's Bridgeton area. His next painting "The Trolley Bus" was bound for Millerston, the area where Mossbank was situated. The overall effect of the picture was rather sad, which maintained Robert's nostalgia for home, but showed his willingness to return to school "to do his time". His next painting showed a spacious bungalow, standing on its own ground. Two windows, one in the ground floor and the other in the first, were broken. According to Robert it was a case of breaking and entering. When he was pressed further he replied, "This was a house I had broken into. But, I got away." His pre-occupation with houses, spacious bungalow-type, continued in his next two paintings. "The Bungalow (Plate 34)" was an extraverted, part enumerative and part empathetic type of painting. It showed an impressive, but old fashioned building, standing on its own ground. Near it there was a lake and, in the horizon, snow-peaked mountains, against a grey sky, could be perceived. "The Bungalow" and its garden, in full bloom, were surrounded by fences. An avenue led up to the open front door, but the main gate was shut. Although the picture apparently conveyed an

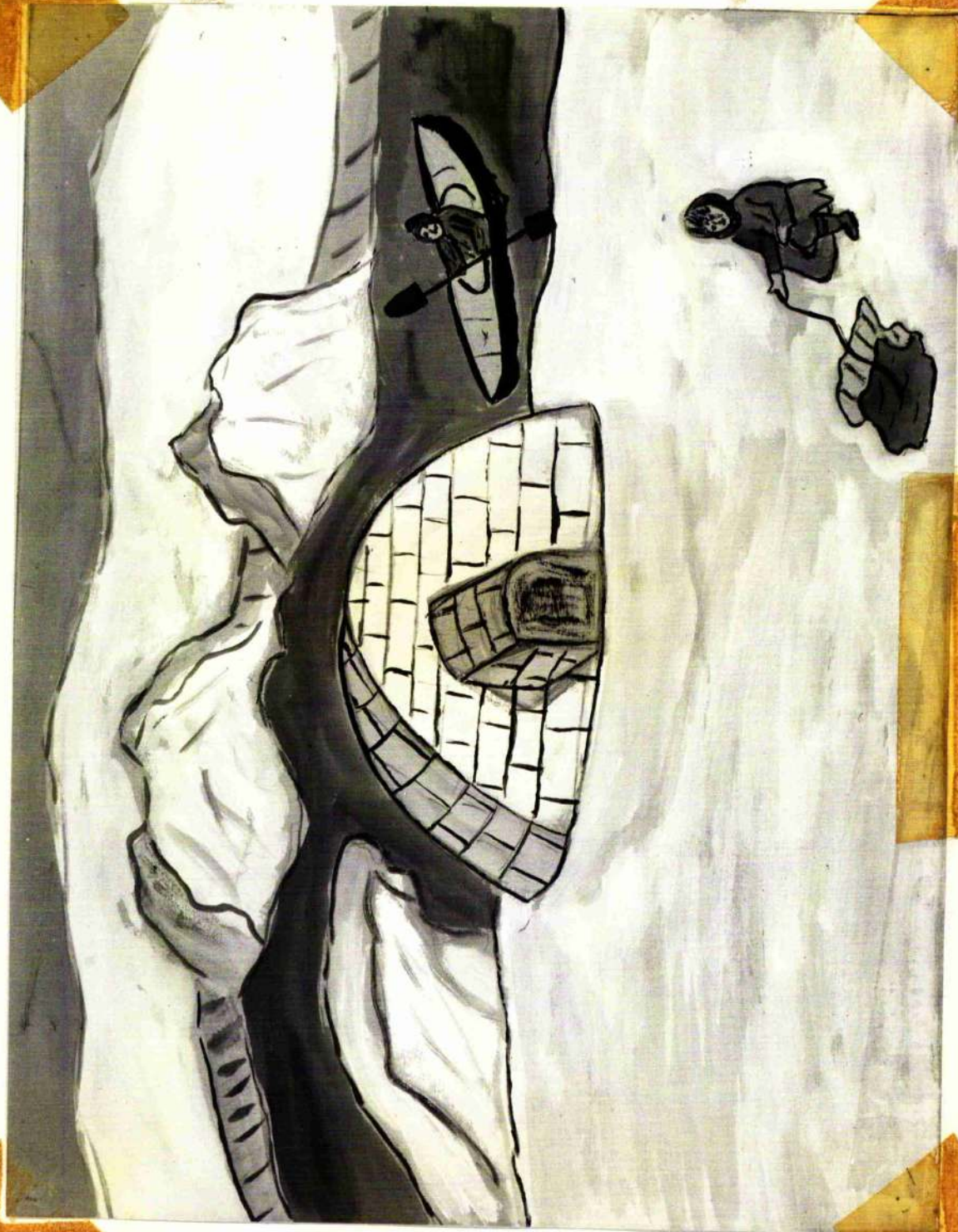
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THE BUNGALOW (PLATE 34)



ESSAHO (PLATE 35)



THE FACES (PLATE 30)

atmosphere of peace and quiet, an air of loneliness and isolation was present. "The Bungalow" was an unconscious study of the Schoolhouse, which was near the Hogganfield Loch and the Campsie Hills towered at its back only a few miles away. The fences and the shut-gate signified a certain amount of prevailing restrictions, connected with an authority figure.

Robert's next painting was a pathetic copy of a Roman head. Artistically it was poor, but it conveyed a certain sense of impending tragedy. It was painted a day after he heard the story of Julius Caesar and his assassination. His next painting also dealt with a disaster. It showed a train, trapped by a landslide, high up on the mountain. He related an elaborate story, involving German troops and French resistance workers, in connection with this picture. According to him the mountain-side was blown up by the French in order to stop the Germans from moving out of the territory. The two warring parties expressed Robert's innate aggression.

"Eskimo (Plate 35)" was an extraverted, escapist and enumerative painting. It was motivated by a successful Geography lesson and a film show on Greenland. This painting was dominated by icy wilderness, an igloo, a kayak floating on a stretch of blue and a figure, fishing beside a small pool caused by a crack in the ice. The paddler, according to Robert, "was the father coming back home, after a day's work, to see his son trying to catch fish for dinner. They were very fond of each other and always helped each other. They never fought. They were very happy together." Robert here fantasied a secure and stable home, and desired to establish a positive relationship with his father. In real life, Robert's father was disinterested in the boy and quite ineffectual in his dealings with him. He carried this father and son situation still further in his next painting, which once again dealt with an Eskimo family. He showed a disharmonious group at work, together, but in real life it was entirely a different story. As a result of frustrating situations at home and school, Robert often indulged in aggressive outbursts as if he had to prove himself. His aggression came out quite clearly in his painting "The Faces (Plate 36)" an extraverted, enumerative type of work which accentuated rhythmical pattern. Robert took a motif of a face and repeated it until the picture space was filled. Although he was controlled by the object and recorded each separate detail, he imposed a pattern on the observed facts. Against a red background, Robert showed a group of twelve inter-linked faces. They were made up of various colours and expressed violent aggression. "The Faces" were full of self-importance, callous indifference and were exceedingly domineering. They actually matched Robert's acquired reputation among the younger boys of being "tough" and "a hard man". This painting was similar to his first painting titled "A Boy".



FISHING (PLATE 37)

"The Rocker", of the "motor-cycle brigade", was practically a sophisticated repetition of "A Boy". Against a gay background of colourful dots, Robert painted the profile of a youth, who represented up-to-date "pop" fashion trend. This near self-portrait, although artistically pleasing was a highly aggressive picture.

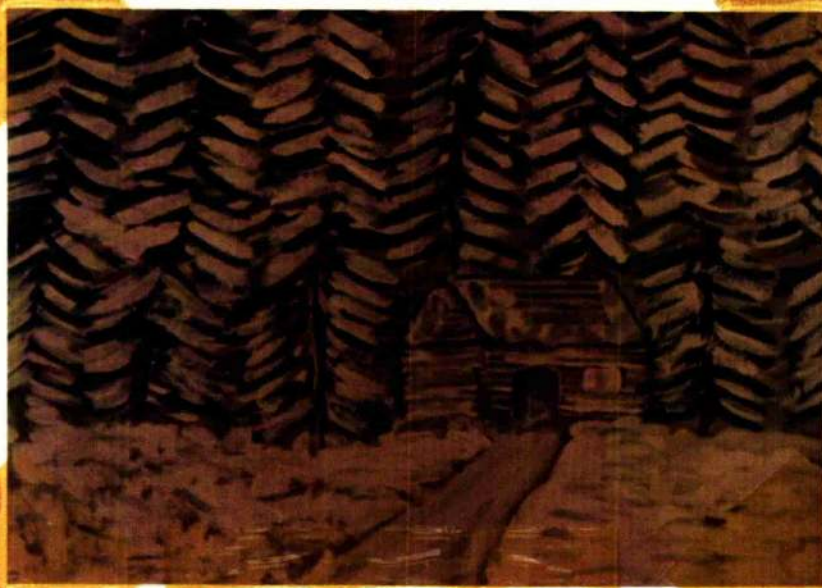
His next picture showed a beautifully executed, decorative Christmas tree, in bold colours. He used these colours to transmit the gay mood of the festive season. This was followed by an introverted, organic painting titled, "Fishing (Plate 37)". Robert adapted a theme from life and heightened it with fantasy, which anticipated a holiday activity. He had established direct visual and sympathetic relationship with external objects and conveyed an atmosphere of peace and tranquility. He created something, which was artistically and aesthetically pleasing. It was an out and out escapist painting, which took him right away from a world of social responsibility and restriction.

In his next painting, Robert once again gave vent to his feelings of frustration and aggression. He drew a picture of a mythical, giant-like dragon roaring with anger. It was an expressive and artistic piece of work. He followed it up with another escapist painting, showing a tremendous nostalgia for freedom, holidays, a bubbling river and an open countryside. He repeated the theme he showed in his picture "Fishing". The desire to get away was further intensified in the painting which followed next. It showed a super-sonic fighter plane forcing itself right out of everything, way above the accumulated cloud, as if to surmount the limits imposed by rules and regulations. Finally, he arrived in his dream island, in midst of a wide ocean, fringed with palm trees. He showed a small, sailing boat gliding along gracefully down a stretch of beautiful, blue sea. It seemed as if he had at last completed his escape and had managed to get right away from a disagreeable situation.

His next painting depicted the head of a rootless, Roman soldier, floating in the cloud. It was an introverted, imaginative picture which took a fanciful theme from a literary source and enriched it with personal imagination. Robert identified himself with the Roman Soldier, and the soldier's aggressiveness became a part of his own being. "The Windmills", an introverted and organic piece of work conveyed an atmosphere of peace and quiet. It showed acres of land, full of flowers of various colours, and two windmills standing against a clear blue-grey sky. This painting showed his desire for escape, coupled with feelings of isolation and fleeting moments of happiness. It was also an unconscious attempt at social integration.



REVENGE (PLATE 38)



THE LOG CABIN (PLATE 39)

His next painting "Revenge (Plate 38)" was dominated by a portrait of a head-hunter, looking down on some opened up coffins and a graveyard. On the left of the picture, human bones and skulls could be found and on the extreme right he showed a ruined church. The background was taken up by distant mountains and the sky. The story he gave about this gruesome picture was that the village of the missionaries had been taken over by the head-hunters; all the missionaries had been killed, burned and buried. Robert, in the garb of a head-hunter, directed his aggression towards people responsible for his well-being. It was followed by another painting, which showed vast, fenced-in waste ground with charred trees, standing against a glowing red sky. In the foreground, on the left hand corner, a fire was still burning and the right hand corner showed the remains of what was once a pleasant garden with flowering plants. Robert after completing this picture, remarked, "This showed the other side of the missionaries' village, completely burnt down by the head-hunters. They didn't like them."

"The Log Cabin (Plate 39)" an introverted and organic piece of work, showed a spruce wood under snow, and a small hut was sheltered by the trees. Although it suggested a certain amount of peace and happiness, it also gave vent to a feeling of isolation, together with the desire for withdrawal and escape. These sentiments were already expressed in one of his earlier paintings titled "The Windmills". The technique Robert used to do this picture was bold, imaginative and interesting. The overall effect was most striking.

Implications growing out of the Drawings and Paintings.

Robert was essentially an extraverted personality, with a strong ego. Although educationally he was rather backward, he showed, in Art, a certain degree of maturity, imagination and creativity.

On his arrival, he was very homesick, unsettled, anti-social, and hostile to adult authority. He tended to remain moody right throughout his stay in the school. These characteristics dominated some of his paintings, which brought out his aggression, resentment and callous indifference. "The bully" in him was brought to the forefront.

He came from an inadequate home, hated his school and resented its authority, rules and regulations. They acted as restrictive factors. Some of his paintings expressed his desire to escape from it all and create an isolated utopia, which would provide him with a stable and secure home, unlimited freedom, peace and quiet. He wanted to withdraw and isolate himself from all social responsibilities.

The following table, based on the ten point guide, gives the investigator's (I) rating of Robert's art-works (Plates 32-39), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):-

	I	A	B	C	D
Aggression	3	1	4	3	1
Anxiety	3	0	4	4	2
Depression	1	0	0	1	2
Fear	1	1	2	2	2
Withdrawal	1	1	0	2	1
Escapism	4	2	4	5	5
Symbolism	1	2	1	3	1
Fantasy	2	0	6	5	0
Extraversion	6	4	2	1	2
Introversion	3	0	3	4	0

An overall personality profile of Robert.

Robert was the product of an inadequate home. The parents were unhappily married. His highly strung mother, who tended to be short tempered and foul-mouthed, dominated the household. The father was mildly disposed, but could be difficult and highly aggressive when roused. In his drawings and paintings, Robert expressed a certain amount of nostalgia for home and its environment, and his stories brought into light his disharmonious and poor relationship with his mother. It would seem that he felt closer to his father and tried to glamourise him as a "hard man" and at the same time depicted him as a kind and well-meaning individual.

His day school reported that he was neither trustworthy, diligent nor amenable to discipline. He hated school and stayed away whenever it was possible. He was fond of the company of his inadequate and delinquent friends and allowed himself to be influenced by bigger boys of doubtful character.

At Mossbank, he was very unsettled and terribly homesick. He showed signs of depression and tended to be moody. He showed great anxiety about adult interest, and approval by other children. When his demands were not met he expressed himself through hostile, anti-social behaviour. Robert's stories, drawings and paintings brought out the aggressive, asocial and callous individual, who wanted to dominate his immediate environment in order to win recognition as a "hard man". Robert found his world difficult, negative and punitive. He resented its authority, rules and regulations. He expressed a strong desire to escape from it all and create an isolated utopia, which would provide him with a stable and secure home, freedom,

peace and quiet, and satisfy his craving for pleasure and love. He expressed his sexuality through marriage, which seemed romantic as an institution. It also stood for stability and security - He desired both most desperately.

Robert in July, 1967.

Robert was never out of trouble since he was released to live with his parents. He became a self-confessed gang leader and took part in various anti-social and criminal activities. He was committed to Borstal, Detention Centre and H. M. Prison, but nothing seemed to deter him. He remained against the society by personal choice.

DAVID FAULDS

Date of Birth: 19. 3. 49
Date of Committal 13. 7. 61
Date of Leaving: 28. 3. 64

History of Delinquency:

23. 5. 58	Theft by Housebreaking.	14 days Detention.
26. 8. 58	Theft by Housebreaking.	28 days Detention.
30. 12. 58	Theft by Housebreaking.	Committed to Balgowan Junior Approved School.
23. 6. 61	Assault and Attempted Theft.	Committed to Mossbank School.

Home Circumstances:

This family was well known to the Probation Department, the Child Guidance Clinic and the prison authorities. The home consisted of two apartments in abandoned tenement property in South Glasgow. The house was comfortless and hopelessly over-crowded. Residents were the father, mother and the following siblings:- Thomas on license from a Senior Approved School, Rose (9), James and Mary (4), Ronald (3) and Baby (1). Outwith the home were eldest brother Brian, who lived with his grandmother; William, an older brother, in Mossbank Approved School; younger brother Robert in a Junior Approved School; and Margaret who was married.

The father was a drunkard. In drink he was abusive, aggressive and against authority. At times his wife had to flee from the house in fear. He had been in prison more than once for Wife Assault. He was positively work-shy. The Mother, a Roman Catholic, tried her best, but was unable to discipline her children.

The Boy Himself:

He was sturdy and well built - a handsome boy with a ready and pleasant smile. He was a slick liar and a moral coward. He was dour and obstinate. He was released from Balgowan School in February 1961, but did not settle down and was very impertinent to his mother. When he got into trouble the Headmaster of Balgowan refused to revoke his license and have him back, as he felt that David was not a good influence in his school. His only interests while at home were street football and attending the cinema practically every night of the week.

Educational Information:

At the time of his committal David was in class PV11-2. He made about half the possible attendances, due to truancy, and his progress in all

subjects was described as 'none'. Group Intelligence Tests gave him an I. Q. of 90. In Remand Home, tested at the age of 12 years and 3 months he was found to have a mechanical arithmetic age of ten, a problem arithmetic age of eleven and half and a mental arithmetic age of twelve. His reading, vocabulary and English usage were all at the twelve to thirteen year old level, and his spelling was around the eleven and a half year old level. Ravens Matrices showed him to be average intellectually and the Mill Hill Vocabulary Scale showed him to be below average verbally. From this it works as if the I. Q. of 90 may be an underestimate.

In class, he respected neither boys nor adults, but had enough intelligence to go carefully where adults were concerned. He was destructive and hostile and was capable of leading and being involved in incidents which amounted to gangsterism. He could do average work, but needed strict supervision before he accomplished anything. He did not resent reproof - he was just disdainful.

After his committal to Mossbank he was placed in the second lowest class, but soon worked his way upwards and was finally promoted to the top class of the school. He was moody and inconsistent, but managed to maintain average standard of work. He was reluctant to exert himself fully and effectively.

History at Mossbank:

A year after his arrival the Headmaster reported, "David has his moments of charm but still reveals on occasion that he is a typical member of the family known in their own area as the 'Wild Faulds'. Quite frequently he loses his Saturday leave but this is occasionally calculated and as a result of his brother William having promised to deal with him when he is out on Saturday. He is definitely afraid of William and on one occasion asked if he could be transferred back to his former Junior Approved School to be out of William's way. I pointed out that this was impossible as he had been badly behaved and a bully when he was in that school. He is still a liar and can only see his own side of an argument."

"Mr. Vallance, the Educational Psychologist, has seen both David and his brother. He advances the view, with which I concur that the brothers both have personality disorders with little likelihood of improvement either with or without psychiatric treatment."

A year later, on 10th May 1963, his Class Teacher reported, "His stand as a rebel against "the system" results in an attitude to the teacher, the class and the class setting which combines insolence with arrogance, insubordination with "playing to the gallery". He has an

enormous chip on his shoulder. His conduct varies with his particular mood - co-operation or opposition. Educationally one feels much more could be made of his potential, if he were to co-operate." His Housemaster observed, "David has a strong sense of humour but this disappears in contact with Staff and boys when the tide is running against him. He is a potential bully and appreciates justice when its effect is beneficial. He displays some "affectionless" tendencies, but can be loyal with encouragement. I think he has made a strong effort to control his temper and bullying attitude since the departure of his brother, William. As far as honesty and truthfulness are concerned he cannot be given full marks yet because he does not see the truth which to him is a purely subjective concept coloured by the emotional spectre he happens to be wearing at the time. He has absolutely no warmth of feeling for home or parents. He has not made deep relationship with the boys in school. The weaker ones will pander to his somewhat inflated ego."

On the 10th January, 1964, his Class Teacher reported that the boy was "essentially selfish and lazy. Resents authority, expects special attention and is extremely demanding. Dependable under ordinary circumstances, but fails to persevere in face of difficulties. An out and out egoist, who will lie glibly to satisfy his own caprices at the expense of others. Often a disturbing influence without contributing anything physically. Wants to be taken notice of and believes to be the only "swan" amongst a lot of ugly ducklings! He still has a lot of leeway to make up in order to play a normal role in day to day life situations." His Housemaster observed, "Studied civility to the Staff but it wears a bit thin at times. Does not quarrel much with other boys. I have no proof that he bullies although I guess he might. He is quite a glib liar when it suits his purpose. I have found him honest when trusted to go on errands. He conforms well under supervision. He now goes home quite regularly and there are far fewer complaints from his house about him than there used to be. He will succeed only if he does not return home to live. He had lots of acquaintances but does not make deep and lasting friendship."

On 17th February, 1964, the Managers were told that "In Junior Secondary third year class this boy is making average progress in all subjects. In physical education and games he is very competent, but can spoil the enjoyment of others by being childish. He goes home regularly, but he seems to have worked out for himself that his only hope of success is to visit home, but not to live in it. He is very enthusiastic about the Army Cadets and they are equally enthusiastic about him. It is his intention to seek admission to the Boy's Service in the Army and his father says that he will give the necessary consent."

The Managers decided to release him to the Officer in charge of the Unit to which he is allocated in the Army Boy's Service on the 28th March, 1964 or as soon thereafter as he can enlist. In the event of his failing to gain admission to the Boy's Service, he is to be licensed to the Superintendent of the Boy's Home.

After License:

He went home to live with his parents and started work as a Van Boy. He was paid £3: 3: 0d per week.

He appeared at the Sheriff's Court on a charge of attempted theft from a motor car. He pled guilty and was fined £8. This incident took place only a week after his license. Following this court appearance he gave up his job as a Van Boy and found employment in a firm of furniture makers. He did not return to the Army Cadets and joined a local juvenile football club.

His relationship with his family was difficult and he often quarrelled with his brother, William. The parents were for ever having slanging matches which did not help the boy to settle down in a very over-crowded home. The Welfare Officer offered to accompany him to the Recruiting Office, but the boy had lost all interest in joining the Boy's Service. He liked his job with the Cabinet Makers, but was anxious to find employment as an apprentice painter and decorator. In October he managed to get what he had wanted to do. He found his work congenial and interesting.

Personality traits as revealed through:

(a) Personality Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome		Total Responses
Unforthcomingness	(U)	2
Withdrawal	(W)	1
Depression	(D)	6
Anxiety about adult interest	(KA)	18
Hostility to adults	(HA)	14
Attitude of unconcern for adult approval	(K)	10
Anxiety for approval by other children	(XC)	12
Hostility towards other children	(HC)	6
Restlessness	(R)	6
Emotional Symptoms	(M)	3
Nervous Symptoms	(MN)	2
TOTAL		80

This emotionally immature, highly disturbed and maladjusted boy lived for the moment and had no long-term interests or ambitions. At times, he tended to be unforthcoming and irritable. During these periods he erected defences against human contact. He showed a great anxiety for adult acceptance, but he was uncertain of them and often regarded them with suspicion. He was a constant and over demanding attention seeker, reverting to hostility when need for attention was not met. He then expressed himself through thoroughgoing uncontrolled and anti-social behaviour. When he suffered from this mood he exhibited an attitude of unconcern for adult approval, showed no desire to please them and regarded himself as an outsider with no feelings of moral compunction and obligation. He was anxious to be accepted and approved by other children, but his hostile attitude, jealousy and lack of human feeling did not make him a very welcome friend.

Stogdill's Behaviour Cards Score (150 Cards).

Classified List	Possible Responses	Total Responses
Feels picked on	9	7
Anger, disobedience	7	7
School difficulties	8	5
Stays away from home	10	2
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	9
Inadequate companions	12	6
Delinquent companions	12	8
Stealing	9	7
Obscenity	5	5
Sex experience	8	3
In Court	2	2
Robbery	3	1
Smokes, Drinks	5	0
Sets fires,	2	0
Fears, worries	14	4
Home unsatisfactory	24	13
TOTAL		87

David went about life with a chip on his shoulder. He believed that everyone was against him to make things difficult and disagreeable. Both at home and in school he was thoroughly disobedient and found it difficult to control his temper and aggressive outbursts in face of difficulties. He hated school and its discipline, truanted regularly

and was a glib and slick liar. He enjoyed the friendship of inadequate and delinquent friends. In their company he swore and fought at the slightest provocation, took part in organised stealing and robbing, told dirty stories and listened to dirty talks with relish and took part in homosexual adventures. He found his father thoroughly punitive and mother an ineffectual but constant worrier. His siblings like him were well-known to the officials of the Juvenile Court. His home was unsatisfactory and he felt no love for it and regarded it more as a piece of convenience.

ROSENZWEIG F - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - F	Total	%	Expected Mean at 20-29 yrs.
E	2.5	12.0	0	14.5	60.4	45
I	1.0	3.0	3.0	7.0	29.2	28
M	1.0	0.5	1.0	2.5	10.4	27
Total	4.5	15.5	4.0	24	100	100
%	18.8	64.6	16.7	101		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.		S - E Patterns & Expected Mean at age 20-29 years	
1	$E > (I=i) > (M'=M)$	$\underline{E} = 0 = 0\%$	$\underline{E} = 6\%$
2	$E > i > E'$	$\underline{I} = 1 = 4.2\%$	$\underline{I} = 6\%$
3	$E > (I=i) > E'$	$\underline{E+I} = 1 = 4.2\%$	$\underline{E+I} = 12\%$

Trends.

- 1 $E \leftarrow \frac{1}{-1} ; \frac{-1}{-1} \rightarrow I ; M \leftarrow \frac{1}{-1}$
- 2 $\frac{-1}{-1} \rightarrow I ; M \leftarrow \frac{1}{-1}$
- 3 $I \leftarrow \frac{-1}{-1} ; \frac{-1}{-1} \rightarrow M$
- 4 None
- 5 $O-D \leftarrow \frac{-1}{-1}$

G.C.R. = 58.2% (Expected Mean at age 20 - 29 yrs. = 68%).

David was extrapunitive and directed his aggression outward, towards other persons and things. On the whole, he was dominated by his ego-defence reactions. In some cases, he tried to emphasise the solution of the frustrating problem, but seldom evaded aggression in an attempt to gloss over the frustration. The three patterns indicated that blame, hostility, etc., were always turned against some person or thing in environment and he seldom blamed himself or offered amends to solve the problem. Occasionally he minimized the obstacle in the frustrating situation and gave expression to the hope that time or normally expected circumstances would bring about a solution of the problem. The super-ego patterns were intropunitive in character and the low G. C. R. indicated some degree of inability to meet stressful social situations in conventional fashion. The various indications depicted a boy of very low frustration tolerance who tended under stress to turn aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) HERO		<u>267</u>
Primary	3	3
Secondary	3	3
Partial	1	1
Literary	0	0
Same sex	16	17
Opposite sex	6	6
Elderly	6	6
Youth	11	12
Juvenile	5	5
Superior	5	5
Inferior	7	7
Law-abiding	19	22
Criminal	2	2
Mentally normal	19	22
Mentally abnormal	0	0
Gregarious	4	4
Solitary	9	9
Leader	2	2
Follower	0	0
Friendly	9	11
Quarrelsome	4	4
Moral : Good	7	8
Immoral : Evil	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>267</u>
Social	17	19
Asocial	3	3
Thoughtful & Decisive	14	15
Indecisive & Escapist	3	6
Ambitious	4	4
Anxious	17	19
Aggressive	7	8
Altruistic	6	6
Depressive	12	12
Excitable	10	10
Erotic	2	2
Timid	2	2
<u>(B) NEEDS</u>		<u>78</u>
Abasement	15	15
Achievement	9	9
Aggression		15
Emotional & Verbal	7	8
Physical & Social	3	3
Physical & Asocial	1	1
Destruction	2	2
Dominance		9
Coercion	3	3
Restraint	3	3
Inducement	1	1
Seduction	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		
Introgression	7	<u>78</u>
Nurturance		7
Parents		8
Wife	3	3
Husband	3	3
Children	0	0
Siblings	1	1
Relatives	0	0
Friends	0	0
Other People	1	1
Objects	0	0
Passivity	0	0
Sex	5	5
Succourance	3	4
Intranurturance	5	5
	2	3
<u>(C) INNER STATES and EMOTIONS</u>		
Conflict	12	<u>84</u>
Emotional Change	13	15
Dejection	15	15
Anxiety	15	15
Exaltation	17	19
Distrust	5	6
Jealousy	3	3
Happiness	1	1
	8	10

Themes.	Frequency. No. of Stories (Total 20) in which various Themes occur.	Total.
(D) PRESS		91
Affiliation		23
Associative	10	11
Emotional	9	12
Aggression		11
Emotional & Verbal	4	5
Physical & Social	1	1
Physical & Asocial	3	3
Destruction	2	2
Dominance		23
Coercion	9	9
Restraint	8	8
Inducement	4	4
Seduction	2	2
Nurturance		15
Parents	5	5
Wife	2	2
Husband	1	1
Children	1	1
Siblings		
Relatives	1	1
Friends	2	2
Other People	3	3
Objects		
Lack	0	0
Loss	2	2

Themes.	Frequency. No. of Stories (Total 20) in which various Themes occur.	Total.
(D) PRESS		<u>91</u>
Physical Danger		3
Active	2	2
Insupport	1	1
Physical Injury		5
Person & Animal	3	3
Accident	2	2
(E) OUTCOMES		<u>245</u>
Hero		155
Energetic & Determined	14	16
Persevering & Competent	13	15
Faces & Overcomes Opposition	9	11
Succumbs to Opposition	9	9
Coerces	2	2
Is coerced	12	12
Active	14	16
Passive	7	7
Repents & Reforms	2	2
Callous and No Conscience	3	3
Selfish	4	4
Unselfish	1	1
Prefers Help	4	4
Self-Sufficient	14	15
Makes things happen	9	9
Things happen to hero	16	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>245</u>
Hero		155
A Success	9	12
A Failure	4	4
Hero's Environment		53
Path of Achievement Easy	0	0
Path of Achievement Difficult	20	20
Beneficial & Positive	15	15
Non-beneficial & Negative	8	8
Punitive & Unsympathetic	10	10
Ending		37
Happy	8	11
Unhappy	10	10
Status Quo	8	8
Anti-climax	1	1
Dramatic Conclusions	3	4
Acceptance of lower standards	3	3
(F) <u>INTERESTS and SENTIMENTS</u>		<u>23</u>
Positive Cathexis	19	19
Negative Cathexis	4	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(G) <u>MENTAL STRUCTURE</u>		<u>49</u>
Id	9	9
Ego	20	20
Super-Ego	20	20
(H) <u>OTHER VARIABLES</u>		<u>97</u>
Style		30
Specific Names	12	12
Detailed description	17	17
Incongruity	1	1
Excitement		18
Adventure & Thrill	6	6
Danger & Suspense	6	6
Distant Lands & Different People	7	7
Appearance	5	5
Residence	11	11
Entertainment	5	5
Illness	1	2
Death	3	4
Separation	7	7
Rejection	5	5
Punishment	4	4
Excuse, Alibi & Apology	6	6

Analysis of David's Stories.

Card 1 "John was playing the violin. Soon he got bored and stopped playing. He knew that his pals were outside having a game of football and he was stuck with an instrument he had no interest in. He felt very unhappy and wanted to scream aloud. But he knew all his screams and protests would be of no use - his parents were dead keen that he should become a musician." In this story David fantasied strict but well-meaning and ambitious parents, who desired their child to have constructive interest in music. In real life David's father was an irresponsible, selfish and aggressive drunkard and the mother was quite unable to discipline her children although she tried her best. David's relationship with his family was difficult and often he was very impertinent to his mother. He had no constructive hobbies and his only interests while at home were street football and attending the local cinema. He resented parental demands.

Card 2 "Angela was a pretty, young girl. Her parents were farmers and they had hoped for something better in the world for their daughter. They wanted to give her the best possible education. when she was thirteen she went to a boarding school. During her holidays she used to return to the farm and carry on with her school work. She didn't like to work in the farm and give her mother a hand. Sometimes they used to have terrible arguments. Angela always said, "Well you wanted me to be good at school and I can't do that and work in the farm at the same time. You must make up your mind whether or not you want a young miss or a farmer's labourer!" This story described David's high ideals and unrealistic aspirations. He fantasied well-meaning and ambitious parents, who, in real life, were exactly opposite. He also expressed his disharmonious and poor relationship with his mother, who usually faced nothing but impertinence from him. He was highly aggressive and thoroughly callous.

Card 3 This story described a tragic domestic situation, which involved a motherless "young school girl" brought up by her father. "He gave her everything she needed or wanted. They got on very well with each other and loved each other very much. This evening he was very late coming home and Mary was worried." Later she was told that her father had died of a heart attack. "She was completely shattered." David's relationship with his family was poor and in this story he actually expressed death wishes for his parents

although he did his best to hide his aggressive feelings. He did put on a show of kind consideration and extreme remorse, but, in real life, he seldom showed these finer attitudes.

Card 4 "John went about with that look on his face as if he was scared of something. The truth was that he was scared that his wife would find out that he had been going about with another woman. finally, he decided to tell his wife about this other woman. His wife listened to him very, very carefully and then took him in her arms and said, "It is O.K., darling, I forgive you. Perhaps, it was my fault. There is no harm starting again." In this story, David actually described the game of duplicity and treachery his father had played in real life and how his mother had always taken him back with the hope of starting afresh, although, at times, she had had to flee from the house in fear. David here fantasied that things would improve for the better and they would settle down as members of a happy and stable family.

Card 5 "Old Mrs. Thomson walked into her living room and discovered a thief there, pottering about. hearing her presence the thief made for the window. Mrs. Thomson grabbed the flower pot which was on the table and hit him over the head with it. when the thief came round he found himself in a police cell. He was a well-known thief and so he got two years. Mrs. Thomson got a reward from the police." In this story, David most probably described his own personal experience. He was committed to an approved school on housebreaking charges and he was aware that anti-social activities were usually punishable by law. Consequently, he felt obliged to prove that "Crime does not pay."

Card 6 "Alec. was in the regular army and served abroad for five years. He had just arrived back to his own country and was looking forward to meeting his parents, relations and friends. After two days he walked up the garden path and knocked at the door. His mother opened it. She looked very sad. the news she gave him made him stand still. He was told that his dear father died while he was heading for home. later in the evening he took some flowers with him to the graveyard to pay his last respect to the deceased." The Oedipus situation appeared in a rather disguised fashion. David desired his father's death, but tried to hide his real feelings by modifying his sentiments. In real life his relationship with his father was poor and disharmonious. Although he expressed tender feelings towards his mother in the story he was really callous and often was impertinent to her. He fantasied a well-adjusted and happy home life which he had never experienced.

Card 7 "As soon as George returned home from work his father called him in to the sitting room. He wanted to have a serious talk with him about something which had taken place recently. His father was most anxious to get to the bottom of it and questioned his son most severely. He was very hurt to know that his own father could accuse him of such a thing. Later on the father discovered that it was really his mistake. He went up to John's room and told him all about it and apologised to him for blaming him of something he hadn't done." This domestic study brought into focus a clash of personalities which involved a father and son. Although David fantasied a well-meaning but punitive father he clearly indicated that he did not find it easy to establish a congenial relationship with him, who in real life was thoroughly irresponsible and selfish. David had no love or respect for him.

Card 8 "A young boy was looking into his future. He was fifteen and was quite clever in class. His teachers thought that he was going to be really good in his working life. He was wondering what he should be like as a grown up person. Was he going to be a good doctor? A great and brilliant surgeon and perform operations which no man has ever dared to try? By becoming a great surgeon he knew that he would not only be famous, he would also be very, very rich." In this story, David showed high ideals and aspirations of a not-too-realistic sort. He aspired to success and power through his own achievements in order to gain a position in which insecurity would be abolished and high social status, riches and wealth would become a reality.

Card 9 "I went to Australia soon after leaving school. Once I got there I found employment in an apple orchard. we started work six in the morning usually. after eating our lunch we always spread ourselves out and enjoyed forty winks. This gave us a lot of energy to tackle a hard afternoon's work. We always finished at six. After a shower we all met at the club and enjoyed a cool glass of lager. Life was really good." David in this story visualised a dream life away from his natural surroundings, one of his methods of dealing with his hostile environment was to remove himself from a disagreeable situation. He desired to find happiness amongst people of a distant land, where life was uncomplicated and stable.

Card 10 "At last my call-up paper arrived. I knew it would come sooner or later and I was scared to death. I tried to act brave and cheer my wife up. I took her out every night and always had a very good time. finally, the dreadful night of departure came. the guard blew his first whistle I leaned over and kissed her lips. The second whistle blew and my wife embraced me and kissed me again and again and again. she most probably thought that this was going

to be the last time. The third whistle blew and I jumped in. She blew me another kiss and waved a final good-bye." Themes of love, pleasure and separation pervaded this story, which was overshadowed by an aggressive war. David preached life was short and so he felt obliged to make the most of what he could still afford. This episode, also pin-pointed David's basic sense of insecurity and his desire for happiness and a stable home, where he would be regarded as a cherished member.

Card 11 In this incongruous story David gave vent to his primitive fears and superstitions. He portrayed himself as a member of a party of explorers who were chased by pre-historic monster. But, the lives of the explorers were spared and the monster retired to its dark cave. It obviously symbolised forces of evil and it failed to triumph.

Card 12 "For about two weeks running Alan had been waking up screaming his guts out. He complained about having nightmares. It went on and there was no sign of improvement. It was then decided to take him to a specialist, and find out the causes of his trouble..... he managed to find the causes of Alan's nightmares. He suggested to Alan that he should try and forget all those things which had happened in the past. The Professor repeated his treatment for a few weeks running and gradually Alan got O.K. and didn't suffer from those horrible nightmares." In this story, David described his personal experience. He had to have interviews with educational psychologists and he was well versed in the routine of a Child Guidance Clinic. In real life David was a constant and over-demanding attention seeker, who showed a great anxiety for adult acceptance.

Card 13 "James was only nine. He was quite an intelligent and thoughtful boy for his age. His parents lived in a single-end in one of the slum districts of Glasgow. They had many children but not enough room for them to play about in the house. The morning was bright and sunny. The wee boy was sitting at his door, looking at his brothers play on the street. He had no shoes and so he just had to sit at the doorway. He sat there and wondered in his little head what the future would hold for him when he would be of working age. His parents had no money to give him a good education and he worried how would he get a decent job with hardly any schooling! " This story was purely autobiographical in character. In real life, David's family home consisted of two apartments in abandoned tenement property in one of the worst slum districts of South Glasgow. The house was comfortless and hopelessly over-crowded. David, in this story, portrayed a poor, unhappy, anxious and dejected little boy, who could quite easily be a sibling figure of David himself. The hero was highly thoughtful for his

age and he was also aware of all the difficulties life had in store for him. But, all the same, he showed high ideals and unrealistic aspirations.

Card 14 "The young man was looking up at the sky to clear his mind of some thoughts and worries..... The night sky always fascinated him..... He knew that someday man would explore this vast space and might find friendly planets and stars to go to live in. But, then he suddenly realised that man might take all his horrible wars and diseases with him to these pleasant places and destroy all their beauty. Man could be so bad." This was a thoughtful and idealistic escape story. David visualised an ideal world in the outer space and wanted to remove himself from a hostile and disagreeable environment. But, he was aware of the shortcomings of fellow human beings and realised that his pleasant dream land could be savaged and wrecked by the horrors of man-made wars and diseases.

Card 15 "William was old and grey. He had nobody in this world except his old friend, Bill. They lived in the same house for OAPs. One morning he came down for breakfast and found that Bill wasn't there. He went and asked the matron about him and got the sad news that Bill had died in his sleep. Next afternoon the funeral took place..... William thought it was an awful world without Bill and he wouldn't be sorry to leave it and find a much better one somewhere else." In this thoughtful environmental study, David pinpointed the loneliness of old age. To some extent, Bill's death was a lucky escape from the trials and tribulations of a hard and unympathetic world and William was anxious to follow his footsteps.

Card 16 "An old woman was sitting at the fireside thinking how she was going to find the money to pay her rent on Thursday. Her house had been broken into and all the money she had saved up had been stolen. Suddenly she heard a knock at the door. Her son was standing outside the door and she knew her troubles would now be over. Her son was a sailor and he was devoted to his mother. During his voyage he saved up nearly £200 and out of that he gave his mother £100. Now she would be able to pay her rent without any bother, buy some decent food and clothes for a change. She felt happy and that made her son very happy too." In real life, David showed little concern for his mother's well-being and often was impertinent to her. At the beginning of this story, David deliberately put her in a difficult and embarrassing position, but a deep sense of guilt forced him to change his attitude and he decided to repent by assuming responsibility for his mother's welfare. He portrayed himself as a highly altruistic and devoted, son, who was anxious to ensure paternal happiness and security.

Card 17 "I was a young trapeze artist. I was trained by the best in the game and loved my job. But don't get any wrong ideas - I was often frightened too. I enjoyed the roar of the people and their praises. I felt real big when I did my daring act and so I just carried on as long as possible and hoped for the best. As you can see I am still living to tell my tale." In this story, David lived in a Walter Mitty world, full of adventure and thrill, danger and suspense, which satisfied his desire for recognition. He wanted fame, universal praise and a world wide reputation.

Card 18 "A young man had just committed a crime and was trying to get away. But, the police were hot on his trail. He ran down a pitch dark alley. He thought if he could reach Main St. and mingle with the crowd he would be safe. He was now full of hopes and kept on running towards the lights and crowd of Main St. But, alas! he ran into the arms of two waiting policemen." This story was thoroughly autobiographical in character. It described one of David's acts of delinquency, his hopes and fears. He was not ashamed of his asocial behaviour and was quite aware of the risks involved. But, he was prepared to take his chances and hope for the best.

Card 19 "High up on the mountain was the dwarf's house. The little dwarf sat at the window and watched the blizzard. He thought of all the animals freezing to death outside. and he knew that he wasn't in a position to do anything for anybody." The little dwarf although full of good intentions had no desire really to help out the other animals freezing to death outside. He actually was callous and selfish. Like David he was engrossed in his own well-being.

Card 20 "I had just finished a hard day's work. The night was dark, cold and foggy. I was walking back home. To keep my mind occupied I started thinking about my wife, who would have a big fire going and something hot ready for eating and drinking. I would be able to put my feet up after making myself comfy and have forty winks or watch the telly. The fog had now lifted and I decided to wait at the bus stop and catch a bus home. Soon, a policeman came along and said, "Get moving, Mac, it is no good hanging about here. Surely, you don't want to get into trouble again!" I said, "I have done nothing! Why don't you leave me alone! He said, "Now! Now! No back chat from you! Move!" I could have hit him - they never leave you alone. Even when you have done nothing wrong!" In this environmental and autobiographical study, David gave full vent to his anti-police feelings and expressed that he was being hunted and persecuted by forces of law and order. He also desired a secure and stable home, where he would be regarded as a welcome and cherished member. In real life, he came from a cheerless, comfortless and hopelessly overcrowded home, where it was impossible to live like a reasonable individual. It was really a case of survival by hook or by crook.

Summary of Theme Frequencies in David's Stories*

In David's fantasy world most of the heroes were male (17 in 16), a few belonged to the opposite sex (6 in 6), some were elderly (6 in 6) while others were youthful (12 in 11) and a few were juveniles (5 in 5). The majority of the heroes were law-abiding (22 in 19) mentally normal (22 in 19), social (19 in 17), thoughtful and decisive (15 in 14). Many of the heroes were anxious (19 in 17), some were depressive (12 in 12) and solitary (9 in 9). David also introduced people who were inferior (7 in 7), criminal (2 in 2), quarrelsome (4 in 4), immoral (2 in 2), asocial (3 in 3) and aggressive (8 in 7). To counterbalance these people David presented persons who were superior (5 in 5), leader (2 in 2) friendly (11 in 9), moral (8 in 7) ambitious (4 in 4). A few of them were excitable (10 in 10), erotic (2 in 2), timid (2 in 2) and indecisive (6 in 6).

Many of the heroes suffered from abasement (15 in 15), but a few showed some achievement (9 in 9). Fantasies of their aggression were emotional and verbal (8 in 7) physical and social (2 in 2), physical and asocial (1 in 1) and destruction (2 in 2). A few of them used coercion (3 in 3) restraint (3 in 3), inducement (1 in 1) and seduction (2 in 2) to influence their environment. A small number of them were kind and considerate of the feelings of the members of the family (7 in 7) and a friend (1 in 1). Some of the heroes indulged in introgression (7 in 7), intranurturance (3 in 2), passivity (5 in 5) and sex (4 in 3) and also looked for succourance (5 in 5). Their inner states and emotions were marked by conflict (15 in 12), emotional change (15 in 13), dejection (15 in 15), anxiety (19 in 17), distrust (3 in 3) and jealousy (1 in 1). A few of them showed signs of exaltation (6 in 5) and happiness (10 in 8).

The heroes enjoyed a certain degree of associative (11 in 10) and emotional (12 in 9) affiliation. A few of them suffered, together with destruction (2 in 2), emotional and verbal (5 in 4), physical and social (1 in 1) and physical and asocial (3 in 3) aggression. Forces of coercion (9 in 9), restraint (8 in 8), inducement (4 in 4) and seduction (2 in 2) were employed to dominate them. Some members of

* The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.



MOTHER AND SON (PLATE 40)

the family (10 in 10), friends (2 in 2) and other people showed them some kindness and consideration. A few of them complained about the lack (9 in 8) and loss (2 in 2) of things needed for security and happiness. They also faced physical dangers (3 in 3) and suffered physical injuries (5 in 5).

The heroes reacted to their environment, where things happened to them (16 in 16) and they made things happen (9 in 9), in an energetic and determined (16 in 14) fashion. They were persevering (15 in 13), active (16 in 14), self-sufficient (15 in 14) and a success (12 in 9). They, although a few succumbed to opposition (9 in 9) and were coerced (12 in 12) were prepared to face and overcome opposition (11 in 9). David also presented people who were passive (7 in 7) and preferred help (4 in 4). Some of the heroes were failures (4 in 4), callous (3 in 3) and selfish (4 in 4).

Many of the heroes found their paths of achievement difficult (20 in 20) although some of them regarded their world as beneficial (15 in 15). A few found their environment, where they had suffered separation (7 in 7), rejection (5 in 5) and punishment (4 in 4), negative (8 in 8) and punitive (10 in 10). They had also experienced death (4 in 3) and illnesses (2 in 1). Their interests and sentiments were dominated by positive cathexis (19 in 19). Negative cathexis (4 in 4) made very little impact. Forces of ego (20 in 20) and super-ego (20 in 20) kept id (9 in 9) under control.

Implications growing out of the Stories.

David was the product of an inadequate and delinquent home, which was thoroughly comfortless, cheerless and hopelessly over-crowded. The home consisted of two apartments in abandoned tenement property in one of the worst slum districts in South Glasgow. The family relationship was poor, disharmonious, difficult and destructive. Even against this background, David occasionally fantasied well-meaning and responsible parents, who in real life were exactly opposite. He showed an ambivalent attitude towards them. He knew his home was unsatisfactory and he felt no love for it, regarding it more as a piece of convenience. Sometimes David visualised a dream life, away from his natural surroundings, by removing himself from a hostile and disagreeable environment and situation.

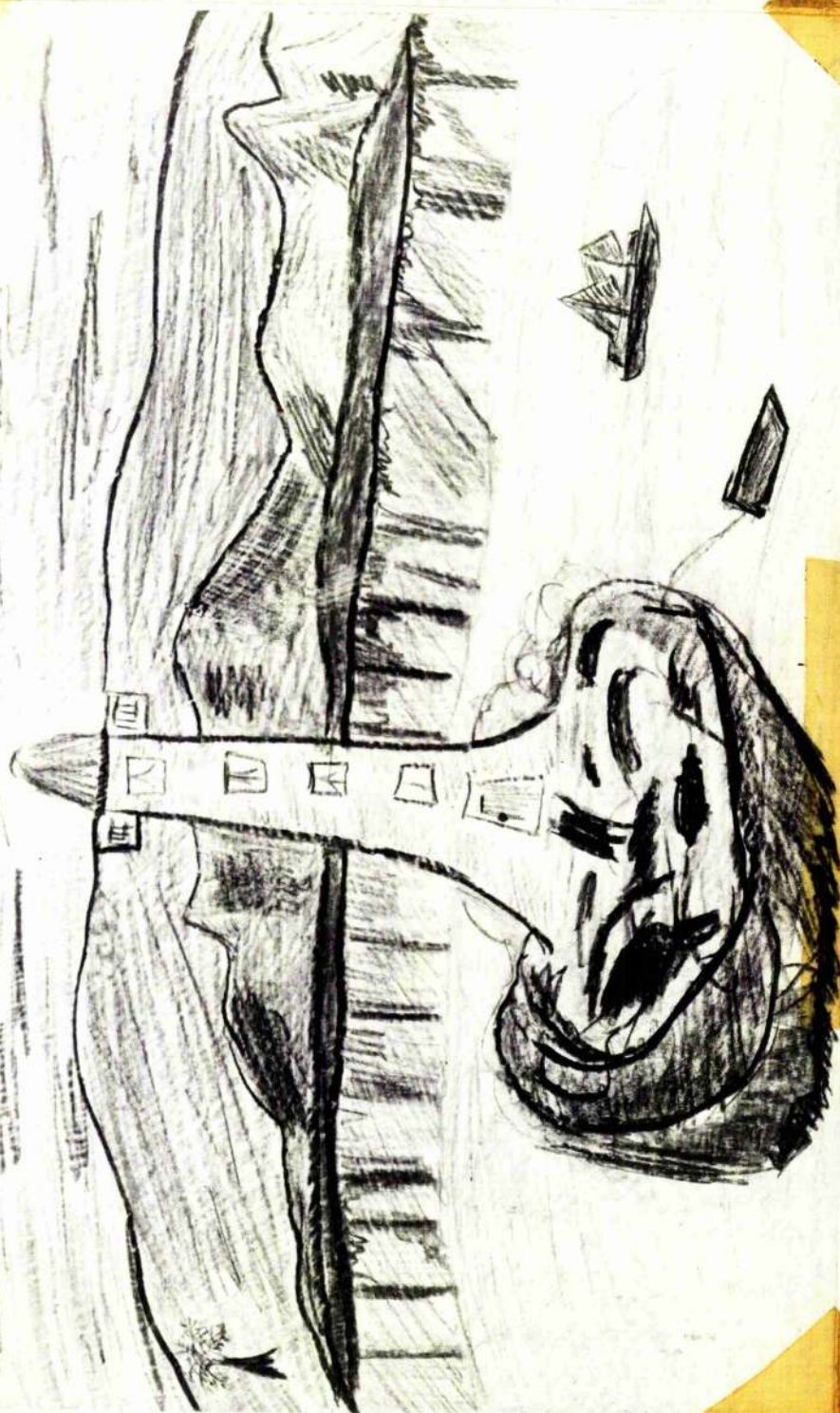
He desperately desired a loving, happy and stable home, where he would be regarded as a cherished member of the family. He was uncertain about adult interest and affection and, because of that he desperately desired love and recognition. He relentlessly sought attention, fame and praise.

He had found his world difficult, negative and punitive. He had suffered separation, rejection and punishment and consequently had developed an attitude which could be described as callous, criminal and selfish.

Drawings and Paintings by David.

His first picture, "Mother and Son (Plate 40)" was an introverted, expressionist crayon drawing. It expressed egocentric sensation and also represented an external object as it presented itself to the sensations of the artist. In the middle of the picture, David showed a youthful figure, dressed in colourful sports shirt and purple trousers, standing in front of a door. He had his hands on his hip and was looking defiantly towards a female figure, dressed in a red jumper and purple skirt. In real life, David was rude and very impertinent to his mother and, when at home, gave vent to much uncouth aggressive outbursts. In this picture, he re-created the selfsame home situation.

"Mother and Son" was followed by another introverted, expressionist picture titled, "The Mod". It showed a youthful figure, an epitome of 'pop' fashion. He was dressed in a crew-neck black pullover; blue, double-breasted Edwardian jacket with red trimmings and buttons; narrow, silvery-grey 'no turn-ups' trousers and chelsea fashioned pointed boots. This drawing was a near enough self-portrait, a rebel without a cause.



THE LIGHTHOUSE (PLATE 41)

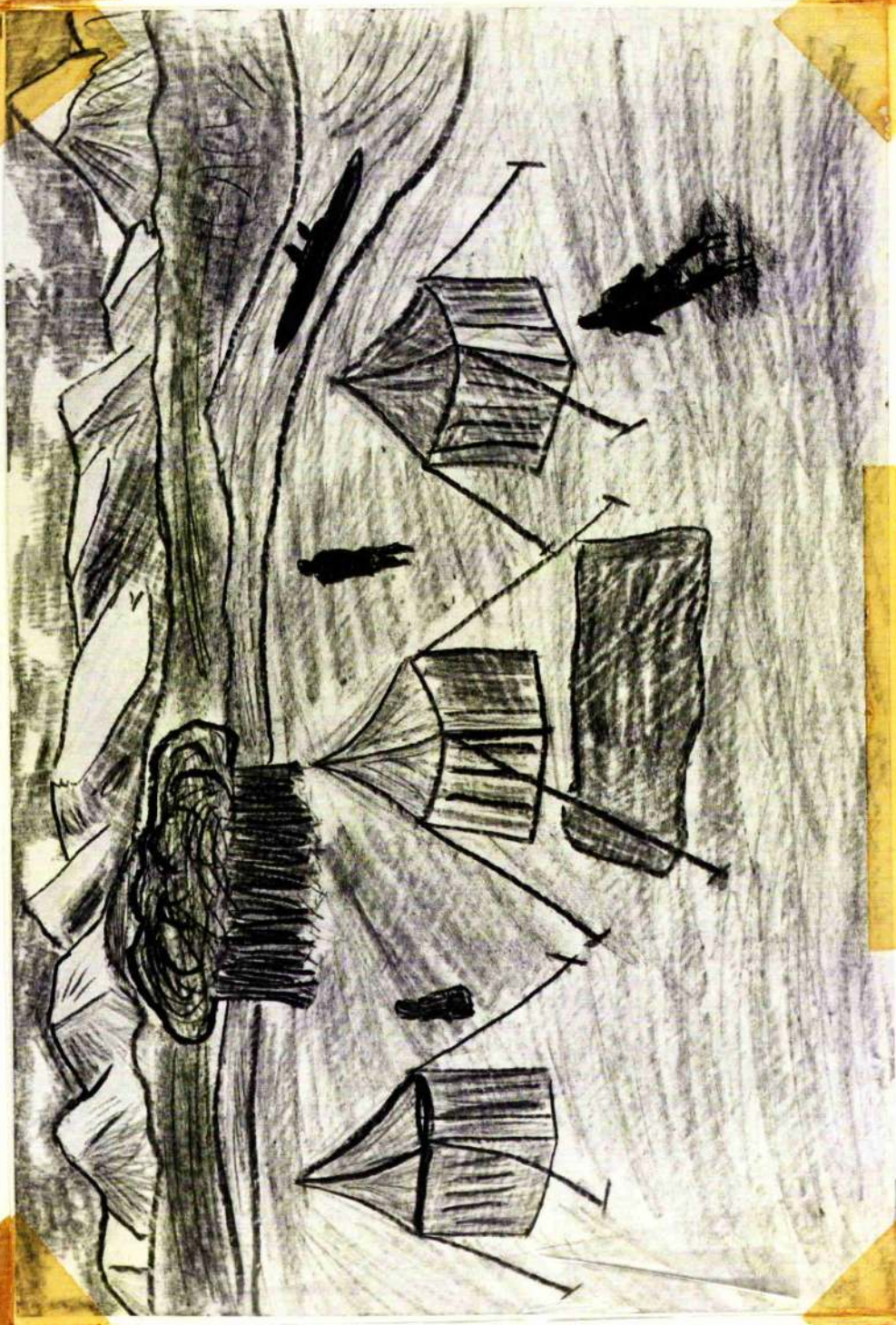
"The Cottage" was an introverted, imaginative crayon drawing. David took a theme from life and heightened its effect with fantasy, which involved inventive reconstruction and recombination of memory and living images. The foreground of the picture was taken up by a stretch of blue water on which "The Cottage on Stilts" stood. Although the windows of the cottage were open, the main door was shut and it showed no signs of life. The mid-foreground represented a vast waste land, fringed with a few trees on the extreme right hand corner. The background was taken up by mountains and more mountains, standing against a distant horizon. An atmosphere of isolation and nothingness, coupled with withdrawal and escapist feelings, dominated this picture. It showed David's loneliness and pin-pointed the mountain-like barriers which were part of his routinized existence.

"The Lighthouse (Plate 41)" was an introverted, organic and imaginative drawing. After establishing a direct visual and sympathetic relationship with an external object, David heightened its effect with fantasy. This process once again involved inventive reconstruction and recombination of memory and living images. The foreground was taken up by a stretch of blue water and in the middle of it stood a lighthouse on a rock, both phallic symbols of the male organ. On the right of the picture, David showed a floating raft, attached to the rock, and a boat, symbolical of the female genitalia, was seen to be approaching the lighthouse. The unconscious desire for sexual intercourse was sublimated in a popularly accepted seascape. The middle and the top half of the picture was dominated by the cliff, solid rocks, shaded in purple and black; and high ground, shaded in green, against a blue sky. On the extreme left hand corner stood a solitary tree. This escapist drawing conveyed a feeling of isolation and loneliness, coupled with fleeting moments of happiness. It also pin-pointed that David was keen to assert himself against all odds and tower above all known barriers.

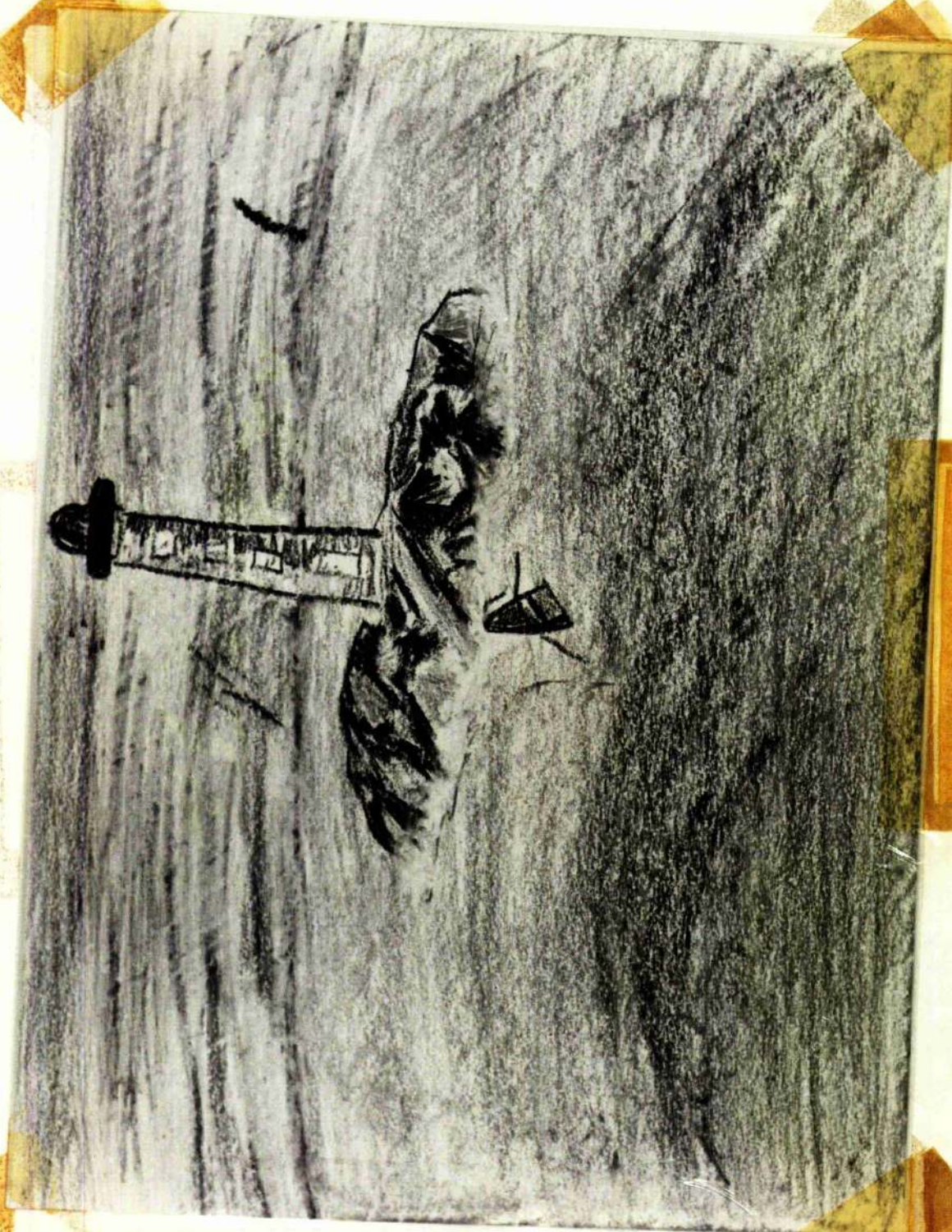
"Mum and Dad (Plate 42)" was an introverted, expressionist crayon drawing, which showed a framed photograph and a clock on a mantelpiece, standing against a striped wallpaper. The photograph had two faces and they represented parental figures. This picture would convey the idea that he was devoted to his parents and was particularly homesick. But, in real life, the position was exactly opposite - He had no love or respect for his mother and father. He used them as pieces of convenience and the comfortless, hopelessly, over-crowded home meant nothing to him. When he did earn leave, during his stay at Mossbank, he was not anxious to go home. In this picture, he fantasied loving parents, and a happy and stable home in order to compensate for what he never had.



MUM AND DAD (PLATE 42)



THE RESERVATION (PLATE 43)



THE LIGHTHOUSE (PLATE 44)

"The Reservation (Plate 43)", an introverted, imaginative piece of work, showed the site of a Red Indian reservation. The foreground showed three tents, a stretched animal skin, a few trees grouped together on the bank of a river and three unrecognisable figures, as if they were playing hide and seek. The foreground and the background were separated by a stretch of fast flowing river. A canoe, with two figures in it, was shown going downstream. The background was taken up by vast areas of land and mountains, standing against a blue sky. According to David, the picture showed fights between two rival chiefs. The figure on the extreme right was mortally wounded and while his followers gave chase "the enemy" managed a quick getaway in their canoe. The situation described in the drawing was symbolic of David's home and school, where "tribal" warfare was a regular affair. David, of course, never failed to play an important and aggressive part.

"The Lighthouse (Plate 44)" an introverted, organic and imaginative drawing, was more or less an exact replica of one of his earlier pictures. Here again the foreground was taken up by a stretch of blue water and in the middle of it stood a lighthouse on a rock. It was practically silhouetted against a bright, golden, evening sky. A small boat was shown, half submerged in water, at the base of the rock. An air of glowing warmth, fulfilment and well-being seemed to pervade this picture as if to indicate that all those desires, which had overwhelmed him before, had now been amply satisfied. The penis-shaped lighthouse towered over everything to assert David's superiority. The boat, a symbol of female genitalia, had to, after serving its purpose, sink into insignificance. Unconsciously David was impelled to bring his maleness into prominence.

"The Chief" was an extraverted, enumerative piece of work. Although David adopted a fanciful theme from a literary source, he was controlled by his object and felt obliged to record each separate detail and distributed them evenly, without any particular emphasis, over the available space. The foreground of the picture showed the face of an African Chief, war drums, fly whisk, a trap and a few huts. A river separated the kraal from the mountainous background. He showed three canoes floating gingerly on the river. The general atmosphere of the drawing was rather aggressive in character and it matched David's own mood. "Two Friends" followed "The Chief". This drawing was an introverted, expressionist picture. It showed two rather aggressive looking youths, who resembled David's earlier model, "The Mod". He repeated the same theme in his next painting. But, in this picture, he expressed a certain nostalgia for a stable and secure home.

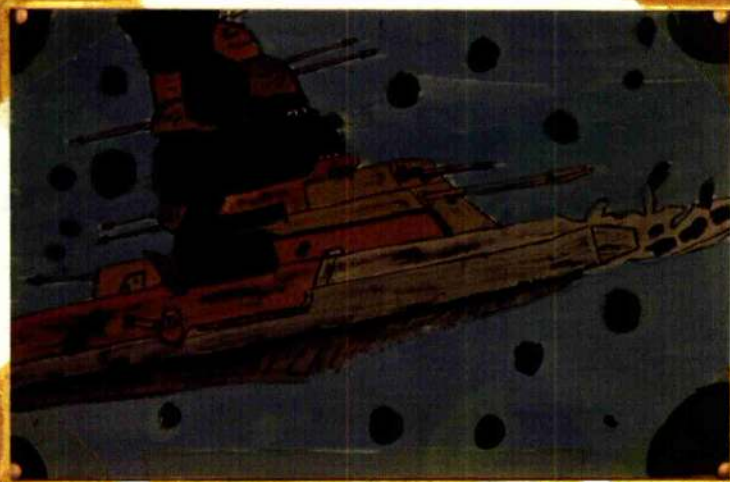
"The Mod (Plate 45)" was an extraverted, decorative type of painting, which showed a bespectacled youth, dressed in modern "pop gear", standing against a very colourful, striped doorway. It expressed David's



THE MOD (PLATE 45)



THE LIGHTHOUSE (PLATE 46)



A CRUISER (PLATE 47)

strong desire to be one of the "with it" crowd. He was anxious to be accepted and approved by his peer groups, who were essentially inadequate, delinquents. The picture brought into focus his somewhat inflated ego, which made him believe that he was a swan amongst a lot of ugly ducklings.

His next painting, an extraverted and empathetic type of work, was an attempted self-portrait. It showed a frame, which contained a photograph of a rather wholesome-looking youth. Through the painting he tried to say, "Look! That's me!" In real life, too, he constantly sought attention.

"The Lighthouse (Plate 46)" was an introverted, organic and imaginative seascape, which showed a lighthouse, on the extreme left hand corner, standing by itself on a rock. Near it, against the distant horizon, David showed a sailing boat, as if approaching the lighthouse. The top, mid-section of the painting was taken up by a yacht, gliding towards the lighthouse. This picture re-emphasised David's sexuality and showed his ego striving to find the way for utter satisfaction in spite of the dangers of social prohibition and super-ego frustration. In this painting, he actually got rid of all the barriers and asserted himself fully and effectively. It would be pertinent to mention here that, during the latter half of his stay at Mossbank, David was suspected of indulging in homosexuality and the penis-shaped lighthouse could be the projection of his obsession with the male sex organ.

David's next painting was highly aggressive in character, but he managed to socialise it to a great extent. It showed a destroyer at war. Its guns were blazing away and shells were bursting all around it, which, of course, indicated that aggression was not all one-sided.

The destroyer was followed by "A Cruiser (Plate 47)" an introverted, imaginative painting. He took the theme from life and heightened its intensity with fantasy. "The Cruiser" too expressed David's aggression in a more socially sublimated way, as related to war. "The Cruiser" was painted in black and red and was silhouetted against a greyish blue sky. The sea looked thoroughly disturbed, "all churned up". According to David, "She went in, after the destroyer and done her job, to pick up survivors and prisoners-of-war."

Implications ~~g~~rowing out of the Drawings and Paintings.

David was essentially an introverted personality. Although his super-ego was strong he, in a stressful situation, allowed his ego to dominate his reactions. He was quite/keen observer of life and used

his imagination to intensify his own experiences. In real life, he was self-centred and constantly sought attention. Many of his paintings showed his preoccupation, rather narcissistic in character, with himself. He regarded himself as the epitome of "pop" fashion - A trend setter, one of the members of the "with it" crowd. In reality, he was an aggressive rebel, who found it difficult to accept established order.

David sometimes expressed escapist desires, coupled with feelings of isolation and loneliness. Occasionally fleeting moments of happiness were brought about by pronounced sexual phantasies, sublimated into popularly accepted forms.

David came from an inadequate and unhappy home. His relationship with his parents was poor. He tended to be rude, impertinent and aggressive. His home life consisted of constant bickering and slanging matches. While he brought these characteristics out, he also fantasied loving parents and a happy, stable and secure home in order to compensate for all those things he had never enjoyed in his "reservation".

The following table, based on the ten point guide, gives the investigator's (I) rating of David's pictures (Plates 40 - 47). and also incorporates the ratings of the four judges, consisting of two psychologists (A & B) an approved school teacher (C) and an art teacher (D).

	I	A	B	C	D
Aggression	3	2	7	3	1
Anxiety	6	0	0	4	4
Depression	0	0	3	4	1
Fear	0	1	1	1	0
Withdrawal	0	0	1	2	0
Escapism	6	0	2	1	6
Symbolism	0	0	0	4	1
Fantasy	7	2	3	6	3
Extraversion	1	3	6	0	2
Introversion	7	1	1	4	0

An overall personality profile of David.

David was the product of an inadequate and thoroughly delinquent home, which was comfortless, cheerless and hopelessly over-crowded. The family relationship was poor, disharmonious, difficult and destructive. His father was an irresponsible, aggressive and anti-social drunkard and his mother was unable to discipline her children.

David knew his home was unsatisfactory and he felt no love for it, regarding it more as a piece of convenience. While he brought these characteristics out in his stories, drawings and paintings, he also fantasied loving, well-meaning and responsible parents and a happy, stable and secure home to counteract the effects of constant bickering and slanging matches.

David's progress at school was described as "none". He was found to be a leader in gangsterism, and to be a bully. He was disdainful of reproof. At Mossbank, he was insolent and arrogant, and it was felt that he did not realise his full intellectual potential. He was anxious about adult interest and affection. He was a constant attention seeker and when his demands were not met he expressed himself in thorough going hostility and anti-social behaviour. He made no deep friendship with other boys in the school, but enjoyed the company of inadequate, anti-social delinquents. His stories drawings and paintings indicated that he had found his world difficult negative and punitive. He had suffered rejection, separation and punishment. Consequently, he had developed an attitude which could be described as callous, criminal and selfish. Occasionally he expressed escapist desires, coupled with feelings of isolation and loneliness. He desperately desired a loving, happy and stable home. He visualised a dream life completely away from his environment. He wanted love and recognition, and projected a strong narcissistic preoccupation with himself. The happy moments in his pictures were associated with pronounced sexual phantasies, sublimated into more socially acceptable forms.

In reality, David, a self-professed member of the "with it" crowd, remained an aggressive rebel, who found it difficult to accept established order.

David in July, 1967.

David failed to sustain his effort as an apprentice painter and decorator. He was dismissed by his employers for not doing his best and he remained idle for a long period after losing his apprenticeship. He depended on unemployment benefits and tried to augment his income by theft and housebreaking. He appeared before the Sheriff a number of times, was given a number of chances to mend his ways but he failed miserably. At the beginning of 1967, he was committed to a Borstal for corrective training.

To conclude this chapter the following points need to be mentioned:-

- (a) The six illustrative cases are a fair sample of the Art Club boys as a whole. The subjects of this observational study, like all the other boys in the school, were delinquents, mal-adjusted and mostly were products of predominantly delinquent areas. Many of them had suffered chronic feelings of rejection, separation, insecurity, inadequacy, inferiority and anxiety, induced by circumstances at home and at school. Most of them were in need of long and persistent social and emotional re-education, and the Art Club activities were meant to provide them with opportunities to enter into trusting relationship through self-expression and indirectly, perhaps through self-realisation.
- (b) In understanding, analysing and interpreting the pupils' fantasy world and art-productions, works and findings of various other investigators (1-27), who had examined and investigated similar fields of study, were consulted and made use of wherever possible and applicable.
- (c) Thirdly, although psycho-analytic understanding was one of the essential bases of the investigator's approach to the boys' art-works, the boys themselves were not in any direct way subject to analysis.

In the following chapter, results obtained from various sources will be presented, and the discussions which are to follow them will attempt to examine and report on the relationship of personality diagnoses by a battery of four personality tests and life history material with the content of the pupils' art-works.

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|------|------------------------------------|--|
| (1) | Alschuler, RH and Hattwick, L.B. W | Painting and Personality (1947) |
| (2) | Arnheim, R. | Towards a Psychology of Art (1966) |
| (3) | Bader, A. | Though this be Madness (1966) |
| (4) | Digby, G. W. | Meaning and Symbol in three Modern Artists (1964) |
| (5) | Froud, S. | A General Introduction to Psychoanalysis(1956) |
| (6) | Freud, S. | The Interpretation of Dreams (1913) |
| (7) | Gombrich, E. H. | The Use of Art for the study of Symbols, Amer. Psycho., Vol. 20 (1965) |
| (8) | Graetz, H. R. | The Symbolic Language of Van Gogh (1966) |
| (9) | Hadfield, J. A. | Dreams and Nightmares (1954) |
| (10) | Henry, W. E. | The Analysis of Fantasy (1967) |
| (11) | Jung, C. G. | Man and his Symbols (1964) |
| (12) | McKenzie, N. | Dreams and Dreaming (1964) |
| (13) | Murray, H. A. | Explorations in Personality (1938) |
| (14) | Oldham, H. W. | Child Expression in Colour & Form (1954) |
| (15) | Napoli, P. J. | Finger Painting, An Introduction to Projective Techniques (Ed. Anderson & Anderson). |

- (16) Naumberg, M. Schizophrenic Art (1950)
- (17) " Psycho-neurotic Art (1953)
- (18) Pickford, R. W. Studies in Psychiatric Art (1967)
- (19) Plakker, J. H. Artistic Self-Expression in Mental Diseases (1965)
- (20) " Art from the Mentally Disturbed (1965)
- (21) Read, H. Education through Art (1945)
- (22) Reitman, F. Psychotic Art (1950)
- (23) Royce, J. R. Psychology and the Symbol (1965)
- (24) Symonds, P. M. Adolescent Fantasy (1949)
- (25) Waehner, T. S. Formal criteria for the analysis of Children's Drawing, Amer. J. Orthopsychiat., Vol. 2 (1942)
- (26) " Interpretation of spontaneous Drawings and Paintings, Genetic Psycho. Mous. Vol. 33 (1946)
- (27) Waelder, R. Psychoanalytic Avenues to Art (1965).

CHAPTER VII
RESULTS AND DISCUSSIONS.

The first section of this chapter will present information and results obtained from various sources already mentioned in chapter I. The second section, besides commenting on the drawings and paintings of the Art Club boys and Art Therapy, will examine several hypotheses connected with the boys' intelligence, nature and types of their mal-adjustment, delinquent behaviour and background experiences, their reactions to frustration and with the nature of their fantasy world.

During the course of these discussions, it is hoped that correspondence will be found between what the pupils' art-works are expressing in the way of revealing their personality tendencies and what is obtained from a battery of personality tests, consisting of two projective and two non-projective tests, and from the pupils' life histories.

It is also expected that from these discussions points will emerge to show that, from a diagnostic and therapeutic point of view, the Art Club activities are not only of value to the boys directly, but can also help adults to understand them better and can provide valuable information which could otherwise be obtained only by time consuming and lengthy tests and interviews.

RESULTS.

Under this heading the following tables will be submitted:-

- (a) Life history and personality data of each individual member (Total Number 25) of the School Art Club studied for this observational study.
- (b) Tables giving the adjustment category score, and average scores of the nature and types of mal-adjustment of the 25 Art Club boys as revealed by the Bristol Social Adjustment Guide (The Child in Residential Care).
- (c) Table giving the average scores of the 25 Art Club Boys tested on Ohio Behaviour Cards, revealing delinquent behaviour and background experiences.
- (d) Table giving the average scores of the 25 Art Club Boys tested on the Picture-Frustration Study, revealing reactions to frustration.
- (e) Tables showing the average frequency in which various themes occurred in the Thematic Apperception Test stories told by the 25 members of the Art Club.
- (f) Table showing personality traits, revealed by the drawings and paintings of the Art Club boys, as judged by the investigator (I) and four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D).
- (g) Summary table giving total group data.

CARDS SHOWING

A) LIFE HISTORY AND PERSONALITY DATA OF TWENTY-FIVE ART CLUB BOYS.

NAME	AGE	HOME CIRCUMSTANCES	DISABILITY	DELINQUENCY	I. Q.	EDUCATION	LEISURE PURSUITS	DOMINANT PERSONALITY TRAITS REVEALED BY LIFE HISTORY, B. S. A. G. BEV. CARD, P. T. STUDY, T. A. T. ART WORKS.
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Verst	14	Parents: Father and Step-mother (Natural mother dead). No convictions.	Normally healthy.	Truancy and Theft.	120+	111 year Technical Class. Sen Secondary Progress fair despite truancy.	Was interested in Art and Drama at Moschank.	Life History: Untrustworthy, aggressive, anti-social. B.S.A.G. Unforthcoming, withdrawn, Anxious. Bev. Card: Anxious, anti-social, aggressive. P.T. Study: Aggressive, low frustration tolerance. T.A.T. Hostile, aggressive, ambitious, escapist, insecure, anxious. Art Works: Introverted, imaginative, aggressive, anxious.
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ster	14	Parents: Mother and step-father (Natural father in desertion) No convictions.	Normally healthy.	Persistent Theft, Trespassing, Truancy & Road Traffic Offences.	93	111 year, Technical Class, Jun. Secondary Progress Poor.	Boys' Brig, Scouting, Dancing, Pop music, Art.	Life History: Untrustworthy, aggressive, anxious. B.S.A.G. Unforthcoming, Anxious, hostile towards Adults. Bev. Card: Anxious, anti-social, aggressive. P.T. Study: Slightly masochistic, low frustration tolerance. T.A.T. Hostile, anxious for adult approval, insecure. Art Works: Aggressive, imaginative, anxious.
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George	14	Parents: Mother and step-father (Natural father in desertion) C. was born illegitimate) No convictions.	Normally healthy.	Persistent Theft, M.I. Was operated Mischievous for Truancy.	120+	111 year, Technical class, Sen. Secondary Progress Good despite truancy.	A. T. C. All school games, Reading, Art and Craft. Drama.	Life History: Anxious, aggressive, untrustworthy. B.S.A.G. Anxious, aggressive, somewhat depressive. Bev. Card: Anxious, aggressive, anti-social. P.T. Study: Aggressive, certain inability to face distress. T.A.T. Anxious, ambitious, aggressive, insecure. Art Works: Anxious, anxious, aggressive, imaginative.
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ohn	14	Parents: Mother and step-father (Natural father in desertion) C. was born illegitimate) No convictions.	Normally healthy.	Persistent Theft, M.I. Was operated Mischievous for Truancy.	95	11 year, modified class, Jun. Secondary Progress poor.	Judo, Sports, Interest in Art at Moschank. Also played some soccer.	Life History: Aggressive, Anti-social, Anxious. B.S.A.G. Anxious, aggressive, somewhat depressive. Bev. Card: Anxious, aggressive, anti-social, afraid. P.T. Study: Anxious, aggressive, but capable of meeting stresses. T.A.T. Aggressive, anxious, self-centred, uncooperative. Art Works: Aggressive, imaginative, introverted, Anxious.
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Robert	13	Parents: Separated, but live under the same roof. No convictions.	Normally healthy.	Persistent Theft.	81	1 year, Technical Class, Jun. Secondary Progress poor.	Boys' Brig, All School games, Art and Craft.	Life History: Aggressive, anti-social, untrustworthy. B.S.A.G. Anxious, aggressive, restless, depressive. Bev. Card: Anxious, aggressive, anti-social. P.T. Study: Same aggressive, but able to meet stresses. T.A.T. Anxious, aggressive, unconcerned, hedonistic. Art Works: Recipient, introverted, anxious, aggressive, negatively delinquent.
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NAME	AGE	HOME CIRCUMSTANCES	DISABILITY	DELINQUENCY	I. Q.	EDUCATION	LEISURE PURSUITS	DOMINANT PERSONALITY TRAITS REVEALED BY CASE HISTORY, B. S. A. G. BEHV. CARD, P. F. STUDY, T. A. T. ART-WORKS.
David Pauls	12	Parents: Separated, but live under the same roof. Father has criminal record. Siblings: 6 brothers (3 in Approved Schools) 3 sisters. Surroundings: Urban working class area. High incidence of delinquency.	Normally healthy. Sometimes enuretic.	Persistent Theft, Assault and Truancy.	90	1 year class, Jun. Sec. Progress poor.	All school games Drama and Art at Mossbank	Case History: Aggressive, anti-social, untrustworthy. B. S. A. G. Anxious, aggressive, unconcerned, depressive. Behv. Card: Anxious, aggressive, anti-social. P. F. Study: Aggressive, low frustration tolerance. T. A. T. Anxious, aggressive, ambitious, escapist. ART WORKS: Imaginative, aggressive, escapist, anxious.
Alex. Currie	14	Parents: Living together no convictions. Siblings: 2 brothers: 2 sisters. No history of delinquency. Surroundings: Corp. Housing Scheme. Not much delinquency in the area.	Normally healthy. Poor eyesight. Attended Child G. Clinic for listlessness	Persistent theft and truancy.	93	11 year modified class, Jun Secondary. Progress very poor. Educationally retarded.	Cycling Fishing Art.	Case History: Spoilt, unsettled, anxious, untrustworthy. B. S. A. G. Anxious, somewhat depressive. Behv. Card: Anxious worrier, aggressive towards peers. P. F. STUDY: Aggressive, but able to face stressful situations. T. A. T. Ambitious, anxious, greedy, aggressive, ART WORKS: Anxious, escapist, imaginative, depressive.
John Mackie.	13	Parents: Living together. No criminal convictions. Siblings: 1 brother. non-delinquent. Surroundings: Urban working class area. High incidence of delinquency.	Normally healthy, but small for his age. Had T. & A. operation. Heavy smoker.	Persistent Truancy.	87	11 year modified class, Jun Secondary Progress very poor.	Took up art at Mossbank. Also fond of reading and stamp collecting.	Case History: Anxious, unsettled, shy, retiring. B. S. A. G. Unforthcoming, depressive, anxious. BEHV. CARD: Anxious, aggressive, somewhat anti-social. P. F. STUDY: Somewhat passive and over-accepting. T. A. T. Anxious, aggressive, escapist, imaginative ART-WORKS: Aggressive, introverted, depressive.
Patrick Hodgkiss.	14	Parents: Divorced. Boy with mother. no convictions. Siblings: 1 brother; 1 sister. Non delinquents. Surroundings: Urban working class area High incidence of delinquency.	Normally healthy. but small in size. Poor eyesight and some bronchitis Heavy smoker.	Persistent Truancy and theft.	93	111 year, Technical Class, Jun. Secondary Progress average.	Boys' Brig. Cycling and Art.	Case History: Untrustworthy, aggressive, sly, shy. B. S. A. G. Anxious, unforthcoming, aggressive, restless. Behv. Card: Aggressive, anti-social, anxious. P. F. STUDY: Passive, over-accepting, low frustration tolerance. T. A. T. Anxious, escapist, ambitious, unrealistic. ART-WORKS: Afraid, aggressive, anxious, depressive.
Brian Sargent	15	Parents: Just mother (Natural father in desertion. B. was born illegitimate). No convictions. Siblings: None. Surroundings: Pre-war Borough Housing Scheme Some delinquency.	Normally healthy. Sometimes enuretic, was at a psychiatric clinic but needed no treatment. Flat feet.	Outwith Control, Truancy Theft Assault	110	111 year, Technical class, Jun. Secondary Progress fair despite Truancy.	Was interested in Art, and Painting Decorating at Mossbank.	Case History: Aggressive, Anxious, Depressed, Unstable. B. S. A. G. Aggressive, anxious, depressive, withdrawn. Behv. Card: Anxious, worrier, aggressive, anti-social. P. F. STUDY: Aggressive, but able to face up to stresses. T. A. T. Anxious, ambitious, idealist, sensitive. Art-Works: Imaginative, escapist, aggressive, depressive.

NAME	AGE	HOME CIRCUMSTANCES	DISABILITY	DELINQUENCY	I. Q.	EDUCATION	LEISURE PURSUITS	DOMINANT PERSONALITY TRAITS REVEALED BY CASE HISTORY, B.S.A.G. BEHV. CARD, P. F. STUDY, T.A.T. ART-WORKS.
Douglas McVey	15	Parents: Living together, Father two convictions for theft. Siblings: 1 brother (in approved school) 1 sister, Surroundings: Corp. redevelopment scheme. High incidence of delinquency.	Normally healthy, but had Primary T.B. when young.	Persistent theft.	99	111 year, Technical Class, Jun. Secondary. Progress Fair.	Sailing, School Games, Art and Army Cadets.	Case History: Anxious, easily influenced, depressed. B.S.A.G. Anxious, aggressive, depressive, unforthcoming. Behv. Card: Aggressive, anti-social, untrustworthy P.F. Study: Willing to blame and censure himself. T.A.T. Anxious, altruistic, attention-seeking, escapist. Art-Works: Imaginative, escapist, depressive, aggressive.
Philip Smith	14	Parents: Living together. No convictions. Siblings: 1 brother, 1 sister. Non-delinquent. Surroundings: Corp. Housing Scheme. High incidence of delinquency.	Normally healthy. Bronchitis when young.	Persistent Theft. Some Truancy	114	11 year, Technical Class, Jun. Secondary. Progress Fairly good.	Football, Spasmodic interest in Art at Mossbank Snooker.	Case History: Moody, easily depressed, anxious, lonely. B.S.A.G. Aggressive, anxious, depressive, restless. Behv. Card: Aggressive, anti-social, anxious. P.F. Study: Aggressive, low frustration tolerance. T.A.T. Aggressive, anxious, ambitious, unrealistic. Art-Works: Aggressive, anxious, imaginative.
Allen Fasher	15	Parents: Father dead. Mother in charge. No convictions. Siblings: 2 brothers, 1 sister. Non-delinquent Surroundings: Corp. Housing Scheme. High incidence of delinquency.	Normally healthy. Attended Child G. Clinic as a behv. problem Chronic nightmares.	Outwith parental control. Truancy.	95	111 year, Technical class, Jun. Secondary. Progress fairly good.	Art, Reading, Bird Watching, Photographs -pny.	Case History: Anxious, depressed, Afraid of reality. B.S.A.G. Anxious, unforthcoming, depressive. Behv. Card: Full of fears and worries, anti-social, moody. P.F. Study: Aggressive, low frustration tolerance. T.A.T. Anxious, ambitious, romantic, unrealistic. Art-Works: Imaginative, anxious, escapist.
Thomas Graham.	14	Parents: Living together. No convictions. Siblings: 6 brothers. Non-delinquent. Surroundings: Corp. re-housing scheme. High incidence of delinquency.	Normally healthy, but small for his age. Enuretic Heavy smoker.	Persistent theft and truancy	77	111 year modified class, Jun. Secondary Progress poor. Educationally retarded.	At Mossbank took an interest in all games and Art and Craft.	Case History: Anxious, one of the crowd, insecure. B.S.A.G. Anxious, slightly aggressive, restless. Behv. Card: Anti-social, untrustworthy, inadequate. P.F. Study: Aggressive, but able to meet stressful situations. T.A.T. Anxious, unrealistic, solitary, insecure. Art-Works: Aggressive, imaginative, escapist, anxious.
David Allan	14	Parents: Foster parents living together. No convictions (D. illegitimate son. Natural father not known). Siblings: 2 brothers (illeg) nothing known Surroundings: Urban re-housing area. Some delinquency	Normally healthy but small for his age. Enuretic Heavy smoker.	Persistent theft.	94	11 year, Technical Class, Jun. Secondary Progress just fair.	Boy's Bdg. Army Cadets. Youth Club Art and school games.	Case History: Anxious, insecure, restless, easily led. B.S.A.G. Anxious, slight unconcern. Behv. Card: Anxious, worrier, aggressive, anti-social. P.F. Study: Aggressive, but capable of facing stresses. T.A.T. Anxious, altruistic, ambitious, romantic. Art-Works: Aggressive, anxious, imaginative, escapist.

NAME	AGE	HOME CIRCUMSTANCES	DISABILITY	DELINQUENCY	I. Q.	EDUCATION	LEISURE PASTIMES	DOMINANT PERSONALITY TRAITS REVEALED BY CASE HISTORY, B. S. A. G. BEHAV. CARD, P. F. STUDY, TAT, ART-WORKS.
Allan Paterson	16	Parents: Nothing known (A. is illegitimate & orphan) Siblings: 1 sister, non-delinquent. Surroundings: Urban residential area. No delinquency.	Normally healthy. Enuretic. Operation for removal of appendix. Heavy Smoker.	Refractory in a Children's Home.	92	111 year, Technical Class, Jun. Secondary Progress fair.	Cycling, interested in Art, Painting, and Decorating.	Case History: Anxious, insecure, aggressive, day dreamer. B. S. A. G. Anxious, aggressive, depressive, withdrawn. Behv. Card: Anxious, worrier, aggressive, anti-social. P. F. Study: Aggressive, unable to meet stressful situations. T. A. T. Anxious, idealist, ambitious, aggressive. Art-Works: Imaginative, escapist, anxious, introverted.
Thomas Pennan	14	Parents: Mother dead. Father had no contact. Foster parents living together. No convictions. Siblings: 1 brother, 1 sister, non delinquent. Surroundings: Rural county council housing scheme. Some delinquency	Normally healthy Some sinus trouble	Theft and Road Traffic Offences.	93	111 year, modified class, Jun. Secondary Progress very good average.	Boys' Club Army Cadets, Art, Pop Music.	Case History: Aggressive, moody, truculent, resentful. B. S. A. G. Anxious, aggressive, depressive. Behv. Card: Anxious, aggressive, anti-social. P. F. Study: Aggressive, low frustration, tolerance. T. A. T. Anxious, aggressive, unrealistic. Art-Works: Aggressive, imaginative, anxious, escapist.
Robert Caine	14	Parents: Living together. No convictions. Siblings: 1 brother, 5 sisters. Non delinquents. Surroundings: Rural county council Housing Scheme. High incidence of delinquency.	Normally healthy A border-line mentally defective.	Persistent Theft.	75	111 year, modified class, Jun. Secondary Progress well below average.	Spasmodic interest in pop music, dancing and some art.	Case History: Anxious, feeble, happy-go-lucky. B. S. A. G. Anxious, aggressive, restless, depressive. Behv. Card: Aggressive, anti-social, anxious. P. F. Study: Aggressive, but able to face stressful situations. T. A. T. Anxious for approval, romantic, aggressive. Art-Works: Anxious, aggressive, imaginative, escapist.
Thomas Smith	14	Parents: Living together. No convictions. Siblings: 2 brothers, 2 sisters. Non delinquents. Surroundings: Corp. rehousing scheme. High incidence of delinquency.	Normally healthy, but small for his age and somewhat plump.	Persistent Theft and Truancy.	91	11 year, technical class, Jun. Secondary Progress, poor.	Cinema, Football, Pop Music, Dancing, Art.	Case History: Irresponsible, one of the crowd, untrustworthy. B. S. A. G. Anxious, aggressive, restless, depressive. Behv. Card: Aggressive, anti-social, anxious. P. F. Study: Aggressive, low frustration tolerance low.
Vincent McDougall	13	Parents: Divorced. Both have criminal records. Siblings: 3 brothers, (All delinquents) 1 sister (under local authority care) Surroundings: Rural rehousing scheme. Very delinquent area.	Normally healthy. Heavy smoker Enuretic.	Persistent Theft and Truancy	101	11 year, Technical Class, Jun. Secondary Progress Poor.	Was interested in Art while at Mossbank.	Case History: Anxious, insecure, aggressive, anti-social. B. S. A. G. Unconcerned, unforthcoming, withdrawn. P. F. Study: Aggressive, but able to meet stressors. Behv. Card: Aggressive, anti-social, anxious. T. A. T. Aggressive, anti-social, anxious. Art-Works: Introverted, imaginative, aggressive, escapist.

NAME	AGE	HOME CIRCUMSTANCES	DISABILITY	DELINQUENCY	I. Q.	EDUCATION	LEISURE PURSUITS	DOMINANT PERSONALITY TRAITS REVEALED BY CASE HISTORY, B.S.A.G. BEHAV. CARD, P.T. STUDY, T.A.T. ART-WORKS.
James Grant.	14	Parents: Mother and step-father (Natural father deceased) No. convictions. Siblings: 1 sister, Non delinquent. Surroundings: Corp. rehousing scheme. High incidence of delinquency.	Normally healthy. Attended Child G. Clinic on account of behav. trouble.	Persistent Theft and Truancy.	103	11 year, modified class, Jun. Secondary Progress extremely poor.	Scouts, football, cycling, and some Art.	Case History: Anxious, restless, insecure, untrustworthy. B.S.A.G. Anxious, aggressive, restless, somewhat depressive. Behv. Card: Aggressive, anti-social, anxious. P.T. Study: Aggressive, but able to cope with frustrations. T.A.T. Aggressive, anxious, immature, unrealistic. Art-Works: Aggressive, anxious, afraid, imaginative.
John Hay	14	Parents: Living together. Father has criminal record. Siblings: 1 brother 1 sister. Non-delinquent Surroundings: Rural council housing scheme. Some delinquency.	Normally healthy. Heavy smoker.	Persistent Theft.	111	111 year, One Lang. Class, Sen. Secondary Progress good.	At Mossbank was interested in Art Drama and Games.	Case History: Dour, uncommunicative, resentful, no remorse. B.S.A.G. Anxious, slightly aggressive and withdrawn. Behv. Card: Anxious, anti-social, untrustworthy. P.T. Study: Passive, over-accepting, low frustration tolerance. T.A.T. Anxious, ambitious, romantic, escapist. Art-Works: Escapist, imaginative, anxious.
James Parker	13	Parents: Living together No convictions. Siblings: 3 brothers, 2 sister, Non. Delinquents. Surroundings: Corp. Housing scheme. Some Delinquency.	Normally healthy Very diminutive for his age. Heavy smoker.	Persistent Theft and Truancy	82	1 year, modified class, Jun. Secondary Progress satisfactory	Football, cycling, Art.	Case History: Immature, fearless, aggressive, down B.S.A.G. Anxious, aggressive, restless. Behv. Card: Aggressive, anti-social, anxious. P.T. Study: Aggressive, but willing to blame himself. T.A.T. Anxious, aggressive, ambitious. Art-Works: Anxious, escapist, imaginative, aggressive.
Henry McCrozy	14	Parents: Living together. No convictions. Siblings: 2 brothers, 1 sister, Non-delinquent. Surroundings: Corp. Housing Scheme. High incidence of delinquency.	Normally healthy. Enuretic. Attended Child G. Clinic for nerves. Heavy smoker.	Persistent Theft.	118	111 year, One Lang. Class, Sen. Secondary Progress good.	Football, Cycling, Reading, Art.	Case History: Anxious, nervous, timid, insecure. B.S.A.G. Unforthcoming, anxious, nervous, depressive. Behv. Card: Anxious, inadequate, worrier. P.T. Study: Aggressive, but able to blame & ensure himself. T.A.T. Anxious, romantic, idealistic, ambitious. Art-Works: Imaginative, escapist, anxious.
John White	14	Parents: Living together. Non convictions. Siblings: 4 brothers, 2 sisters, Non-delinquent. Surroundings: Corp. Housing Scheme. High incidence of delinquency.	Normally healthy. Attended Child G. Clinic as a behv. problem. Heavy smoker.	Theft, Breach of Probation, Truancy.	111	11 year, Technical Class, Jun. Secondary Progress very unsatisfactory.	Football. Did some Art and Drama at Mossbank.	Case History: Aggressive, anti-social, anti-authority. B.S.A.G. Aggressive, anxious, restless, depressive. Behv. Card: Anxious, aggressive, anti-social. P.T. Study: Aggressive, low frustration tolerance. T.A.T. Aggressive, anti-social, ambitious, anxious. Art-Works: Imaginative, anxious, aggressive, escapist.

According to the foregoing tables, broadly speaking, most of these delinquent adolescents were products of urban areas with a high incidence of delinquency, and many of them had suffered a certain degree of familial stress.

Records of their physical disabilities ranged from poor eyesight, enuresis, growth abnormalities, respiratory diseases, heavy smoking and other ailments. Several referrals to child Guidance Clinics and Psychiatric Units had also been recorded.

In a majority of the cases, their delinquencies had been persistent, and were of aggressive and anti-social nature. Their offences included theft, truancy, trespassing, assault, malicious mischief, road traffic offences, breach of probation and for being outwith control.

Most of the Art Club boys were of low normal intelligence, and were attending Junior Secondary Schools before their committal to Mossbank. Many had proved themselves to be persistent truants, and, consequently, were retarded educationally.

Although during their stay at Mossbank all of them had kept themselves well occupied in leisure time activities, only a few had shown any real interest in leisure pursuits before coming to Mossbank.

As for dominant personality traits, revealed by various sources, they, as a group, seemed to be anxious and mal-adjusted, showing a propensity towards overt aggression and anti-social behaviour. They often exhibited low frustration tolerance, gave vent to feelings of persecution, anger and showed some inability to meet stressful situations. As a group, they tended to be imaginative, and were inclined to escape to an unrealistic, fantasy world of their own creation.

(b) Tables showing the Bristol Social Adjustment Guide (The Child in Residential Care) average scores of the 25 Art Club Boys:

1) Adjustment Category Score.

<u>Score Group</u>	<u>Adjustment Category</u>	<u>Frequency</u>
0 - 4	Stable	0
5 - 9	Quasi-Stable	0
10 - 14	Unsettled	2
15 - 19	do	1
20 - 24	Maladjusted	4
25 - 29	do	2
30+	do	16
TOTAL		25

11) Nature and Types of Maladjustment.

Syndrome		Total Responses.
Unforthcomingness	(U)	2.28
Withdrawal	(W)	1.76
Depression	(D)	3.52
Anxiety about adult interest	(XA)	9.96
Hostility to adults	(HA)	7.48
Attitude of unconcern for adult approval	(K)	3.64
Anxiety for approval by other children	(XC)	5.28
Hostility towards other children	(HC)	1.52
Restlessness	(R)	2.28
Emotional Symptoms	(M)	1.76
Nervous Symptoms	(MN)	1.12
TOTAL		40.60

The types of mal-adjustment most prominent in these delinquent boys were, in order, XA, HA, XC, K, D, R, U, M, W, HC and MN. They showed themselves to be more prone to anxiety, hostility, aggression and anti-social behaviour.

On their committal to Mossbank, they showed a marked anxiety for adult interest and affection. When their demands were not met they were apt to exhibit chronic signs of hostility towards adults, and 'on the rebound' they became anxious to win the approval and acceptance of their age-peers by 'showing-off' or by striking a pose of complete indifference. On these occasions, the attitudes of 'could not care less' 'can't be bothered' became their standard trademarks.

Some of them often felt restless, and preferred to live for the moment. A few lacked long-term interests or ambitions, and avoided reality by fecklessness. Sometimes, some of them were overcome by feelings of depression, suffered from moods of ups and downs and tended to be irritable. Occasionally, they showed a lack of confidence in new situations or in the company of other people. Some found it difficult to confide and, in extreme cases, were liable to erect defences against human contact.

In some cases, they were capable of indulging in immature outbursts and of showing hostility, often borne out of jealousy, towards other children. In times of needs and stresses, a few of them showed, sometimes quite unconsciously, signs of nervous symptoms.

- (c) The following table gives the average scores of the 25 Art Club Boys, tested on Stogdill's Ohio Behaviour Cards, revealing delinquent behaviour and background experiences.

Classified List	Total Responses	23 Boys (150 Cards)	2 Boys (100 Cards)
Feels picked on	9	4.5	3.0
Anger, disobedience	7	4.3	3.5
School difficulties	8	3.9	4.5
Stays away from school	10	3.2	4.0
Truancy from School	4	2.9	2.5
Lies	4	3.6	3.0
Fights, aggressions	12	4.3	5.0
Inadequate companions	12	4.7	4.5
Delinquent companions	12	6.2	5.0
Stealing	9	5.8	6.5
Obscenity	5	2.6	1.0
Sex experience	8	2.2	0
In court	2	1.9	2.0
Robbery	3	0.2	0
Smokes, drinks	5	2.1	1.0
Sets fires	2	0	0
Fears, worries	14	4.2	1.0
Home unsatisfactory	24	8.4	7.5
TOTAL	150	65.0	54.0

The members of the Art Club gave more prominence to the following items: (a) feels picked on, (b) anger, disobedience, (c) fights, aggressions, (d) inadequate companions (e) delinquent companions, (f) stealing, (g) sex experience, (h) fears, worries and (i) home unsatisfactory.

The general profile of the Art Club boys' problems, which emerged from the classified list of items of the Behaviour Cards, showed that most of these boys had found themselves in somewhat stressful and unsatisfactory home situations. Some were obsessed by fears and worries. Quite a few of them had kept the company of inadequate and delinquent friends, and together with them had taken part in organised stealing, fighting and other acts of violence, which often resulted in court appearances. Some of them smoked, drank, took part in obscene conversation and note writing and had had sex experience. When ever they felt picked on they indulged in angry outbursts and were disobedient. They lied readily and when they found things difficult at home and school they just stayed away or truanted regularly.

(d) Table giving the average scores of the 25 Art Club boys tested on the Picture-Frustration Study (18 on the Adult Form and 7 on the Children's Form), revealing reactions to frustration.

<u>Adult</u> <u>Form</u>	E. %	I. %	M. %	O-D %	E-D. %	N-F. %	G. C. R. %
Norms	45	28	27	20	53	27	68
The Boys	49.8	29.1	20.9	17.9	59.1	22.9	58.2

Child's
Form

Norms	40.5	29.5	30.4	16.0	54.9	29.5	63.8
The Boys	47.9	25.5	26.4	16.0	56.2	27.6	63.1

The general profile of the Art Club Boys, which emerged from the Adult Form of the P-F Study, showed that, although on occasions some of them brought out intropunitive characteristics, on the whole they were essentially extrapunitive. They employed aggression overtly and directed it towards the personal or impersonal environment in the form of emphasizing the extent of the frustrating situation, blaming an outside agency for the frustration, or placing some other person under obligation to solve the problem in hand. Their responses often were dominated by ego-defence mechanism, and they either blamed someone else, assumed the blame, or described the responsibility for the frustration as not attributable to anyone. They seldom evaded aggression in an attempt to gloss over the frustration. Some of them felt obliged to point out the barrier which caused the frustration and a few others emphasized the solution of the frustrating problem. The low Group Conformity Rating (58.2 per cent as compared to an expected mean of 68) clearly indicated some degree of inability to meet stressful social situations in conventional fashion.

The boys tested on the Children's Form of the F-F Study also showed their proneness to extrapunitive and their reliance on the ego-defence mechanism. But, at the same time, quite a few of them directed aggression towards themselves and in many cases evaded it altogether. Although they allowed their ego to dominate their responses and felt inclined to blame someone else for their misfortunes, they often regarded the barrier they faced as a boon instead of an obstacle or accepted it as of slight importance. In their responses they also attempted to find a solution of the problem inherent in the frustrating situation. Their near-normal Group conformity Rating indicated that they were usually capable of meeting stressful social situations in conventional fashion.

(e) Tables showing the average frequency in which various themes occurred in the Thematic Apperception Test stories told by the 25 members of the Art Club.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>341.84</u>
Primary	1.88	2.32
Secondary	2.12	2.56
Partial	3.80	9.56
Literary	0.84	1.28
Same sex	17.96	24.52
Opposite sex	4.56	4.76
Elderly	6.88	9.04
Youth	12.52	16.56
Juvenile	4.20	8.40
Superior	3.60	4.40
Inferior	4.08	5.48
Law-abiding	16.12	21.32
Criminal	4.76	6.52
Mentally normal	18.36	27.08
Mentally abnormal	1.08	1.12
Gregarious	6.12	7.84
Solitary	10.76	12.20
Leader	2.80	3.24
Follower	1.76	2.08
Friendly	11.52	16.40
Quarrelsome	5.44	7.44
Moral : Good	14.20	18.88
Immoral : Evil	4.68	6.12

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) HERO		<u>341.84</u>
Social	15.92	21.32
Asocial	6.60	8.40
Thoughtful & Decisive	15.76	21.76
Indecisive & Escapist	4.76	5.56
Ambitious	7.08	9.64
Anxious	15.28	21.92
Aggressive	10.28	14.52
Altruistic	6.44	8.20
Depressive	5.68	6.56
Excitable	5.76	6.76
Erotic	3.80	4.40
Timid	3.52	3.68
(B) NEEDS		<u>122.32</u>
Abasement	13.92	17.92
Achievement	7.88	10.40
Aggression		23.56
Emotional & Verbal	7.56	9.16
Physical & Social	3.60	4.64
Physical & Asocial	5.28	6.84
Destruction	2.08	2.92
Dominance		19.84
Coercion	5.56	7.88
Restraint	5.40	6.88
Inducement	3.52	3.88
Seduction	1.08	1.28

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>122.32</u>
Introgression	8.84	10.64
Nurturance		18.72
Parents	2.0	2.04
Wife	2.48	2.52
Husband	1.40	1.40
Children	1.72	1.72
Siblings	0.96	1.04
Relatives	0.64	0.64
Friends	2.72	4.08
Other People	3.92	4.36
Objects	0.92	0.92
Passivity	4.36	5.48
Sex	3.76	4.08
Succourance	6.08	7.24
Intranurturance	3.92	4.44
<u>(C) INNER STATES and EMOTIONS</u>		<u>107.12</u>
Conflict	12.12	18.36
Emotional Change	16.28	23.60
Dejection	11.04	13.60
Anxiety	10.64	23.60
Exaltation	6.52	8.92
Distrust	4.28	5.12
Jealousy	1.12	1.24
Happiness	9.56	13.20

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>145.08</u>
Affiliation		22.48
Associative	8.88	13.12
Emotional	7.56	9.36
Aggression		22.32
Emotional & Verbal	6.08	7.12
Physical & Social	5.16	6.36
Physical & Asocial	4.00	5.28
Destruction	2.72	3.56
Dominance		28.68
Coercion	9.40	12.08
Restraint	9.16	11.12
Inducement	3.48	3.88
Seduction	0.84	1.60
Nurturance		19.92
Parents	3.40	3.32
Wife	1.76	1.80
Husband	1.04	1.00
Children	1.12	1.12
Siblings	0.72	0.72
Relatives	0.88	1.08
Friends	3.20	4.80
Other People	5.28	5.56
Objects	0.52	0.52
Lack	14.28	17.92
Loss	9.84	12.36

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>145.08</u>
Physical Danger		10.84
Active	6.04	8.40
Insupport	1.08	2.44
Physical Injury		10.56
Person & Animal	4.72	6.88
Accident	2.32	3.68
(E) <u>OUTCOMES</u>		<u>367.56</u>
Hero		246.68
Energetic & Determined	13.20	24.52
Persevering & Competent	16.08	22.92
Faces & Overcomes Opposition	16.16	22.88
Succumbs to Opposition	8.56	11.16
Coerces	8.28	10.24
Is coerced	11.96	15.20
Active	13.56	24.48
Passive	5.16	6.24
Repents & Reforms	1.96	2.32
Callous and No Conscience	4.96	7.08
Selfish	5.68	7.84
Unselfish	4.80	5.68
Prefers Help	6.96	8.32
Self-Sufficient	12.24	15.32
Makes things happen	14.76	19.44
Things happen to hero	16.00	21.08

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>367.56</u>
Hero		
A Success	10.20	13.56
A Failure	6.84	8.44
Hero's Environment		72.88
Path of Achievement Easy	7.40	8.92
Path of Achievement Difficult	16.36	20.32
Beneficial & Positive	11.92	13.52
Non-beneficial & Negative	11.60	15.16
Punitive & Unsympathetic	11.88	14 .96
Ending		48.00
Happy	11.64	15.40
Unhappy	9.20	11.36
Status Quo	4.88	6.76
Anti-climax	0.80	0.96
Dramatic Conclusions	6.92	9.44
Acceptance of lower standards	3.00	4.08
<u>(F) INTERESTS and SENTIMENTS</u>		<u>25.20</u>
Positive Cathexis	16.36	16.36
Negative Cathexis	8.84	8.84

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(C) MENTAL STRUCTURE</u>		<u>45.76</u>
Id	10.28	10.28
Ego	18.60	18.60
Super- Ego	16.88	16.88
<u>(H) OTHER VARIABLES</u>		<u>119.70</u>
Style		30.72
Specific Names	11.96	11.96
Detailed description	17.64	17.64
Incongruity	1.12	1.12
Excitement		23.80
Adventure & Thrill	6.32	6.32
Danger & Suspense	12.16	12.16
Distant Lands & Different People	5.36	5.36
Appearance	10.88	10.88
Residence	13.70	13.70
Entertainment	4.92	4.92
Illness	1.96	1.96
Death	6.40	6.40
Separation	8.32	8.32
Rejection	7.76	7.76
Punishment	6.96	6.96
Excuse, Alibi & Apology	4.24	4.24

The fantasy world of the Art Club boys was dominated mostly by male heroes, who were thoughtful and decisive in most of their actions. In a majority of the cases, they were depicted as sociable, law-abiding, moral and mentally normal. The good heroes usually triumphed over the evil ones, who were immoral, criminal and asocial. Both groups, as if by necessity, exercised a certain amount of aggression.

Although some of the heroes had shown considerable achievement, many had suffered absement and tended to be anxious. Some of them gave vent to definite feelings of solitariness, and only a few showed any involvement with the other members of the family. Not many of the heroes felt the need to dominate others by coercion or restraint, but some of them needed succourance.

The inner states and emotions of the heroes were considerably marked by anxiety, emotional changes, conflict and, in some cases, by a sense of dejection. But a few of the heroes had known a certain amount of happiness.

Although some of the heroes enjoyed associative and emotional affiliation, there were others who had suffered aggression, had been dominated, coerced and restrained. Not many were allowed to be emotionally involved by the other members of the family. Many of them complained of a lack of things needed for security.

Most of the heroes reacted to their difficult and punitive environment, where paths of achievement were hard, in an energetic and determined fashion, and proved themselves to be persevering, competent, active and self-sufficient. Their interests and sentiments were usually dominated by positive cathexis, and forces of ego and super-ego kept id well subdued.

- (f) Table, based on the ten-point guide, showing personality traits of the 25 Art Club boys revealed by a sample of their drawings and Paintings (Total Number 198 and all photographically illustrated in the thesis), and as judged by the investigator (I) two psychologists (A & B), an approved school teacher (C) and an art teacher (D).

	I	A	B	C	D	Total	Ave.
Aggression	109	50	111	100	40	410	82.0
Anxiety	143	0	95	109	63	410	82.0
Depression	54	4	54	91	37	240	48.0
Fear	58	33	65	54	57	267	53.4
Withdrawal	25	8	16	30	14	93	18.6
Escapism	125	21	54	77	82	359	71.8
Symbolism	72	52	33	140	25	325	65.0
Fantasy	148	26	133	115	41	463	92.6
Extraversion	75	94	73	37	37	316	63.2
Introversion	182	22	94	69	17	384	76.8

A survey of the judges' findings on the boys' art-works reveals that they see as the most dominant single characteristic that of Fantasy, which is typified not only by sexual fantasies but by pictures of utopia and of pleasures of the moment.

Aggression and Anxiety rate equally and significantly highly in the scale of findings. Aggression is shown in many themes of direct and indirect violence, threats and anti-social acts, whereas Anxiety is revealed in exhibitionism, and anxiety for acceptance and approval by peers and adults.

The judges also concluded that in their drawings and paintings many of the boys revealed qualities of introspection and narcissism and gave frequent expression to personal sensation - all of which are qualities of introversion.

In many of the works there appeared to be a nostalgia for freedom, an employment of mirror-images of home and environment - in short, the use of escapism as a relief of tension.

In more than half of the paintings Symbolism was in evidence in their dwelling upon the exotic and bizarre, with historical, mythological and animal characters to depict personal feelings, aspirations and instincts.

This symbolism was almost balanced in frequency by the Extroversion of these works whose theme tended to be out-ward looking, which were gay, colourful and showed a sense of realism.

It seemed to the judges that Fear was not greatly in evidence in the boys' works. Where it was present it revealed itself in themes of death, aggression, punishment and in the use of images of menace.

In comparatively few instances did a sense of depression appear to emerge in the form of lifelessness, dejection, feelings of loneliness and hopelessness. Least in evidence was any sense of withdrawal. The judges concurred that only in a very few instances were there signs of chronic regression and a seeming expression of attitudes of unconcern.

AGE ON ADMISSION	HOME CIRCUMSTANCES.	DISABILITY	DELINQUENCY	I. Q.	EDUCATION	LEISURE PURSUITS	DOMINANT PERSONALITY TRAITS REVEALED BY LIFE HISTORY, B.S.A. GUIDE, BEHAVIOUR CARDS, P.F. STUDY T.A.T. AND ART-WORKS.
years (1)	Parents	Poor eye	Theft (22)	100+(9)	Senior	School	Life History: Aggressive and anti-
" (3)	Both together	-sight (3)	Truant (17)	90+(11)	Second.	games &	social (22), Anti-authority (22),
" (16)	Dead or in	Child G.	Road Tr.	80+(3)	Ed. (4)	outdoor	Anxious (20), Insecure, Depressed
" (4)	desertion	Clinic (8)	Offences (3)	70+(2)	Junior	activities	and unsettled (20).
" (1)	Natural and	Heavy	Assault (2)		Second	(17)	B.S.A.G. Anxious (25), Aggressive (21).
	Step-parents	Smoking (13)	Mal.		Tech.	Aesthetic	Depressive (17), Unforthcoming &
	separated but	Operate. (3)	Mischief (1)		Ed. (12)	Activities	Withdrawn (13), Mal-adjusted (22)
	under same roof	False	Outwith		Junior	(25)	and unsettled (3).
	Parents divorced	Teeth (1)	Control (3)		Second.	Youth	Behaviour Cards: Aggressive and
	Foster Parents	Deaf (1)	Breach of		Modified	Club &	anti-social (22), anti-authority (22).
	Boys illegitimate	Emuretic (7)	Prob. (2)		Ed. (9)	similar	Inadequate and Delinquent Comp. (25).
	Parents with no		Trespass (1)			organs.	Home unsatisfactory (17), Feels picked
	conviction	Diminutive				(7)	on (22), Truancy (25), In Court (25).
	Parents with records	Bad					
	of crime	Chest (3)					
	Siblings.	Deform. (2)					
	Non-delinquent	Sinus (1)					
	Delinquent	Borderline					
	No Siblings	Defect (1)					
	Surroundings.						
	Delinquent urban						
	area						
	Non-delinquent urban						
	area						
	Delinquent rural						
	area						
	Non-delinquent rural						
	area						

DISCUSSION

(a) Intelligence and the Art Club Boys.

It has already been mentioned that intelligence, or the lack of it, has been much examined as a possible factor in the aetiology of delinquency. It still plays an important and effective role in the study of personality. In many quarters, it has become an established clinical pattern to test the intelligence of the mal-adjusted or delinquent child during the early stages of its examination(1). Government departments, certifying authorities, educational administrators, magistrates and others still find it necessary to have I. Q. 's readily available. Because of the seeming importance which is placed on intelligence test results as something definite and authoritative, it has been found necessary to examine if intelligence plays any particular part on the art-productions of the subjects of this study.

Before proceeding any further, it will be logical to mention the following findings:

According to Burt(2), of all special scholastic abilities that which underlies drawing is, with the exception of music, the most easily verified. He found that among boys the correlation between drawing and general ability was by no means large, and among girls drawing depended more largely on general ability. In this connection, Prof. Valentine wrote that "Much, of course, depends on the nature of the test. Burt used chiefly the drawing of a man without a copy: in that, the child's understanding of the relations of various parts to the whole would be an important factor. One would expect the copying of a drawing to involve less intelligence, and the drawing of a straight or curved line to be largely a matter of manual dexterity. Yet even in the "drawing of a man" test, specific ability seems to be involved at a very early age. My little girl at 3:5, with a mental age of about 5:0, was decidedly below the three year drawing standard given by Burt; and Gesell reports on a child of five with a mental age of seven, whose drawing was no better than that of a child of 3:6. (3)

It has been found by Florence Goodenough that there is a fairly high agreement between developmental stages in drawing and the stages reached in educational development. She found that the correlation between the Terman-Merrill Intelligence Tests and drawing scores in age group below 10 years was on the average 0.76. When investigators gave mark to drawings for artistic ability, they found that these marks, when correlated with intelligence tests gave a low positive correlation, seldom greater than 0.5. This applied especially to children of about 10 and older (4).

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| (1) | Stott, D. H. | Unsettled children and their Families (1956) |
| (2) | Burt, C. | Mental and Scholastic Tests (1922) |
| (3) | Valentine, C. W. | Psychology and its bearing on Education(1955) |
| (4) | Goodenough, F. | Measurement of Intelligence by Drawing (1926) |

In considering artistic ability, and not developmental progress, Hollingworth in "Special Talents and Defects" regarded drawing a specific ability, which had little correlation either with intelligence or with other subjects.

Oldham in "Child Expression in Colour and Form" wrote "It is hard to believe that a really interesting picture could be painted by someone of poor and mediocre intelligence. The layman here may confuse poor intelligence with mental disorder, which arises from intellectual or emotional dissociation. The artist may be mentally unstable and badly adjusted to life, but I cannot believe that a really great artist could be lacking in high intelligence. It seems to me that by any criterion of intelligence the composition, balance, colour and form of a great picture must demand general intelligence as well as specific ability. (5).

In the light of the facts already mentioned, the investigator was inclined to support that the pictures, from the collection of drawings and paintings, of the 25 Art Club boys (Average I. Q. 94.4. Range 72-120), which were imaginative, aesthetically pleasing and technically perfect were produced, in a majority of the cases, by those boys with a higher intelligence quotient thus proving Oldham's contention that a great picture, in terms of composition, balance, colour and form, ~~must~~ demand general intelligence as well as specific ability.

In order to test this belief, four independent judges, consisting of a psychologist, an art teacher, a secondary school teacher and an approved school teacher, were called in to look at the boys' art-works and assess them in terms of intelligence. Their findings were tested by Chi² method and it was found that the correlation was so low that it was of no significance thus disproving Oldham's statement that "a great picture must demand general intelligence as well as specific ability."

While full cognizance should be taken of the result obtained by Chi² method, it would be interesting also to note that the teachers and instructors of Mossbank School often found that boys, like Derek Woods, George Messer, Brian Sargent, Vincent McDougall, John Hay, Henry McCrory, John White and some others, who created clever drawings and paintings were either advanced in development or generally superior in artistic skill and academic work. By Mossbank standard, they seemed to be well-above average all round. This apparent difference at best can be described as most puzzling.

(b) Nature and types of Mal-Adjustment as revealed through the Bristol Social Adjustment Guides and the Art Club Boys.

It has already been pointed out that the Art Club boys, tested on the Child in Residential Care version of the Guides, gave prominence to, in order, XA (Anxiety about adult interest), HA (Hostility towards adults), XC (Anxiety for the approval and acceptance by other children), K (Attitude of unconcern for adult approval), D (Depression), R(Restlessness), U(Unforthcomingness), W (Withdrawal), M (Emotional Symptoms), HC (Hostility towards other children) and MN (Nervous symptoms). Some of these syndromes, as could be seen, were also found in many of the drawings and paintings of the Art Club boys, and during the course of this discussion, based mainly on Stott's findings, references will be made to some of these pictures.

The theory of the executive-reactions it seems provides us with a reasonable key for the understanding of human behaviour. Their purpose is to ensure that the basic personality - needs are satisfied as fully as can be in the circumstances, or to minimize the bad effects if they cannot be. The remarkable thing about them is that whatever the human need, whether it be the social one of attachment to a group, or a personal one of feeling oneself effective and valued, or the physical needs of hunger or sex, a similar succession of executive-reactions comes into play to ensure fulfilment, or where this is impossible, to enable the individual to get along for the time being with the least amount of distress. In any unfavourable situation these reactions operate instinctively to produce the necessary readjustment - either in the person or in his environment. Everyday life consists in innumerable acts of choice - of selecting the pleasant and rejecting the unpleasant. The universal behaviour - modes of selection and rejection can have pathological and mal-adjusted manifestations. (6).

"The central problem in the study of maladjustment", Stott wrote, "is the classification and description of its various types. Clinically we are able to recognise the recurrence of regular patterns of symptoms, which justifies our describing disturbed children as hostile, withdrawn, depressed, hyperactive and so on. But the concepts to which such terms refer have grown up impressionistically, and the terms themselves are used loosely and rather differently by clinicians with different theoretical backgrounds. To give our concepts a valid empirical foundation we have to go back to the observation of actual maladjusted behaviour in many children, and then arrange the symptoms into what would give the cleanest classification. (7) Stott's attempt resulted in an instrument named the Bristol Social Adjustment Guides for diagnosing

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| (6) | Stott, D. H. | Unsettled Children and their Families (1956) |
| (7) | Stott, D. H. | Thirty-three Troublesome Children (1964) |

type and degree of mal-adjustment as observed in the school, family and institution. The procedure adopted was the trial of successive groupings of the symptoms of disturbed behaviour until it was felt that reasonably stable 'syndromes' * had been achieved.

At an early stage of this attempt at classification, Stott reported, "inhibited behaviour was divided phenomenologically into 'withdrawal from voluntary contact with adults and other children', and 'Lethargy and lack of interest'. The latter was subsequently renamed "Depression (D)". In its milder forms it was seen as variability in response-level from day to day, and lack of physical energy; in its somewhat more severe stage there was a tendency, along with more persistent lethargy, to react to disturbance or frustration by irritability and temper; in its most acute stages the child was described as always dejected, apathetic and lifeless, and as frequently wandering off alone. These characteristics, Dr. Stott now believes, fit in better with the notion of low stress tolerance than of depression or lowering of depression or lowering of activity.

Out of a total sample of 198 pictures, according to the judges, 48 showed signs of depression. Drawings and paintings, like "The Mill (Plate 1)", "The Street (Plate 2)", "The Web (Plate 17)", "The Fence (Plate 18)", "The Lighthouse (Plate 41)", "The Lone Wolf (Plate 75)", "Caught in a Storm (Plate 96)", "A Lonely Road (Plate 153)", "The Concentration Camp (Plate 162)" can be cited as good examples. Depressive irritability and temper found expressions in pictures, like "The Ruined Castle (Plate 21)", "Two Swords and a Corpse (Plate 30)", "The Cannon (Plate 72)", "Life and Death go together (Plate 92)", "On the Run (Plate 119)", "The Aberlour Orphanage (Plate 125)", "The Earthquake (Plate 140)", "An Absconder (Plate 158), and "Confusion (Plate 195)". It would be interesting to note here that life history materials collected seemed to suggest that at least twenty of the Art Club members were unsettled and had suffered from feelings of depression and insecurity.

Other inhibited behaviour was at first grouped under the heading of "Withdrawal (W)". This term signified rejection of social contacts. Dr. Stott reflected that such a rejection could result either from a defence against affection and friendship, or a lack of any desire for human relationships. In the pupils' art-works least in evidence was any sense of withdrawal. The judges concurred that only a few pictures (Av. 18 out of 198), like "The Mill (Plate 1)", "The Elephant (Plate 6)", "The Capsule (Plate 10)", "The Ruined Castle (Plate 21)", "The Dancing Devils (Plate 26)" and "The Bandit (Plate 78), showed some form of withdrawal and denial of social relationships.

* Full descriptions of these syndromes are available in Stott's "Thirty three Troublesome Children (1964)."

He also recognised a cognate group of symptoms consisting of a lack of desire to please adults, with a certain 'independence' or indifference about adult attachments. In the groupings of the Bristol Guides it was treated as the milder form of the "K" syndrome. Its sign as seen in the school are that the child, while not shy or withdrawn is unconcerned about securing any response or notice from the teacher, does not bother to answer questions in class or to work unless watched or compelled and never comes for help willingly or volunteers to do a classroom job. In the more serious "K" type of mal-adjustment the unconcern about adult attachments or approval was seen to reach a point where it gives rise to anti-social behaviour. The child seems to have no moral sense; he feels no guilt at wrong doing, is callous and has little compunction about doing harm to other people. He tends to be a bully, is likely to be dishonest and will take advantage of a position of trust. He can be a cunning thief and a glib liar. But it is not unusual to find a boy who has completely "written off" the adult world and adult values, yet shows considerable anxiety for the approval of his age-mates (the XC syndrome). According to Stott, this suggests that the unconcern for adult attachments is the result of earlier deprivation or affectional discontinuity. On the other hand the attitude to age-mates may be more a matter of seeking approval and admiration - by showing - off and feats of daring - than a genuine desire for group acceptance. A careful survey of the life history materials seems to confirm Stott's findings, and other investigators, like Burt, Bennett, Cohen, Fyvel, Mays, Shulman and Yablonsky, have also arrived at similar conclusions in their research works. Amongst the drawings and paintings which have shown clear signs of "K" syndrome the following are good examples: "The Birds (Plate 7)", "Faces (Plate 11)", "The Sheriff (Plate 23)", "At the Races (Plate 31)", "The Faces (Plate 36)", "The Mod (Plate 45)", "The Rocker (Plate 84)", "A Billy Boy (Plate 89)", "The Cat Burglar (Plate 95)", "The Big Break In (Plate 112)", "Cat Burglar (Plate 114)", "The Two Gobblers (Plate 155)", "Andy Capp (Plate 166)", and "John White (Plate 197)". Some of these pictures, of course, also appear under the headings of aggression and anxiety.

Among the delinquents, Stott's earliest systematic subject of study, inhibited behaviour had to a great extent been genuine 'withdrawal', in the sense of a defensive self-isolation arising from long experience of affectional deprivation. But when large samples of children in ordinary schools were studied he found that there was a class of inhibited or introverted children who were neither depressed nor in any sense defensive or unconcerned about affection. They were unassertive, lacked confidence in face of difficulties and tended to "retreat into their shell." This syndrome of "Unforthcomingness (U)", as it was named, seems to consist in an impairment of natural assertiveness, or 'gp'. A child of this sort would just not feel the challenge to overcome its natural caution in the presence of strangers, to master difficulties, or to 'keep its end up' with its age-mates.

For the child one of the paramount needs is that of attachment to the guardian-adult. There seems to be a series of behavioural modes which normally ensure attachment to the adult and can be regarded as a distinct executive-mechanism which has had survival value as a good means of ensuring attachment at the particular phase of development. When these executive-mechanisms ensuring attachment are resorted to over-readily then they signify "attention and affection-seeking (XA)". There can be no doubt that often such affection and attention-seeking derives from anxiety about the maintenance of secure attachment. In many cases the child is patiently seeking substitute attachments to compensate for the insecurity of his own family setting. The quest for substitute parents may induce the child to establish contacts with all sorts of people and the child in question is likely to show other symptoms of maladjustment. Where phases of affection-anxiety alternate with others of hostility, it would be justifiable to infer that the child is being deprived of security in his own family. Where rejecting attitudes are in conflict with an intense need for attachments, Stott stated, the attention-seeking may take the form of petty nuisance, which demands the teacher's attention even at the risk of punishment. Such a child may also want to monopolize the teacher's affection, resent attention to other children, over-exploit any sign of interest and sulk if an attempt is made to restrain his inordinate demands. Stott reported that in the course of the item-validation of the Bristol Guides Behaviour of this sort which would be regarded as indicating disturbance in older children was frequently observed among other normal five-to-seven-year-olds. Children of this age are evidently less restrained in their attachment-demands.

Similar findings have been reported by Schaffer, Ackerly, Lander and Bowlby when they considered the causes which produce mal-adjustment and emotional abnormality amongst delinquents. Anxiety about adult interest was expressed by pictures, like "The Street (Plate 2)", "The Capsule (Plate 10)", "The School (Plate 16)", "An Island (Plate 29)", "The Road (Plate 33)", "Mum and Dad (Plate 42)", "My Own Street (Plate 51)", "Father (Plate 56)", "At the Office Plate 64)", "The Story of My Life (Plate 77)", "Ma and Pa Out for a Walk (Plate 139)", "Mum and Dad (Plate 160)", "A Holiday Camp (Plate 179)", and "Grief (Plate 188)".

"The interpretation of demonstrative behaviour of a hostile or aggressive type", Stott wrote, "suffers from the confused use of these terms. 'Aggression' means such different things to people with differing interpretative systems, and has so invaded the popular jargon, as to have lost its value as a description of a behavioural mode." In the early stage of the work on the Bristol Guides, he found that when members of the staffs of Children's Homes were asked to describe individual children, they would repeatedly say of a child that 'He is very aggressive.' Assertiveness or dominance, depressive irritability,

hostility or resentfulness, teasing or spiteful molestation, or quarrelsomeness were all referred to as aggressive behaviour. "It is true that all these sorts of behaviour," reported Stott, "are associated with a degree of physical violence against another person, but basically they have just as little in common as the various types of inhibited or introverted behaviour." He mentioned that there seems to be a very primitive mechanism of attack, which in the more restrained guise of resentment, comes into play in everyday life mainly in relation to threats against personal effectiveness. People, he found, resent being involuntarily deprived of private possessions to a greater degree than the value of the loss.

According to Stott, frustration in personal attachments generates the same mechanism of attack and removal or avoidance. He believed that once it becomes apparent that an affectionate relationship cannot be established even by making special efforts at propitiation, the offending person is converted from a loved one into an enemy. The Hostility - which is the most exact term for this behavioural mode - serves as a means of annulling a love-relationship. Hostility as a reaction against affectional disappointment or rejection has much in common with the simpler attack-mechanism. It also has the additional function, it seems, of breaking an unreliable affectional bond.

The child who is deprived of reliable family-attachments reacts by hostility against the offending parent. At the stage when the child becomes convinced that his parents are prepared to abandon him the situation becomes intolerable, since reliable adult-attachments are a primary need in childhood. From his case studies of delinquents Stott observed that a single loyal parent could meet this need, whether it be the mother or the father.

As a type of maladjustment, hostility must be understood as a relationship-severing mechanism. It is a violent counter-emotion, and gives rise to provocative behaviour by which the doer invites rejection and hostility against himself. Unreliable relationship induces an intolerable anxiety which can only be ended by a breaking of the love-relationship. The summoning up of hostility - the substitution of hate for love-enables the boy to do this.

"Delinquency with hostile motivation", Stott reported, "is often accompanied by an unconscious - or even sometimes conscious - desire for removal." Under the circumstances, hostility, as far as the child is concerned, may be regarded as a self-banishing mechanism. But, there is always anxiety beneath unstable mode of behaviour. From time to time, according to the occasion and child's capacity to resist stress, the anxiety may reassert itself. If the child can be convinced of the adult's loyalty and reliability as a source of affection hostility may collapse and be replaced by a strong desire for acceptance. As a result, the hostile child often responds to a situational treatment which provides him with security by removing threats of rejection.

Hostility towards adults outside the family circle is a matter of transfer of the attitude from the home or other attachment situation. The syndrome of "Hostility to Adults (HA)" in the Bristol guides includes unco-operative moods or a constant sullenness, bad behaviour which can be distinguished from mere indiscipline by its unnecessarily provocative character, aggressive defiance when corrected, and association with other anti-social children. Stott claimed, "A mere readiness to resort to violence or passing expressions of antagonism are not in themselves evidence of hostility as defined, since they can be the result of brain damage or other failure of the controlling mechanisms." According to him, when the child in school shows the syndrome of hostility, the causes must be sought in the home or analogous situation. It is hardly likely that, as a characteristic attitude, it will be aroused in a stable child by a teacher. Of all the types of maladjustment hostility seems the most directly related to family-insecurity, but it would be a mistake to regard it as solely the product of defective parent-child relationships. The factor of differing vulnerability to stress also plays an important part. Among Approved School boys whose delinquency took the pattern of running away and committing offences following bad relationships with the parents one often notices a general impulsiveness, high emotional reactivity, high face-colour and quick reversion to immature behaviour.

A child's behaviour in relation to his peers is usually the reflection or counterpart of that which he exhibits towards adults. "Hostility towards other children (HC)" tends to accompany that towards adults, but mostly remains at the stage of the simpler attack-mechanism. Typically, the hostile child will be a member of an anti-social gang that may molest or be otherwise antagonistic to outsiders. Since by temperament children of this type are over-quick reactors, they are likely to get involved in fights, and are easily provoked by teasing. In the more extreme cases their relations with other children are constantly bad and on the verge of actual hostilities. The life story materials gathered for this study indicated that a majority of the Art Club boys exhibited similar symptoms described by Stott, and in most cases exactly because of the same reasons. Themes of aggression and feelings of hostility dominated quite a few of the pictures, like "The Demons (Plate 5)", "The Elephant (Plate 6)", "The Ruined Castle (Plate 21)", "The Dancing Devils (Plate 26)", "Revenge (Plate 38)", "The Reservation (Plate 43)", "Father (Plate 57)", "Al Capone (Plate 67)", "The Castle Cemetery (Plate 74)", "A Billy Boy (Plate 89)", "Billy the Kid (Plate 118)", "The School Jungle (Plate 135)", "At the Palais (Plate 147)", "An Absconder (Plate 158)", "The Dirty Fight (Plate 163)", and "John White (Plate 197)". It would be interesting to note here that the judges rated aggression and anxiety equally and significantly highly in the scale of findings

Stott stated that the syndrome of anxiety for the approval and affection of other children (XC) probably represents a mixture of executive - mechanisms. and could no doubt be usefully sub-divided if a sufficient number of cases were studied. On the one hand there is the element of genuine anxiety for acceptance by other children, such as may induce a boy to steal to buy the favour of a gang leader. Boys of this type may have no personal inclination towards delinquency, but are easily led. There can be little doubt that this anxiety for acceptance is an attempt by the insecure boy to find substitute attachments with his peers or somewhat older boys. According to Stott, it is virtually never found apart from other types of maladjustment, and is notably associated with the set rejection of adult attachments (K syndrome).

The other element in the XC syndrome is analogous to the common tendency of children to 'show off'. It may indicate an anxiety for acceptance, in cases where the affected child is unable to resist being dared to commit foolhardy acts, including destructive vandalism.

Anxiety for the approval and affection of other children influenced the productions of drawings and paintings, like "The Birds (Plate 7)", "The Guitar (Plate 15)", "At the Races (Plate 31)", "The Mod (Plate 45)", "The Rocker (Plate 84)", "The Nude (Plate 85)", "The Sabres (Plate 128)", "Sally Ann (Plate 142)", "The Hula Dancers (Plate 170)". They attempted to show themselves off in pictures like "The Dancing Devils (Plate 26)", "The Bandit (Plate 78)", "The Big Break-In (Plates, 91, 104 and 112)", "Cat Burglar (Plate 141)", and "H. M. Prisoner PRO 5498 (Plate 167)".

The only type of behaviour-disturbance remaining to be considered among those identified by the Bristol Guides is "Restlessness (R) or "Distractibility". The child cannot stick long at any activity requiring thought or application. He exhibits a grasshopper mind. Very often this type of restlessness is a subsidiary pattern associated with anxiety for adult affection and hostility, suggesting that then there is a lack of interest in whatever lies outside the main emotional preoccupation, or the child lacks the resources with which to face any sort of uncertainty or challenge. It is possible also that certain deprived children, who have never been able to establish permanent adult attachments, come to terms with their deprivation by taking nothing in life seriously. Initially, some of the members of the Art Club exhibited similar signs of restlessness during the Art Club sessions. Pictures like "The Dancing Devils (Plate 26)", "At the Races (Plate 31)", "Revenge (Plate 38)", "Mum and Dad (Plate 42)", "The Old Castle (Plate 61)", most of Philip Smith's drawings and paintings "Mind Drawing (Plate 107)", "The Old and the New (Plate 130)", most of Robert Caine's and James Grant's art-works, "A Murderer (Plate 180)" and "Outside the Gent's Hairdresser (Plate 196)", showed that often they were in a hurry to see

the final results of their efforts. Occasionally, they would give up and go out of their way to seek attention or permit themselves to be easily distracted. But, fortunately, with a majority of them this was only a passing phase and thus their restlessness failed to undermine the activities of the club, and adversely affect the art-works of the other members.

Judged against Stott's classification of nature and types of mal-adjustment, it is impossible that as a form of abnormal behaviour delinquency may be used as a criterion of validity on the assumption that it is more likely to occur in conjunction with other forms of disturbed behaviour. It has already been mentioned that Seidel (8) used the Day-school edition of the Bristol Guides upon 64 boys who had previously been in Approved Schools and found them as very much more disturbed (mean score 16.35) than randomly selected non-delinquent boys (mean score 7.27). The mean score of the 414 Glasgow probationers (aged 8-15 years), tested by Stott (9) on the Day-School edition, was 19.1. Judged against these scores the mean score (40.6) of the Art Club boys, tested on the Residential edition of the Bristol Guides, would seem unusually and significantly high. It would be pertinent to mention here two possible causes to explain this situation. Firstly, these boys were members of a residential institution, aiming to rehabilitate them through education, social training and treatment of personal problems, and the tester was employed as a full-time member of the teaching staff and also acted as a housemaster. Consequently, he was constantly in touch with his subjects and had had the opportunity of studying his charges closely and intimately in a variety of situations. This would not have been possible if he had only seen them daily in a 9. a.m. to 4. p.m. situation, provided by a normal and ordinary day-school. Secondly, these boys were tested on the Residential edition of the Bristol Guides which is geared to bring out items indicative of delinquency.

In this connection, it would be of interest to study the following table supplied by Petrie, (10) who used the Residential and Day-School editions of the Bristol Guides as measures of the effects of treatment of 23 maladjusted children aged 7 to 12 years in a special boarding school. It shows the relationship between the Warden's rating for disturbance and the scores on the Bristol Guides.

8) Adapted from the Bristol Social Adjustment Guides.

9) (Manual) by Stott, D. H. and Sykes, E. G. (1962).

10) Petrie, I. R. J. Residential Treatment of Maladjusted Children. Brit. J. Psych., Vol. 32, (1962).

Petrie's Table

<u>Warden's Rating</u>		<u>Mean combined Bristol Scores</u>
Most seriously disturbed	(7)	34.1
Moderately disturbed	(10)	29.1
Least disturbed	(6)	19.4

If the scores of the 25 Art Club boys are compared with Petrie's table, consisting of the Warden's rating for disturbance and the scores of the 23 maladjusted boys on the Bristol Guides, then three of them will come under that category of least disturbed (mean score 14.33), six will come under moderately disturbed (mean score 23.5) and the rest will be grouped with the most seriously disturbed with a mean score of 45.72.

Craft and Stephenson(11) carried out a range of personality and intelligence tests on 100 youths of mean age 18.3 years admitted to a special unit for psychopaths at Balderton Hospital, Newark. The great majority had had a history of convictions, the mean number being just over three. The Bristol Residential Guide was completed for 45 of the patients three times by nurses marking them independently at various stages of treatment.

The mean unweighted scores, given by groups in the table below, confirm that, with a few exceptions, they were a highly maladjusted group.

The Patients at Balderton Hospital

<u>Score group</u>	<u>Adjustment Category</u>	<u>Frequency</u>
0-4	Stable	0
5-9	Quasi-Stable	6
10-14	Unsettled	2
15-16	do.	11
20-24	Maladjusted	8
25-29	do.	10
30+	do.	8
TOTAL		45

11. Stott, D.H. &) The Bristol Social Adjustment Guides (Manual)(1962)
Sykes, E. G.

The following table gives the scores on the Bristol Day-School Guide administered to study the types and nature of maladjustment of 33 children, aged between 7 and 14 (Average 13), who were subjects of Stott's study, "Thirty-Three Troublesome Children".

Thirty-Three Troublesome Children.

<u>Score Group</u>	<u>Adjustment Category</u>	<u>Frequency</u>
0 - 4	Stable	3
5 - 9	Quasi-Stable	1
10 -14	Unsettled	2
15 -19	do.	2
20 -24	Maladjusted	3
25 -29	do.	6
30+	do.	16
TOTAL		33

For comparison with the groups already mentioned, the scores (previously presented under the heading of Results) for 25 Art Club boys are given below.

The Art Club Boys.

<u>Score Group</u>	<u>Adjustment Category</u>	<u>Frequency</u>
0 - 4	Stable	0
5 - 9	Quasi-Stable	0
10 -14	Unsettled	2
15 -19	do.	1
20 -24	Maladjusted	4
25 -29	do.	2
30+	do.	16
TOTAL		25

After giving fullest possible consideration to the tables provided by Petrie, Craft and Stephenson and Stott it would be justifiable to conclude

that the Art Club boys, except three, were members of a mal-adjusted group. At this point, it would not be out of place to recall that throughout the present study and in others in which the Bristol Social Adjustment Guides have been used as a means of measuring behaviour disturbance the criterion of 20 indications has been as the statistical borderline of mal-adjustment. In terms of results, some degree of differential reaction to individual teachers or staff-members is of course to be expected, since each adult presents a somewhat different situation to a child. A hostile-anxious type of pupil is likely to show a preponderance of hostility to a rejecting adult, and of anxiety for affection to one who had over a period shown sympathy or constancy of interest. Consequently, diagnoses of HA/XA should be treated as similar even though each of the syndromes is represented in widely different degrees. A further objective reason for discrepancy may be that an unforthcoming child may show less U to a teacher with whom he had gained confidence by close acquaintance over a period. According to Petrie(12), "The reliability of validity of the Bristol Guides in the assessment of mal-adjustment were good. . . . An element of subjectivity is inherent in the Guides for they are, in effect check list based on the observations of an individual adult. Nevertheless, they provide a reasonably good means of assessing the effects of treatment".

To conclude, most of the Art Club members, according to their life-history data, had faced at least one of the standard mal-adjustment conducive family situation, and many of them, when looked at in relation to the general, normal and accepted standards of the dominant and legal social group, were in no way different from Stott's (13) children in critically stressful family-situations, Burt's (14) young delinquents and Bennett's(15) fifty delinquent children. Like them the members of the Art Club two had witnessed and suffered unstable, unreliable, and stressful relationships at home, and, as a result, had been haunted by a sense of insecurity and inadequacy. As individuals, like the other children mentioned above, they had failed to conduct themselves in their own best interests or with regard to the well-being of those affected by their actions. Most of them, as if forced by a cultural tradition strongly at variance with that of the legal culture, felt obliged to play the part of an anti-social individual because they seemed to believe, "it's the done thing - Everyone does it! "

- 12 The Bristol Social Adjustment Guide (Manual)(1962)
- 13 Stott, D.H. Thirty-Three Troublesome Children (1964)
- 14 Burt, C. The Young Delinquent, 4th Ed. (1944)
- 15 Bennett, I Delinquent and Neurotic Children (1960)

The nature and types of mal-adjustment revealed by the Guide, and supported by the life history material, also found expressions, these have already been pointed out during the course of the discussion, in many of the drawings and paintings of the Art Club boys. They were mirror images of their own world and were successful in showing their proneness to anxiety, hostility, aggression and anti-social behaviour, and thus confirming the hypothesis that their art-works are revealing of their personality traits, and that correspondence can also be found between what their art-works are expressing and what is obtained from the test and the pupil's life histories.

(c) Delinquent Behaviour and Background Experiences as revealed by the Ohio Behaviour Cards and the Art Club Boys.

Stogdill collected items for the Ohio Behaviour Cards from case histories of delinquent children studied at the Bureau of Juvenile Research and from books on delinquency. He assembled over 400 items and submitted them to delinquent boys for assistance in phrasing the questions in terms that would be readily comprehended by other delinquent children.

Following Stogdill's example, the Behaviour Cards were not administered to the Art Club Boys until other tests of intelligence, aptitude, and the like had been completed and until rapport had been well established. Twenty-three members of the Art Club were given the full Behaviour Cards test and an average score of 65.0 was obtained. Two other boys were tested on the Abbreviated Scale because it was found inadvisable to question them about sex problems and some of the more violent delinquencies. Average score for these two boys was 54.0.

Stogdill found that the average scores of groups of delinquent children (Boys' Score = 41.5; and Girls' Score = 28.2) were significantly higher than those of non-delinquent children (Public School Boys' Score = 24.3 and Boys Scouts' Score = 20.6). Stogdill reported that the per cent of "Yes" responses made by delinquent children to the individual items was higher than that made by normal children to the same items, and the internal consistency ratios of the items were positive.

Judged against these scores the mean scores (65.0 on 150 Cards and 54.0 on 100 Cards) of the 25 Art Club boys would seem unusually and significantly high. This could be ascribed to various reasons. The investigator was well aware of the necessity of obtaining balanced rapport in his work with these delinquent adolescents and, consequently, testing conditions suggested by Stogdill was strictly followed in order to provide the subjects with a sense of security, support and confidence. The investigator's relationship with the

members of the Art Club was one of considerable frankness and directness. He was able to make it quite clear that the Behaviour Cards were not being used to extort confessions or obtain information which might later be used to their disadvantage. The method seemed to reduce resistance, and the boys offered no objection in taking the test, co-operated freely and answered questions reasonably frankly. The Cards it would seem permitted them to consider their difficulties in an impersonal manner, and gave them a greater degree of freedom because they were not required to write a permanent record of their behaviour. As the test items deal largely with specific acts and observable behaviour rather than subjective feelings, most of them seemed to appreciate the opportunity of sorting these cards because they made it easier for them to admit their own difficulties to themselves. The Art Club boys reported that many of them found that the tension inducing aspects and the compulsive driving forces of their conflicts were much reduced as a result of sorting the Behaviour Cards. They helped them to acquire insight and enlightenment. The situational support provided by the investigator seemed to encourage a well-founded feeling of security and also complete frankness. Combination of the foregoing forces it would seem helped to produce high scores. But, at this point, it must be mentioned that a few of the boys in their anxiety to "show-puff" unconsciously used the Cards to indulge in acts of "bravado" by admitting to items which did not really apply to them or they admitted a delinquency that was not previously on record. Naturally, on these occasions, high scores were produced.

During the course of his investigation, Stogdill found that the delinquent boys made reliably higher scores than any of the other groups tested (The scores of the Art Club boys confirm this trend). According to him, there appeared to be two factors which made the girl delinquents produce lower scores. Firstly, the items were designed with boys primarily in mind. Secondly, the girls seemed to have responded somewhat less frankly than the boys, as was evidenced by the lower validity coefficients obtained for girls whereas the scores produced by the delinquent boys gave the Cards a high degree of validity. (16)

It would be pertinent to mention here that sometimes the significance of some of the responses were not particularly apparent, and required further clarification. It was also found that some of the items did not carry the same implications for these Scottish adolescents, the subjects of this observational study, as they did for the delinquent boys, resident of the State of Ohio, U. S. A., who originally phrased them. Consequently, some of the words and phrases had to be explained fully without making any marked alteration of wording or meaning.

The nature and types of delinquent behaviour and background experiences revealed through the Behaviour Cards covered stealing, pilfering, lying, truancy, running away from home or school, staying out late at night, aggressive or destructive behaviour, hostility towards authority figures, membership of gangs which included delinquent and inadequate individuals, and reports of unsatisfactory homes. In some cases, characteristics of neurotic behaviour was brought out by the Behaviour Cards, and these included fears and worries, anxious behaviour, inability to stand up for himself, a certain amount of passivity, subdued and inhibited behaviour and feelings of depression. Similar findings have been reported by Burt, Bennett, Bowlby, Healy, Friedlander, Stott and others. A close scrutiny of the pupils' life history materials and results obtained from the Bristol Social Adjustment Guide too confirm these tendencies which were also found in many of the drawings and paintings. These pictures, already discussed individually under case studies, gave vent to their feelings of persecution (Plates 5, 23, 24, 64, 119, 158, 162, 188), anger and aggression (Plates 6, 9, 21, 30, 38, 115, 132, 140); threw considerable light on their delinquency (Plates 14, 19, 31, 58, 77, 95, 112, 141), worldliness (Plates 3, 7, 15, 31, 34, 45, 48, 198) inadequate and delinquent friends (Plates 11, 26, 36, 45, 58, 89, 112, 138) and brought into focus their fears (Plates 5, 23, 24, 68, 77, 93, 177, 188) worries (Plates 2, 18, 29, 56, 64, 82, 96, 119) and anxieties (Plates 10, 17, 27, 33, 42, 49, 70, 136).

The behaviour Cards, like the Bristol Social Adjustment Guides, aimed at conscious tendencies. They were used in order to assess overt behaviour and self-report, such as might also be extracted from the drawings and paintings produced by the members of the Art Club, since this form of art permits conscious as well as unconscious self-expression. Results and information obtained from these sources seemed to correspond closely to the findings of the judges, who looked at a sample of the pupils' art-works. Consequently, it is felt that the pupils' drawings and paintings, like the Bristol Social Adjustment Guides and the Ohio Behaviour Cards, might become a valuable tool in a well-integrated diagnostic programme for delinquent children, who are usually somewhat reluctant to take a pencil paper test because they feel that they are being required to write a permanent record of their behaviour, and it has been seen that they would rather consider their difficulties in an impersonal situation, like the Art Club sessions, which seemingly guarantees a greater feeling of freedom.

(d) Reactions to Frustration as revealed through the Picture-Frustration Study and the Art Club boys.

As there are no picture-frustration Study Forms specifically meant for adolescents of 14+, the Art Club boys were given the choice between

the Adult and the Children's Forms. Out of the twenty-five boys, eighteen of them, somewhat sophisticated in their worldliness and well advanced in puberty, chose to be tested on the Adult Form and the other seven, somewhat immature, and still passing through latency period, opted for the forms designed for children.

The average scores of the Art Club boys have already been presented under the heading of results and a comparison of the scores of the Art Club boys and the norms given for the P-F Study would show the subjects of the present study on the Adult Form scored more on E, I and E-D. Their scores on M, O-D, N-P and G. C. R. were below the norms. On the Children's Form, too, their scores were high on E and E-D, below the norms on I, M and N-P, but G. C. R. was practically the same as the norm and O-D was equal.

The following table indicates the number of boys who scored above or below the norms:

<u>Adult</u>	E	I.	M	O-D	E-D	N-P	G. C. R.
Above	9	7	4	7	11	5	1
Below	9	7	13	11	7	13	17
Equal	0	4	1	0	0	0	0
<hr/>							
<u>Child</u>							
Above	4	2	2	1	4	3	3
Below	3	4	5	4	3	4	4
Equal	0	1	0	2	0	0	0

At this point, it would be interesting to note that, in terms of norms available, results obtained from the Picture-Frustration Study showed that out of 25 Art Club boys, 18 indicated a certain degree of inability to evade aggression in an attempt to gloss over frustration, 15 seemed to have paid inadequate attention to the barriers occasioning the frustration, 17 failed to emphasize the solution of the problems causing frustration and in 21 cases Group Conformity Rating turned out to be lower than the norm thus indicating low frustration tolerance and a certain lack of ability to meet stressful social situations in a conventional fashion.

Rosenzweig's main purpose in devising the Picture-Association Study for Assessing Reactions to Frustration was to provide a tool for the further investigation of human patterns of reaction in situations of stress of common occurrence.

As far as the Art Club boys are concerned, although the Picture-Frustration Study did not reveal anything profound or provide extensive knowledge regarding the personality did successfully throw light on the boys' direction of aggression and types of reaction when faced with frustration. The technique of using the P. F. Study, together with the Life History Materials, the other tests and the pupils' art-works, assisted the investigator to probe and understand some of the latent tendencies, including certain aspects of social adjustment, of these delinquent adolescents.

The personality traits brought out by the Picture-Frustration Study were also expressed by many of the drawings and paintings. These pictures brought into focus their extrapunitive, in which aggression was turned onto the environment (Plates 21, 26, 38, 43, 67, 147, 197); some were symbolical of their intro-punitive, in which the boys accepted frustration (Plates 2, 23, 33, 60, 73, 106, 122, 144) and occasionally utilised their drawings and paintings as acknowledgements of guilt or shame (Plates 5, 14, 16, 24, 40, 64, 77, 102). Some of their art-works evaded or avoided aggression in any overt form (Plates 1, 15, 16, 37, 48, 103, 127, 173). A few of the escapist drawings and paintings expressed the hope that the whole situation would be ameliorated by just waiting and conforming, and then in time normally expected circumstances would bring about a solution of the problem by offering them the freedom they so desperately desired (Plated 7, 13, 22, 31, 37, 52, 71, 126). Patience and conformity seemed to be the keynotes of these pictures.

To conclude this part of the discussion, the following points should be mentioned:

During the course of administering the Picture-Frustration Study, it was found that the method stands midway in design between the word-association and the thematic apperception technique. It resembles the Thematic Apperception Test in the use of pictures as stimulus material to favour identification on the part of the subject. But the P. F. Study pictures are fairly uniform in character and, what is more important, are employed to elicit relatively simple verbal responses circumscribed in both length and purport. The technique thus retains some of the objective advantages of the word-association test while at the same time approaching to a degree the molar aspects of personality which the T. A. T. is intended to probe. (17).

It was found essential to demonstrate as concretely as possible to make sure that the Art Club boys replied not for themselves but for the anonymous individual pictured in the test situations. During the pilot survey, it became quite clear that whenever a boy responded self-critically in terms of his own presumed behaviour, his responses were similar to those obtainable by questionnaire.

As a projective technique P. F. Study was found to be interesting. The absence of facial features and other expressions of personality facilitated projection and enabled the boys to respond to the fullest possible extent with their very first associations, because identification with a human figure was encouraged by the stimulus structure.

(e) Nature of Fantasy as revealed through the Thematic Apperception Test and the Art Club boys.

The scientific study of personality took its cues originally from the methods employed in psychometrics as developed in mental testing. Jung's "free-association method" encouraged other workers in the field to experiment with other stimuli besides words to elicit free responses. In the U. S. A. Murray tried out a large number of different stimuli for their free-association value. One of the first of the stimuli Murray experimented with was a set of pictures, containing "certain classical human situations", which produced the greatest number and the richest fantasies. It was called the Thematic Apperception Test because it was believed that in making up stories in response to pictures an individual tends to apperceive his own past experiences and that these apperceptions contain themes which are personality trends of the story-teller (18). According to Henry (19), each picture must be seen as presenting two stimuli, one, the visual stimulus, and two, the stimulus of the emotional assumptions and dramatic plot development, which, because of past cultural training, tend to adhere to the particular human situation portrayed. In responding to each picture stimulus, the individual thus utilizes his rational and imaginative skills to bring his private feelings into line with both the pictorial form demands of the picture - the picture's manifest content - and to fit his personal convictions into the emotional complex presented - the picture's latent content. The interpretation of the individual's responses thus is to be seen in terms of an interactional system composed of four basic parts: the individual's underlying psychologic structure, his techniques of adapting to his own feelings and emotions and to external demands, the manifest content of the picture stimulus, and the latent content of the picture stimulus. The final response is the resultant of these four parts, each obviously varying in its contribution to the final story created by the individual. It is apparent that almost infinite variation can occur in the manner of interaction of these basic response determinants.

The principal value of the T. A. T. is the opportunity it provides for a subject to project his experiences, desires, and conflicts and to attribute these to characters which he introduces into the stories which he tells. The subject in identifying himself with some character in the story projects into that character his own desires, attitudes, conflicts and inner tendencies~~(19)~~. When a person is free to spin out his fantasy he releases forces which are denied expression in actual life. A boy may have strong aggressive trends which are not permitted expression in an orderly, conforming and compulsive environment. These aggressive trends then can only gain expression in fantasies which have no counterpart in real life.

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| 18. | Murray, H. A. | Explorations in Personality (1938) |
| 19. | Henry, W. E. | The Analysis of Fantasy (1967) |

These subterranean trends, if the pressure of impulse becomes too strong, may break over from fantasy into some sort of real and violent behaviour or may seek to explode themselves in substitute neurotic or compensatory forms of expression without much regard to real living.²⁰

It was found by many psychologists that T. A. T. fantasy could be conditioned by time and place (21), by class membership and cultural background and also by age and sex (22). They discovered that fear (23), frustration (24), a state of anxiety and stress were able to increase the tendency to judge the persons in the pictures as malevolent and thoroughly malicious. Consequently more aggression was shown; the environment was depicted as more hostile than usual and conflicts were brought out in abundance; the effectiveness of the super-ego was often reduced which resulted in the breaking down of customary restraints and other allied forces.

In this connection, it would be of interest to note that an individual's rapport with the examiner could condition the character of the stories told, and the prestige and standing of the examiner would also exercise certain influences which might affect ultimate results (25). In terms of content interpretation, it would be worthwhile to remember that T. A. T. was not meant to yield precise facts or information. It was designed to reveal background motives and tendencies within the individual, which helped to show the meaning and motivational significance of other known facts about an individual (26). Murray stated that T. A. T. analyses should always be checked or verified against case materials. According to Murray²⁷, there might be at least three levels on which an individual might express his personality. On the top level, he might express himself through behaviour and speech intended to be observed by others. On the second level, he might have conscious and otherwise unexpressed fantasies and on the third level, he might harbour the repressed and unconscious fantasies. He believed that T. A. T. stories were an expression of the personality of the subject told on the second level of conscious fantasy. But, many found that the stories told in the first session tended to be from the outer layers of personality, and in the second session tendencies from the third and unconscious level began to appear in the stories.

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| 20. | Symonds, P. M. | Adolescent Fantasy (1949) |
| 21. | Masserman, J. H.
& Balken, R. | The Clinical Application of Phantasy Studies,
Journal of Psychology, VI (1938) |
| 22. | Balken, E. R. &
Vander Veer | The Clinical Application of the T. A. T. to Neurotic
Children, American J. of Orthopsych. XIV (1944) |
| 23. | Murray, H. A. | Effect of Fear, J of Social Psychology, IV (1933) |
| 24. | Bellak, L. | An Experimental Investigation of Projection,
Psychological Bulletin Vol. 39 (1942). |
| 25. | Murray, H. A. | Thematic Apperception Test (Manual) (1943) |
| 26. | Symonds, P. M. | Adolescent Fantasy (1949) |
| 27. | Murray, H. A. | Thematic Apperception Test (Manual) (1943) |

Murray (28) found from his experience that the stories often came from one of the following four typical sources: (a) Books, films, radio, television, magazines and comics (b) Active events in which a friend or a member of the family including self had participated (c) Experiences in the subject's own life and (d) The subject's conscious and unconscious fantasy. Murray believed that in general 30% of the sources are of an impersonal nature (29). A close examination of the stories told by the Art Club boys seemed to confirm Murray's findings.

Although the Thematic Apperception Test was readily picked up by psychologists as a tool for use in the deeper study of personality and was found valuable for psychiatric diagnoses, for studying the psychodynamics of an individual and his relationships with others who are close to him, and for examining his attitudes and sentiments, the validity of the T.A. T. method had often been challenged, because it was found that many stories derived their plots from short stories and novels recently read, radio programme recently heard and films recently seen. As far as the Art Club boys were concerned it was assumed that whenever they felt a compulsive urge to remember and recall stories they had recently read, heard or seen they did so, like many other individuals, because the themes corresponded to their inner conflicts and unresolved tensions(30). If this were not true, the stories would not have been remembered or recalled on a subsequent occasion. When the sources were from incidents observed in the lives of the others, they were remembered either because the persons were of special interest and importance to the subjects or because the manner in which the incident happened had a special emotional significance or because it represented, symbolically, conflicts in their own lives. When the sources were from their own lives but seemed to be trivial and unimportant, the stories reflected in disguised forms deeper wishes and fears. It would be pertinent to mention here that, some of the Art Club boys admitted that telling the stories often initiated a process of release, and that they had gained some insight through the act of telling stories.

In dealing with the content of the stories the method which was recommended by Murray was largely followed. But, because of lack of satisfactory and standardised norms, and as the present trend seems to be less towards quantitative analysis and more towards a qualitative and interpretative analysis of the thematic content, no attempt was made to assign ratings to each variable in the thematic analysis. The following summary is based on the table already presented under results, which showed the average frequency in which various themes occurred in the stories told by the 25 members of the Art Club.

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| 28. | Murray, H. A. & Morgan, C. D. | A Method for Investigating Phantasies; the T. A. T. Archives of Neurology and Psychiatry, Vol. 14 (1935) |
| 29. | Murray, H. A. | Thematic Apperception Test (Manual) (1943) |
| 30. | Murray, H. A. & Morgan, C. D. | A Method for Investigating Phantasies; the T. A. T. Archives of Neurology & Psychiatry Vol. 14(1935) |

Summary of Theme Frequencies in the Stories of the Art Club boys *

The fantasy world of the Art Club boys was dominated mostly by male (24.52 in 17.96) heroes. Some of them were elderly (9.04 in 6.88), but most of the others were youthful (16.56 in 12.52). A majority of the heroes were law-abiding (21.32 in 16.12), mentally normal (27.08 in 18.36), friendly (16.40 in 11.52), moral (18.88 in 14.20), social (21.32 in 15.92), thoughtful and decisive (21.76 in 15.76). Against them stood only a few who were inferior (5.48 in 4.08), criminal (6.25 in 4.76) mentally abnormal (1.12 in 1.08), quarrelsome (7.44 in 5.44), immoral and asocial (8.40 in 6.60). Many of the heroes tended to be anxious (21.92 in 15.28), some showed signs of solitariness (12.20 in 10.76), a few were depressive (6.56 in 4.76). Aggressive (14.52 in 10.28) heroes, in many cases, left lasting impressions. Some of them were superior (4.40 in 3.60), acted as leader (3.24 in 2.80), were gregarious (7.84 in 6.12), altruistic (8.20 in 6.44) and ambitious (9.64 in 7.08). A few of them were excitable (6.67 in 5.76) and erotic (4.40 in 3.80). Only a handful were timid (3.68 in 3.52) and tended to play the part of a follower (2.08 in 1.76).

Many of the heroes had suffered abasement (17.92 in 13.92), and some showed considerable achievement (10.40 in 7.88). They had directed emotional and verbal (9.16 in 7.56), physical and social (4.64 in 3.60), physical and asocial (6.84 in 5.28) aggression together with destruction (2.92 in 2.08) onto their environment. They had also used coercion (7.88 in 5.56), restraint (6.88 in 5.40), inducement (3.88 in 3.52) and seduction (1.28 in 1.08) to gain their own ways. A few were kind and considerate of the feelings of parents (2.04 in 2.0), wife (2.52 in 2.48), husband (1.40 in 1.40), children (1.72 in 1.72), siblings (1.04 in 0.96), relatives (0.64 in 0.64), friends (4.08 in 2.72) and other people (4.36 in 3.92). Some of them indulged in introgression (10.64 in 8.84), intranurturance (4.44 in 3.92) passivity (5.48 in 4.36) and sex.

The inner states and emotions of the heroes were considerably marked by anxiety (23.60 in 16.64) emotional changes (23.60 in 16.28), conflict (18.36 in 12.12), and dejection (13.60 in 11.04). Some showed signs of exaltation (8.92 in 6.52) and happiness (13.20 in 9.56), distrust (5.12 in 4.28) and jealousy (1.24 in 1.12) made very rare appearances.

* The first figure in parenthesis refers to average number of themes and the second figure denotes average number of stories.

Many of the heroes enjoyed associative (13.12 in 8.88) and emotional (9.36 in 7.56) affiliation, but they also suffered aggression which was mainly emotional and verbal (7.12 in 6.08) and physical and social (6.36 in 5.16) in character. A few of them had to face physical and asocial (5.28 in 4.0) and destructive (3.56 in 2.72) aggression. Some of them were subjected to coercion (12.08 in 9.40) restraint (11.12 in 9.16) inducement (3.88 in 3.48) and seduction (1.60 in 0.84). The heroes received a certain amount of kindness and understanding from parents (3.32 in 3.40) wife (1.80 in 1.76) husband (1.0 in 1.04), children (1.12 in 1.12), siblings (0.72 in 0.72), relatives (1.08 in 1.88), friends (4.80 in 3.20), and other people (5.56 in 5.28). Many of them showed a lack (17.92 in 14.28) of things needed for security and happiness. They were also aware of their losses (12.36 in 9.84). Some of the heroes had to face physical danger (10.84 in 7.12) and some suffered physical injuries (10.56 in 7.04).

The heroes reacted to their environment, where things happened to them (21.08 in 16.00) and they made things happen (19.44 in 14.76) in an energetic and determined fashion (24.52 in 13.20). Many of them proved to be persevering and competent (22.92 in 16.08), active (24.48) and self-sufficient (15.32 in 12.24). Although some of them succumbed to opposition (11.16 in 8.56) and allowed themselves to be coerced (15.20 in 11.96), there were others who were prepared to face and overcome opposition (22.88 in 16.16) and when necessary coerce (10.24 in 8.28). Some of the heroes were callous (7.08 in 4.96) and utterly selfish (7.84 in 5.68). A few individuals were passive (6.24 in 5.16) and unselfish (5.68 in 4.80). A good few were depicted as a success (13.56 in 10.20), while others were regarded as a failure (8.44 in 6.84) and in need of help (8.32 in 6.96). Although a few of the heroes found their paths of achievement easy (8.92 in 7.40), beneficial and positive (13.52 in 11.92), many of the others regarded their paths as difficult (20.32 in 16.36), non-beneficial (15.16 in 11.60) and punitive (14.96 in 11.88). While many of the stories showed happy (15.40 in 11.64) endings for the heroes others rendered unhappy (11.36 in 9.20) endings for some, which resulted, in some cases, by acceptance of lower standards (4.08 in 3.0). Occasionally dramatic conclusions (9.44 in 6.92) were emphasised or status quo (6.76 in 4.88) was rigidly maintained. Any ending with an anti-climax (0.96 in 0.80) was not much encouraged.

The interests and the sentiments were usually dominated by positive cathexis (16.36 in 16.36) as against negative cathexis (8.84 in 8.84). Forces of ego (18.60 in 18.60) and super-ego (16.88 in 16.88) usually kept id (10.28 in 10.28) subdued.

It would be interesting to note here that the Art Club boys did not hesitate to use specific names (11.96 in 11.96) and give detailed descriptions (17.64 in 17.64) about things, which included adventures and thrills (6.32 in 6.32), dangers and suspenses (12.16 in 12.16),

distant lands and different people (5.36 in 5.36), appearances (10.88 in 10.88), residences (13.70 in 13.70), entertainments (4.92 in 4.92) and illnesses (1.96 in 1.96). Some of them talked quite candidly about death (6.40 in 6.40), separation (8.32 in 8.32), rejection (7.76 in 7.76) and punishment (6.96 in 6.96). Only very rarely excuses, alibis and apologies (4.24 in 4.24) were offered.

One of the purposes of this summary was to explore the nature of delinquent fantasy. The data thus collected have made it possible to present the following comprehensive picture of the fantasies which float through the delinquent mind.

Themes of aggression and love, anxiety for approval and acceptance dominated most of the stories. Aggression ranged from mild criticism and rebuke to robbery, violence and murder. These realistic stories, as could be expected, were primarily concerned with wrongdoing, delinquency and criminality, but generally punishment followed aggression in monotonous sequence ~~and~~^{and} the process often involved arrival of police, arrest, trial and conviction. The punishments were usually of severest kind - life imprisonment or death. In this connection, it would be worthwhile to mention that although most of the Art Club boys were committed to an Approved School for asocial activities, they seemed to be well aware of the differences between right and wrong, good and evil. On their committal to an Approved School, most of them, in their anxiety to win approval and acceptance, were overtly prepared to conform to the standards prescribed by the society and, as a result, they produced heroes, who were law-abiding, mentally normal, friendly, moral, social and thoughtful. . Anxiety was a recurrent theme. It tended to show itself in worry or concern over the outcome of any enterprise. There was marked anxiety concerning lack of popularity and being left out of the group, of being alone, of being deserted and without friends in a strange place. There was anxiety over possibility of accident or illness. Some were particularly aware of their shortcomings. They tried to counteract the effects of their anxieties by showing high ideals and aspirations or by dreaming of an unrealistic utopia, which guaranteed them love, happiness and pleasure. A good job, a comfortable home and reasonable wages, and the theme of making one's way in the world persisted in many of the stories.

One of the most persistent and deep-seated fantasies involved the conflict of good with bad. These delinquents struggled with moral issues, which were by no means intellectual or theoretical in character. Their struggle was between real competing tendencies. A real temptation to be gang leader or an enemy of the society was often ruthlessly subdued to establish the maxim that "crime doesn't pay".

As a result of this moral conflict, a sense of guilt and conscience, repentance and reform appeared in many of the stories. Guilt was also assuaged by various forms of altruism. In many cases, they were prepared to offer a helping hand, get another person out of trouble, give good advice, persuade another person to give up his evil ways and assist him in making amends for his wrongdoings.

These delinquents also expressed acute conflict between asserting their independence and remaining dependent. On the one hand, they fantasied leaving home, school and immediate environment and, on the other, they cringed at the possibility of loneliness, friendlessness and isolation. Such stories came out with two possible solutions - either the boy got a job, worked hard, made friends and became successful or he admitted defeat and remained thoroughly dejected and depressed. It would be interesting to note here, that, in terms of nurturance, they received very little from the members of the family and gave little in return. They were much more concerned with friends and other people. They often regarded their paths of achievement as difficult and thought that their environment was non-beneficial and punitive.

Many of the stories expressed lack and loss of things essential for security and a sense of well-being. But, themes of happiness also occurred occasionally, possibly expressing a trumped-up feeling that one must make the best of one's circumstances and find relief in the fact that things were not half as bad as had been expected. In many cases, themes of happiness were used to minimise the effects of their hostile feelings and to reduce the anxiety which their fantasies, connected with home, school, popularity, appearance and the uncanny, weird beliefs, had aroused.

Percival M. Symonds (31), after examining the fantasy world of the adolescents, came to the conclusion that, adolescence is a period of the intensification of drives, following patterns already laid down in infancy and childhood. The adolescent is driven by aggressive trends growing out of his frustrations and goaded by his need to assert his independence and to achieve maturity. He felt that the adolescent is also driven by his love needs, his need for belonging and security, his need to be accepted and respected by others, and his need to find in other persons those qualities to admire which will make up for lacks and inadequacies which he senses in himself. According to Symonds, these profound love and hate drives grow out of his relationships with father and mother in infancy. But these drives come into conflict with the demands and expectations of society. He found that, adolescents are exceedingly sensitive to moral standards and are in conflict with regard to their acceptance.¹

31. Symonds, P.M. Adolescent Fantasy (1949).

For his aggression he expects punishments. His aggressive drives arouse in him guilt. To avoid this painful state of affairs, he resorts to attempts to hide or to escape, he repents and promises to reform, he attempts to mollify the retribution of others by his acts of generosity, kindness, and helpfulness. The adolescent wants to be respected, and accordingly he strives for success. In his fantasies, he is ambitious, he is concerned about his economic future, and he has unreal conceptions of marriage, or he wants to be accepted, strives for popularity and tries to make himself personally acceptable and desirable.

There are times when anxiety overwhelms him, and he is blue and depressed because he fears the outcome of his aggression and that others will be hostile to him or desert him. At other times he courageously whistles in the dark to reassure himself. He turns an anxiety producing story into a joke, reduces the weird and uncanny to the obvious and trivial, and makes the tense and impossible episode end easily and happily, with a promise of reform.

The characteristics Symonds mentioned about an adolescent's fantasy content could easily be applied to the members of the Art Club. These delinquent boys, too, in their stories attempted to work through their conflicts. In the process, much anxiety was aroused and they had to find various ways and means to reassure themselves. By telling these stories they seemed to feel the impact of a real growth experience and found more courage to express their aggression, goals and ambitions, to assert their independence, to learn that their fears were often unfounded or trivial, to reduce in some small measures their burden of guilt, and to become a little more self-assured and confident.

A close scrutiny of the themes of the drawings and paintings, based on the judges findings, would reveal that, in many cases, they were similar to the themes which were expressed via the T.A.T. stories. Through these two mediums they seemed to have expressed many wishes which did not find expressions in their overt personality. They revealed important behaviour characteristics (Plate 6, 14, 21, 26, 31, 36, 93, 112) and reflected their feelings (Plates 2, 10, 17, 24, 76, 83, 96, 124), interests (Plates 3, 7, 15, 22, 37, 47, 137, 173) and attitudes (Plates 5, 11, 23, 30, 90, 159, 167, 197). In real life, some of these feelings, interests and attitudes were well repressed because of their erotic, violent or anti-social character, and also because it was somewhat difficult for these boys to express them in conventional and structured situations in and outwith the school. Consequently, they seemed to find expressions in their stories and art-works as there were no inhibiting restrictions and other similar factors present when they told their tales or created their pictures.

Many of the drawings and paintings, like their T. A. T. stories were mirror images of their conflicts (Plates 5, 24, 18, 39, 77, 80, 92, 129) and motivational forces (Plates 6, 13, 21, 30, 50, 76, 141, 182). They also contained many examples of different mechanisms, like compensation (Plates 3, 15, 16, 37, 60, 99, 168, 190), sublimation (Plates 3, 7, 27, 44, 79, 129, 172, 198), reaction formation (Plates 4, 12, 18, 29, 65, 76, 92, 154), rejection (Plates 5, 6, 21, 30, 72, 95, 158, 162), projection (Plates 5, 6, 9, 21, 30, 78, 89, 118), relief of tension (Plates 8, 14, 23, 24, 76, 92, 124, 140), regression (Plates 10, 29, 42, 53, 160, 188, 189) and repression (Plates 7, 27, 46, 79, 85, 129, 142, 148). In many cases, they clearly showed how and what they thought of themselves in their fantasies - On the one hand they projected themselves as mature responsible, popular, successful and loving (Plates 7, 12, 13, 22, 40, 77, 79, 99), and on the other they came out as immature, irresponsible, unpopular, unsuccessful, depressed delinquent and anti/social individuals (Plates 14, 21, 24, 67, 78, 89, 112, 167). In some cases, the characters in the stories and the pictures, as could be seen from the life history materials and other available sources of information, were exact counterparts of those individuals who were responsible for creating them. Other characters often seemed to represent less overt and more unconscious trends in the individuals thus causing some shifting of identification or displacement and bringing into focus some of their special fantasies which made them portray themselves as a Good Samaritan or a Prodigal Son, a Billy the Kid or an Al Capone, a Superman or a Casanova, a Superman or a Champion of Champions.

Many of the themes in the stories and the pictures had suggested symbolic meanings in the same sense as the elements in dreams might have symbolic meanings. These, of course, gained significance by various associations, and were also influenced by present drives, impulses or attitudes in the lives of the individuals. But the deeper and tabooed impulses seemed to be adequately and drastically disguised to make them reasonably acceptable.

It has already been pointed out that Murray's Thematic Apperception Test was expected to provide the members of the Art Club with a chance to express their needs and drives and environmental pressures and stresses. Since it was believed that what the paintings give are the motives, dynamic drives and unconscious style of the person, it was felt that the closest similarity with the information from the art-productions should come, theoretically, from the projective tests, designed to probe latent tendencies, and not so much from the manifest data. It is hoped that the foregoing discussions have shown that this does happen, and that pupils' art-works are not only revealing of their personality tendencies but correspondence can also be found between what their art-works are expressing and what has been obtained from a projective test like the T. A. T.

(f) Comments on the Drawings and Paintings of the Art Club Boys.

It has already been mentioned that basically the aims of the Art Club were more like a clinic rather than a club or a class because the investigator recognised the fact that the fundamental thoughts and feelings of his pupils were derived from the unconscious and often reached expression in images rather than in words. Art, by means of pictorial projection, encouraged and aided of symbolic communication. Its images, as in psychoanalytic procedures, dealt with the data of dreams, phantasies, daydreams, fears, conflicts and childhood memories through the mechanisms of repression, projection, identification, sublimation and condensation. Those boys who were reluctant to speak at the beginning verbalized freely in order to explain their art-works, and, in the process, used free-association to express their thoughts and feelings. The investigator's job was to encourage his pupils to express themselves freely and to discover for themselves the meanings of their art productions. Consequently, they often projected in images what they dared not put into words. Thus confronted with their own forbidden impulses, they seemed to examine their problems with growing objectivity. Seemingly, they were able to recognise that their art-works could be treated as a mirror in which they could find their own motives revealed (32).

Based on Read's classification of Children's Art (33), the investigator found that the drawings and paintings of the Art Club boys were mostly introverted, imaginative pieces of work. In pictures like "The Mill (Plate 1)", "The Battleship (Plate 9)", "The Ruined Castle (Plate 21)", "At the Office (Plate 64)", "The Cannon (Plate 72)", "The Burglar (Plate 93)", "A Young Man (Plate 99)", "A Fishing Harbour (Plate 121)", and "My Ma and Pa out for a Walk (Plate 139)" they usually adapted a theme from life and then heightened its effect with fantasy.

Many of the other paintings like "The Web (Plate 17)", "The Bleeding Heart (Plate 24)", "Mother and Son (Plate 40)", "My Home (Plate 52)", "Father (Plate 56)", "Black Magic (Plate 66)", "Tattoos (Plate 80)", "Seaside Objects (Plate 98)", "Mind Drawing (Plate 107)", "Susan and I (Plate 148)", "Mother (Plate 154)", "Me (Plate 161)", "Road Works (Plate 169)", "At the Gym (Plate 178)", "The Man in the Moon (Plate 189)", and "Things of Beauty (Plate 198)", were introverted, expressionist pictures which, besides representing external objects as they presented themselves to the sensations of the artists, expressed egocentric sensations.

At this point, it should be pointed out that there were many drawings and paintings, like "The Demons (Plate 5)", "My Old Home (Plate 53)", "Flight (Plate 76)", "The Big Black Bear (Plate 81)", "The Supporter (Plate 88)", "Caught in a Storm (Plate 96)", "The Big Break-In (Plate 104)", "An Accident (Plate 114)", "The Caravan Site (Plate 120)", "The Sabres (Plate 128)", "The Earthquake (Plate 140)", "A Man in a Mexican Village (Plate 144)", "A Lonely Road (Plate 153)", "At the Playground (Plate 165)", "Our Park (Plate 168)", "A Holiday Camp (Plate 179)", "A Soldier (Plate 184)",

32 Naumborg, M. Introduction to Dynamically Oriented Art Therapy (1966)

33 Read, H. Education through Art (1945)

and "John White (Plate 197)", which combined the characteristics of imaginative and expressionist paintings.

Some of the introverted pictures, like the "Stage Coach (Plate 19)", "Fishing (Plate 37)", "The Log Cabin (Plate 39)", "The Sunrise from the Wee Farm (Plate 151)", "The Kirk by the River (Plate 157)", "The Old Kirk of Stenhousemuir (Plate 175)", "The Log Cabin (Plate 191)", and "The Scottish Princess (Plate 194)", were organic in character and showed the direct visual and sympathetic relationships the artists had with external objects.

A few paintings like "Skyscrapers (Plate 3)", "Renfrew Airport (Plate 50)" and "The Nude (Plate 85)", emphasised structural form but there were only a handful extraverted, enumerative, decorative, empathetic and rhythmical pattern types of drawings and paintings.

The investigator, who had had the opportunity of looking at all the pictures produced by the boys and also had in his possession the free associations the members of the art club produced in connection with their art-works, complete knowledge of available life history materials and test results, felt that of all the psychological themes, anxiety, connected with their relationships with adults and other children, home and environment, aggression, in the forms of hostility towards others and anti-social behaviour, depression, fantasy and flight from reality, in the form of escapism seemed to have dominated most of the drawings and paintings of the Art Club boys. But the four judges, consisting of two psychologists (A and B), an approved school teacher (c) and an art teacher^(d), who had no knowledge of the boys' life history materials, tests results and the pupils' free associations connected with their art-works, returned the following scores, after looking at a sample of the Art Club boys' drawings and paintings (Total No. 198 and all photographically illustrated in the thesis), based on the ten-point guide already outlined in Chapter VI.

Table, based on the ten-point guide, showing personality traits of the 25 Art Club boys revealed by a sample of their drawings and paintings (Total No. 198), and as judged by the four judges and the investigator.

	I	A	B	C	D	Total	Ave.
Aggression	109	50	111	100	40	410	82.0
Anxiety	143	0	95	109	63	410	82.0
Depression	54	4	54	91	37	240	48.0
Fear	58	33	65	54	57	267	53.4
Withdrawal	25	8	16	30	14	93	18.6
Escapism	125	21	54	77	82	359	71.8
Symbolism	72	52	33	140	25	325	65.0
Fantasy	148	26	133	115	41	463	92.6
Extraversion	75	94	73	37	37	316	63.2
Introversion	182	22	94	69	17	384	76.8

The following table gives rank order correlations of the scores returned by the 4 judges and the investigator:-

Judge A and the Investigator	P = 0
" B " "	P = .8
" C " "	P = .4
" D " "	P = .4
Judge A " Judge B	P = .1
" A " " C	P = .1
" A " " D	P = 0
" B " " C	P = .4
" B " " D	P = .4
" C " " D	P = .3
4 Judges and the Investigator.	P = .46
3 " " " "	P = .57

A critical survey of the findings of the four judges and the investigator, based on the rank order correlation, shows apparently high or moderate correlations between the findings of Judge B, a psychologist who was interested in Art Therapy and other such mediums Judge C, a secondary and approved school teacher with direct knowledge of the problems of delinquency and mal-adjustment, and Judge D, a professionally trained artist and qualified secondary school teacher of Art, and that of the Investigator.

Burt, the survey also shows very low or no correlations between Judge A, a psychologist, and the others. It would be pertinent to put forward the following reasons for these seeming discrepancies.

While the other judges devoted quite considerable time to judge the pictures presented to them and followed the ten-point guide closely and adequately, Judge A was under tremendous pressure, because of other commitments, to complete his findings as quickly as possible. In the process of so doing it would seem that he was unable to pay as close an attention as was expected to the implications of the guide.

At this point, it must be pointed out when the rank order correlations were examined for significance, by traditional test of reliability, it was found that correlation coefficient between Judge B and the Investigator was significantly high, but with the others the same worked out to be of no special significance. The reason for this disparity could be, that, the judges had to deal with a rather complex set of variables which were not large in number, and the correlation coefficients which had to be dealt with was composite by nature. Although the investigator would have liked the judges to look at one picture and one variable at any given time, the whole process it was found was going to be not only too cumbersome, difficult and time consuming, but for the purpose of this study, quite impossible. Consequently, the judges looked at the sample in its totality, and the guide was broad and flexible enough to give them a chance to use their own discretions in judging the variables connected with the drawings and paintings. This, of course, also prevented stereotyped and expected answers. As a result, in this case, traditional test of reliability seemed to be hardly applicable. But, in this connection, it would be justifiable to assume that correlation coefficients between the judges and the investigator most probably would have been higher if the judges were provided with all the other relevant data, like the life history materials, personality test results and the rest of the pupils' art-works together with their free-associations on them, which were available to the investigator but were denied to the judges in order to provide careful control of all subjective judgements and to give the readers some idea of the confidence they may place on the analysis set out.

At ^{the} ~~the~~ stage, now that the judges' findings and rank order correlation have been presented, it would, perhaps, be in order to re-examine, with the help of some of the drawings and paintings which had already been discussed individually, a few salient features which were expressed by the boys through their art-works.

Relationships with Adults:

To recapitulate, anxiety for adult approval and acceptance inspired them to produce pictures like "The Street (Plate 2) in which

Derek made a direct appeal to his parents to accept him back into the family circle. In "To the Rescue (Plate 12)" Peter attempted to win the approval of all adults by portraying himself as a highly altruistic person. The care George took to paint "The School (Plate 16)" showed his anxiety to come to agreeable terms with the forces of law and order and authority as represented by the Approved School. "My Classroom (Plate 60)" "The Front Pitch (Plate 106)" and "The Third Picture (Plate 190)" expressed similar sentiments. In his anxiety to win adult approval and acceptance, Brian produced "The Story of My Life (Plate 77)" which had all the characteristics of an act of confession. For the same reason, Allan showed himself as a mature, hard-working and responsible person in his "A Young Man (Plate 99)".

Pictures like "Mum and Dad (Plate 42)", "Mother (Plate 154)" and "Mum and Dad (Plate 160)" showed that those boys who, in real life, had suffered a lack of parental love and affection were anxious to win what they had never really enjoyed. This anxiety for a happy and stable home life compelled many of them to create their own utopia. Peter identified himself with the carefree and happy life of "The Cowboy (Plate 13)", George's "The Leith Harbour (Plate 22)" expressed his strong desire "to roam the seven seas" in search of happiness. The isolated "Log Cabin (Plate 39)" brought Robert peace, "The Island (Plate 79)" became Brian's little haven, Alan Paterson boarded his "Magic Carpet (Plate 123)" and got to his dream home in "An Australian Ranch (Plate 126)", Thomas Smith enjoyed "The Sunrise from the Wee Farm (Plate 151)", John Hay found himself in one of the romantic South Sea islands dancing with "The Hula Dancers (Plate 170)", James Parker went a-fishing in "A Holiday Camp (Plate 179)", Henry retired to his peaceful snow-covered "Log Cabin (Plate 191)" and John White found a tremendous satisfaction in "Things of Beauty (Plate 198)".

Anxiety was also caused by fears and worries, which seemed to be the by-products of faulty relationships with adults, other children, home and its environment. A chronic feeling of anxiety, caused by the fear of loneliness and isolation, made Derek to fill his picture "The Mill (Plate 1)" with an air of gloom and desolation. For him his parents were a source of anxiety and fear and because of that he felt compelled to depict them as "The Demons (Plate 5)". Fears and worries made Peter and John withdraw into "The Capsule (Plate 10)" and "An Island (Plate 29)" respectively. An acute sense of anxiety, induced by fear, forced George to produce "The Web (Plate 17)", "The Fence (Plate 18)" and "The Sheriff (Plate 23)". Patrick's "At the Office (Plate 64)" expressed his anxiety in connection with Approved School discipline, and his relationship with adults. His paintings, dealing with the occult world, were the results of his real and imaginary fears and worries connected with life in general. In this connection, it would be worth while to mention that many of the drawings and paintings which dealt with violence, delinquency and wrong-doing were produced directly by fears and worries and these pictures often acted as a defence mechanism.

Committal to an Approved School generated so much fear that it was looked upon as a major disaster by many of the boys. Consequently, they were desperately anxious to escape from what they thought was a thoroughly disagreeable and stressful situation, and, as a result, ~~many~~ of their drawings and paintings expressed a tremendous nostalgia for home, its environment and freedom. They often, or course, expressed escape from social responsibility.

Peer Group Relationships.

Anxiety for the approval and acceptance of other children usually resulted in the production of pictures, which were violent, anti-social and recorded themes of delinquency and wrongdoing. They showed themselves off either as "men of the world" or as so-called "with it wide guys", who knew all the answers. Paintings like "The Birds (Plate 7)", "The Guitar (Plate 15)", "At the Races (Plate 31)", "The Mod (Plate 45)", "The Rocker (Plate 84)", "The Nude (Plate 85)", "The Sabres (Plate 128)", "Sally Ann (Plate 142)", "At the Palais (Plate 147)", "Andy Capp (Plate 166)", "The Hula Dancers (Plate 170)" and "Things of Beauty (Plate 198)" expressed their "with-it" worldliness. In pictures like "The Stagecoach (Plate 19)", "The Dancing Devils (Plate 26)", "The Bandit (Plate 78)", "The Big Break-In (Plates 91, 104 and 112)", "Cat Burglar (Plate 141)" and "H. M. Prisoner PRO. 5498 (Plate 167)" they identified themselves with anti-social individuals and gave vent to chronic aggression in various drawings and paintings in order to earn a certain reputation as "a hard man". They used paintings like "The Ruined Castle (Plate 21)", "The Faces (Plate 36)", "The Cannon (Plate 72)", "The Castle Cemetery (Plate 74)", "The Burglar (Plate 93)" and "John White (Plate 197)" to impress their peers with their innate sense of violence and establish themselves as violent "tough guys" who would stop at nothing.

Aggression and Relationships with Others.

Themes of aggression, which appeared in several forms, were complimentary to their feelings of anxiety. Direct anti-social aggression was shown by paintings like "The Ruined Castle (Plate 21)", "The Dancing Devils (Plate 26)", "The Bandit (Plate 78)", "A Billy Boy (Plate 89)", "The Big Break-In (Plates 104 and 112)", "Revenge (Plate 164)" and "John White (Plate 197)". In these types of pictures the boys invariably identified themselves with the aggressors.

Paintings like "The Elephant (Plate 6)", "The Stagecoach (Plate 19)", "The Witches (Plate 20)", "The Chief (Plate 28)", "The Reservation (Plate 43)", "Two Friends (Plate 58)", "Al Capone (Plate 67)", "The Cat Burglar (Plate 95)", "The Cats (Plate 97)", "A Poacher (Plate 110)", "Billy the Kid (Plate 115)", "Cat Burglar (Plate 166)"

"The Highwayman (Plate 149)", and "Andy Capp (Plate 166)" were symbolical of their aggression and delinquent impulses, successfully hidden behind historical anti-social figures, unknown individuals and animals.

In Many pictures aggression was sublimated or socialised to various degrees. "Skyscrapers (Plate 3)" by Derek, expressed his vaulting ambition and aggression. "The Battleship (Plate 9)", "A Cruiser (Plate 47)", "The Prey (Plate 82)", "A War Picture (Plate 117)", "The Blitz (Plate 132)", "The Earthquake (Plate 140)", "The Champion (Plate 182)", "A Soldier (Plate 184)" and "Things of Beauty (Plate 1980)" expressed aggression in socially accepted and sublimated forms.

Certain paintings, such as the "Faces (Plate 11)" by Peter, showed the individual's aggression projected into images of himself which were transformed into an "abstract" artistic pattern. "The Faces (Plate 36)" by Robert followed the same line. There were other abstract patterns like "The Cross (Plate 25)", "A Boy (Plate 32)", "Mind Drawing (Plate 107)", "The Sword (Plate 109)" "Guts lying about. (Plate 177)" and "Confusion (Plate 195) were also symbolical of aggression.

Others and Reciprocal Relationships.

In some cases parent-images were represented as aggressive. Derek's "The Demons (Plate 5)" was a symbolical study of parental figures, which showed his persecuting phantasies of his father and step-mother. George distorted and caricatured an authority figure in "The Sheriff (Plate 23)" to express his bitter hostility towards him. Patrick expressed similar sentiment in "At the Office (Plate 64)". Many of Patrick's and Brian's horror comic characters, as shown in their paintings, were symbolical of parental and authority figures. Thom's "The Cocky Woman (Plate 133)" and Vincent's "Mother (Plate 154)" were callous and forbidding portraits of unrewarding and prohibitive mother figures. Persecuting phantasies of parental and authority figures were also responsible for the production of the pictures like "The Ruined Castle (Plate 21)", "The Witches (Plate 20)", "Two Swords and a Corpse (Plate 30)", "Father (Plates 56 and 57)", "Life and Death go together (Plate 92)", "The Aberlour Orphanage (Plate 125) "The Concentration Camp (Plate 162)", "Revenge (Plate 164)" and "The Cemetery Gate (Plate 193).

Paintings like "The Hurricane (Plate 8)", "The Sheriff (Plate 23)", "The Bleeding Heart (Plate 24)", "On Parade (Plate 63)", "At the Office (Plate 64)", "The Sacrifice (Plate 69)", "Caught in a Storm (Plate 96)", "The Boss (Plate 102)", "The Concentration Camp (Plate 162)" and "Grief (Plate 188)" expressed the phantasied retribution of society against the offender.

Lack of Relationships.

Feelings of depression, caused by rejection, separation, loneliness and various other factors, dominated many of the drawings and paintings like "The Mill (Plate 1)", "The Street (Plate 2)", "The Web (Plate 17)", "The Fence (Plate 18)", "The Lighthouse (Plate 41)", "The Lone Wolf (Plate 75)", "Caught in a Storm (Plate 96)", "A Lonely Road (Plate 153)" and "The Concentration Camp (Plate 162)". Many of the boys tried to counteract the effects of depression by indulging in thorough going aggression, which produced pictures like "The Ruined Castle (Plate 21)", "Two Swords and a Corpse (Plate 30)", "Black Magic (Plate 66)", "The Cannon (Plate 72)", "A Billy Boy (Plate 89)", "The Earthquake (Plate 140)" and "The Cemetery Gate (Plate 193)". Many paintings like the "Road (Plate 33)", "The Mod (Plate 45)", "My Own Street (Plate 51)", "A Falkirk Street (Plate 70)", "The Ibrox Park (Plate 90)", "The Firth of Clyde (Plate 103)", "Millport (Plate 111)", "At Home (Plate 113)", "The Old and the New (Plate 130)", "Sally Ann (Plate 142)", "At the Palais (Plate 147)", "Our Park (Plate 168)", "A Holiday Camp (Plate 179)", and "Going our Way (Plate 187)" expressed their anxious desires to escape from a depressing, disagreeable and stressful situation and return to their homes which had given them a sense of belongingness and fleeting moments of happiness. Some of the other boys fought depression by creating their own utopia in pictures like "The Cowboy (Plate 13)", "The Leith Harbour (Plate 22)", "The Log Cabin (Plate 39)", "An Australian Ranch (Plate 126)", "The Wee Farm (Plate 145)", "At Glencoe (Plate 173)" and "The Log Cabin (Plate 191)". These paintings, amidst encircling gloom and despair, ensured happiness and escape from social responsibility.

There were some pictures, produced during periods of deep depression which showed a form of withdrawal and denial of social relationships which could quite easily be regarded as regression. For example, Peter's "The Capsule (Plate 10)" expressed his withdrawal from life, and showed himself encased in a womb-like chamber of isolation. Similar feelings, together with pathological dependence on the mother, were expressed by John in his "An Island (Plate 29)" and by Henry in "The Man in the Moon (Plate 189)".

Sex in Relationships.

Many of the drawings and paintings expressed conscious and unconscious sexual phantasies. Derek's "Skyscrapers (Plate 3)" was an unconscious sexual phantasy, sublimated in a study of perspective. "The Birds (Plate 7)" showed his overt sexuality. John's "The Cross (Plate 25)" brought into focus his unconscious and sublimated sexual desires; his "This is Modern Art (Plate 27)" was dominated by various phallic symbols which were repeated over and over again till the picture space was filled. "An Island (Plate 29)" expressed John's

fixation at infantile levels of aggression and sexual development. David's pictures of "The Lighthouse (Plates 41, 44 and 46)" were distinctly phallic and his unconscious desire for sexual intercourse was well sublimated in popularly accepted seascapes. "The Ship and the Lighthouse (Plate 172)", by John Hay, showed his ego seeking to find the way for his sexuality to reach maturity in spite of the dangers of social prohibition and super-ego frustration. Thomas Pennan's "The Snake and the Skull (Plate 129)" was an unconscious image of his sexuality which found expression in masturbation and/or a "wet dream". Robert Caine's "Help (Plate 136)" and Vincent's "Two Gobblers (Plate 155)" were directly concerned with homosexuality. Paintings like "Dracula and his Bride", "The Lovers", "The Beach", "The Story of My Life (Plate 77)", "The Nude (Plate 85)", "The Modern Miss", "Sally Ann (Plate 142)", "Susan (Plate 146)", "At the Palais (Plate 147)", and "The Hula Dancers (Plate 170)" asserted their maleness, satisfied their needs for love and affection and expressed their conscious and overt sexuality. Many drawings and paintings, dominated by objects like the "Seaside Objects (Plate 98)", "The Sword and the Devil (Plate 105)", "The Sword (Plate 109)", "Flowers in front of the Rainbow Curtain (Plate 127)", "Flowers in a Vase (Plate 192)", apples, peaches, bananas, fruit bowls, jars and bottles, symbolised various sexual and oral phantasy objects. It would be interesting to note here that the boys' art-works showed an unconscious preponderance of landscapes, with breast-shaped mountains, rocks, woods and water, which could be suggestive of, in terms of Freudian symbolism, complicated topography of the female body, and the upright objects, like the trees, fence posts, sticks and poles, etc., in the landscapes symbolised the penis. These pictures could also indicate their indirect dependence on maternal and paternal figures.

Environmental Relationships.

There were many paintings which were mirror images of their world. For example, "The Street (Plate 2)" by Derek, showed the bleak world of his home life. George's "The Ruined Castle (Plate 21)" and John Mackie's "The Old Castle (Plate 61)" were symbolical representations of the school. Pictures like "The Road (Plate 33)", "Our Scheme (Plate 49)", "The Old Town Centre (Plate 55)", "A Falkirk Street (Plate 70)" showed exactly what their titles had suggested. In these pictures their world of reality intruded into their world of fantasy. John Mackie's "Father (Plates 56 and 57)" and "The Fight (Plate 62)", Philip's "The Supporter (Plate 88)" and "The Ibrox Park (Plate 90)", Allan's "The Firth of Clyde (Plate 103)", Thomas's "Millport (Plate 111)", David Allan's "An Accident (Plate 114)", Alan Paterson's "The Aberlour Orphanage", Thomas Pennan's "The School Jungle (Plate 135)", Robert Caine's "A Teddy Boy (Plate 143)", Thomas Smith's "At the Palais (Plate 147)", James's "The Dirty Fight (Plate 163)", John Hay's "Our Park (Plate 168)", James Parker's "The Auchinloch Colliery (Plate 181)" and John White's "Outside the Gents Hairdresser (Plate 196)" gave an intimate and realistic picture of their immediate

environment. The difference in the influence of environment on town and country children was very marked. There was not merely the obvious difference of greater or less knowledge about their subjects of study; there was a completely different atmosphere in their art-works, which were often used by them to express unfulfilled wishes.

Many of their drawings and paintings were representations of "found objects", as described by Fairbairn (34), but they also showed more than usual concern for "transitional objects", as defined by Winnicott (35). Many pictures like "The Street (Plate 2)", "The Capsule (Plate 10)", "An Island (Plate 29)", "The Log Cabin (Plate 39)", "Mum and Dad (Plate 42)", "My Home (Plate 52)", "Father (Plate 57)", "A Falkirk Street (Plate 70)", "Tattoos (Plate 80)", "The Firth of Clyde (Plate 103)", "The Front Pitch (Plate 106)", "The Modern Life (Plate 116)", "My Ma and Pa out for a Walk (Plate 139)", "Mother (Plate 154)", "A Holiday Camp (Plate 179)", "The Man in the Moon (Plate 189)" introduced the characteristics of "transitional objects", to which the boys clung tenaciously, which they might love or hate, or in which they find reassurance, comfort and company. In many cases, they were phantasy objects to which the boys felt compelled to lean on as it were in self-defence. They seemed firmly fixated to these objects which they thought they could not leave behind. On the other hand, the clearly phallic objects like the "Skyscrapers (Plate 3)", "The Lighthouse (Plate 41)", "Seaside Objects (Plate 98)", "The Sword (Plate 109)", the objects in the "Mosaic Pattern (Plate 5)", "The Guitar (Plate 15)", "The Sheriff (Plate 23)", "The Dancing Devils (Plate 26)", "The Faces (Plate 36)", "The Mod (Plate 45)", "Me and My Scooter (Plate 48)", "Two Friends (Plate 58)", "The Cannon (Plate 72)", "A Billy Boy (Plate 89)", "A Poacher (Plate 110)", "Billy the Kid (Plate 113)", "The Sabres (Plate 128)", "Kenny Mearns (Plate 138)", "At the Palais (Plate 147)", "An Absconder (Plate 158)", "H. M. Prisoner PRO. 5498 (Plate 167)", "The Champion (Plate 182)" and "John White (Plate 197)" were more like "found objects" in this sense that they were of interest in some special and indefinable way. The boys were familiar with them and their phantasy content had a fairly clear conscious aspect. In this connection, it would be mentioned that there were many pictures which had the quality of "found" and "Transitional" objects at the same time (36).

At this stage, it would be worthwhile to mention a few points regarding colour symbolism, the use of colours by the pupils and their art-expression techniques.

Colour Symbolism.

According to one of the most ancient Indian treatise of aesthetics, "Vishnu Dharmottra" (37), it is understood that the three fundamental

- (34) Fairbairn, W. R. D. The Ultimate basis of aesthetic experience, Brit. J. Psycho. Vol. 29 (1938)
- (35) Winnicott, D. W. Collected Papers: Through Paediatrics to Psycho-Analysis (1958).
- (36) Pickford, R. W. Studies in Psychiatric Art (1967).
- (37) Kramrisch, S. Translation of "Vishnu Dharmottra" (1928)

tendencies which condition all existence have each their equivalent in terms of colours "Sattva" the ascending or centripetal tendency, expressed in the force of cohesion and of aspiration toward unity, virtue and salvation, is represented by the colour white. "Tamas" the descending or centrifugal tendency, the force which is behind decomposition and annihilation, but also behind detachment and liberation, is black or midnight blue. "Rajas" the tendency to circular movement, the resultant of the equilibrium of the other two, and which expresses itself in all creative force, passion, action and procreation, is red.

According to "Vishnu Dharmottra", the colour of the objects painted should imitate nature, but the whole aspect of painting which seeks to express emotions and sentiments should follow the rules of correspondences between emotions and colours. Thus love is dark blue, laughter is white, compassion is grey, anger is red, heroism is a gilded white, fear is black, astonishment or perception of the supernatural is yellow, and disgust is indigo.

The characteristics of colour symbolism mentioned in connection with ancient and traditional Indian art seem to compare very closely with the test results obtained by Oldham (38), who tested 200 children to find the relationships between various colours and emotions. In her book "Child Expression in Colour and Form", she reported that, of the 200 children majority of them connected black (45%) and red (30%) with fear: red (60), black (15%) and red with some other colours (11%) were connected with anger; and joy was expressed through yellow (17%), red (16%), Pink (12%), Green (11%) and orange (10%). Sadness was associated in many cases with dull colours, but some painted very definite greens, reds, purples and yellows. Black also occurred, but, in most cases, it was painted in contiguity with other colours. Blue, green, white and fire-side red were used to suggest peace and quiet.

In this connection, it would be worthwhile to mention that Alschuler and Hattwick (39) had also found that colour more than any other single aspect of painting had been of particular value in offering clues to the nature and the degree of intensity of children's emotional life. According to them, one of the most readily perceived trends in children's paintings was that strong interest in using colour tended to be paralleled by strong emotional drives. They found that those children who consistently favoured warm colours tended, for the most part, to manifest the free emotional behaviour natural for children of their age. But, those children who consistently favoured cold colours tended as a group to stand out for their highly controlled, overadaptive behaviour. They seemed to be

- (38) Oldham, W.H. Child Expression in Colour and Form.
(39) Alschuler, R.H. Painting and Personality (1947).
& Hattwick, L.B.W.

restraining or repressing their inner feelings. Their paintings reflected their overt behaviour and gave no clue as to their inner drives. Many of the children they studied showed a preference for red to express affection and aggression. The paintings of the anxious individuals were dominated by blue. Those who constantly used yellow were gay and joyful individuals. They radiated warmth. Green was mostly used by shy, retiring children, who tended to withdraw. Those who were solitary and emotionally disturbed used black more than any other colours.

Napoli (40) believes that colour is one of the most significant aids which gives insight into the emotionality of the subject. According to his study, blue has been found to be the dominant colour used by males, and its normal use denotes masculinity, security, drive and sincerity. An abnormal use of blue, that is to say in extreme amount, denotes sadistic, impulsive and violent behaviour. When black is added to blue it reflects a state of despondency. Green is a secondary dominant colour for the male. Napoli regards that it is used by those individuals who are highly developed emotionally, but controlled in their emotionality and reflects a creative potential within the individual. When males use red in excessive fashion it suggests difficulty in psycho-sexual identification, and it is usually ^{used} that way by those males who are over protected or may be under female domination. The normal male uses yellow judiciously, and for him, the use of yellow reflects proper understanding of human values. Those males, however, who are lacking in development or who cannot meet life's situations as a man, use yellow excessively. Black is representative of certain intellectual concept, but, in a more unwholesome manner, evasion, fears, death, depression and unexplained emotionality have been denoted by an excessive use of black. Brown seems to represent the negative aspects of everyday living. Males with good leadership qualities often use purple. Napoli also mentions mud, which is not a colour but a condition arrived at by mixing too many colours together without forethought or plan. Those individuals who are destructive, without remorse, who may be irresponsible or are inadequate use mud. Normal individuals who are adequate, but not developed in skill and get easily discouraged, also use mud.

Luscher (41) has made a special study of colour psychology and bases his personality test on the theory that a person's preference for certain colours is directly related to the "emotional value" of these colours. The colours people prefer, dislike or are indifferent to, are usually indicators of basic personality traits. He claims that his test has universal validity, being based on the ubiquitous significance of the colours used, and this he finds "is the same the world over, to young and

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| 40. | Napoli, P.J. | Finger Painting, An Introduction to Projective Techniques (Ed. Anderson & Anderson). |
| 41. | Luscher, M. | The Luscher Colour Test (1970). |

old alike, to men and women, to the educated and the backward, to the civilised and the uncivilised". Luscher claims that his test can be used as a diagnostic instrument to uncover complexes and personal problems of which the subject himself is unaware. A number of clinicians and psychologists have reported that they have found the test of value as an adjunct to the ordinary clinical interview.

According to him, the person who clearly prefers yellow is a man of action: spontaneous, adaptable and creative. A strong preference for dark-blue indicates passivity, tenderness and affectionate nature. Red is associated with excitability, sexual desire, the will to win and the urge to dominate others. Green represents a defensive attitude to life, and is indicative of stubbornness, tenacity and resistance to change. Violet is popular among pre-adolescents, emotionally immature adults and homosexuals who want to glamorise themselves and win favour by charming others. Brown is preferred by those who need physical comfort and homely company but who feel lonely or lost. Black is chosen, Luscher says, only by those who are in revolt against fate, and may represent resignation or renunciation. Grey stands for neutrality - the choice of the individual who lives in a no-man's land of feelinglessness, and wants to remain uncommitted and uninvolved.

After taking cognizance of the facts mentioned in connection with the symbolism of colours, and the relationships between various colours and emotions, it was found that the boys' art-works, dealing with anxiety, aggression and depression, showed a preponderance of black, red (crimson lake,) dark blue (Prussian) and bottle green. Paintings which depicted love, joy and happiness were dominated by bright and warm colours such as, yellow, orange, leaf green, sky blue, pink, white and fire-side red.

The Use of Colours.

There were many instances when the boys, under stress, tended to overlay one colour with another thus hiding some strong, personal feelings. The underlying colours in these cases seemed to suggest the quality of the hidden sentiments. The colours they used for overlay most probably reflected the overt patterns of their behaviour. The emotionally immature and intellectually inferior boys used their colours quite indiscriminately without giving any thought to aesthetic value. Rigid and separate colour placement was also observed in some of the pictures. These were produced by boys who were consciously trying to adapt themselves to external demands and were anxious to conform. Those boys who consistently intermingled colours without destroying the characteristics of the original colours were also able emotionally and verbally to express themselves more freely than the others.

Art-Expression Techniques.

At this point, it would be interesting to note that the boys' art-

works fluctuated between abstract patterns and realistic representational drawings and paintings. All their efforts seemed to depend entirely on their moods - When they were socially oriented and desired to communicate with others they produced pictures which were meaningful and resembled reality. But, those boys who were more disturbed emotionally, less gifted and intellectually immature persisted with repetitive patterns and designs, which emphasised both circular and vertical lines. Patterns dominated by circular lines often suggested withdrawal and a certain degree of introvertedness, but designs, dominated by vertical lines, usually reflected aggression, assertiveness, and a certain amount of self-assurance (42).

The boys seemed to derive their creative qualities largely from their inner drives and feelings which guide human behaviour. These drives and feelings found both direct and indirect expression in their drawings and paintings. The Art Club encouraged the growth of what was individual, and at the same time helped the boys to harmonize the individuality thus developed with organic unity of the social group to which they belonged. Consequently, both groups of boys, gifted and not-so-gifted, discovered the implications of self-expression and, to some extent, self-realisation. As a result, the structure of the boys' paintings often expressed the degree of integration of their personalities. Many of the drawings and paintings suggested possibilities of change and development, and they were all very characteristic of the individuals who painted them. Their pictures represent the summed content of their mind at a given moment in time, which can be separated from a rigid situation and thought about, discussed and analysed in an atmosphere of emotional neutrality. Taken over a period of time, and set in chronological order their paintings, from a diagnostic and therapeutic angle, show a progression from chaos to order, from inhibited restraint to free and vital movement, or from accepted forms to the fantasies of Blake or Gibran.

(g) Notes on Art Therapy and the Art Club boys.

The release of spontaneous images from the unconscious, Naumberg states (43), is regarded in art therapy as primarily a form of symbolic speech, but such images frequently have a diagnostic, as well as a therapeutic, value. According to her, some spontaneous pictures created by patients show imaged patterns of response that are typical of specific mental illnesses. The characteristics she mentioned, in connection with schizophrenic thinking, frequently expressed in the fragmented forms of certain pictures, the rigid geometric patterns of paranoid images, too much black in the pictures of severely depressed, the ulcer patient's unconscious wish to regress to infantile dependence, were manifested in a number of the unconscious art projections of the

(42) Alschuler, R. H. Painting and Personality (1947).
 & Hattwick, L. B. W.

(43) Naumberg, M. Introduction to Dynamically Oriented Art
 Therapy (1966)

Art club boys. Another diagnostic element which was found in their drawings and paintings was symbolic expression of either regression or progression in the therapeutic process. Dramatic changes in their pictures often were indicative of dramatic changes which were taking place within their psyche.

The spontaneous art-works of the Art Club boys served primarily as an immediate way of releasing unconscious conflicts. In the process, some of them succeeded in developing capacities of genuine artistic expression. The others, while their art-works had very little aesthetic significance, produced drawings and paintings which were vivid and original, and throbbed with vitality.

It has already been mentioned that when spontaneous images were created by the boys, they were always encouraged to give their free associations to the pictures they had drawn or painted. Although psycho-analytic understanding was the essential basis of the investigator's approach to the boys, who were not in any direct way subject to analysis, he encouraged the members of the Art Club to assume the active role of explaining their creations. Consequently, after verbalizing some of their problems, they were able to produce free associations to their new pictures and found it was possible to clarify the meanings of pictures which had until that time escaped them. Adequate rapport and sympathetic questioning often helped them to release their free associations and revealed to them the symbolic significances of their drawings and paintings. As a result, they were able to consider their art-works as a form of symbolic speech, which often projected their dreams, phantasies, conflicts and wishes. It caused them to relax, helped them to gain increased detachment and greater insight to their own problems. Instead of inhibiting their speech their pictures helped them to become verbally fluent(44).

In this connection, it must be pointed out that the diagnostic value of pictures created spontaneously is of an entirely different nature than those created in drawing tests given by psychologists. In art therapy the pictures are uncontrolled images released from the unconscious, whereas in drawing tests they are controlled and limited within defined boundaries.

As Occupational Therapy is frequently confused with art therapy it is important to mention here that the Art Club never functioned as an Occupational Therapy Centre. The members of the Club, in terms of the law, were not physically or mentally handicapped, and none of them could be certified as psychiatric cases. The Club remained for emotional rehabilitation and was not bothered by the problems of physical rehabilitation. As a result, original expression in art was emphasised

(44) Napoli, P. J. Finger Painting, An Introduction to Projective Techniques (Ed. Anderson & Anderson).

and not copying or tracing. In the same way, the club differed from an ordinary run of the mill art class, which seeks to improve or expand a pupil's skill in various forms of art expression. Its keynotes are methods and technique. The Club did not provide formal teaching. Its objective was the recovery or readjustment of a pupil to himself and to his environment through spontaneous art-works.

Finally, it will be of interest to note that although art therapy differs from psychoanalysis and analytic psychology, there are many points on which they express similar views. (45). The use of spontaneous art as an adjunct to other forms of psychotherapy is now well established. Many institutions dealing with disturbed adults, adolescents and children use art therapy as an integral part of the treatment they offer. In most of these institutions, of course, it goes without saying, psychotherapy is either psychoanalytically oriented or strongly influenced by the analytic approach. As a result, art therapy is adjusted to the specific psychiatric policies of these establishments. Although it is commonly used on an individual basis, it has been successfully applied to groups and has produced several significant new approaches. Both individual and group methods were used with the members of the Art Club. The procedures of Art Therapy, by necessity, had to be flexible. It had to be adjusted to the different individual needs and the needs of the group. The range and variety of the art productions of the 25 boys illustrated the way in which the unconscious could be released into meaningful, spontaneous pictures. Art therapy offered them a genuine channel of expression for their phantasies, wishes, dreams and hallucinations. It released repressed and tragic life experiences and the creative process, in many cases as their school records showed, helped social rehabilitation in a more harmonious fashion. Art Therapy invited and allowed them to express and share what they did not express before or had refused to share. It gave them enough confidence to find their own adjustments. But, there were others who fell by the wayside because the therapy, although it gave some transitory comfort and induced a certain amount of release and/or relief, could not fit or come up to the level of their needs. These insoluble problems, of course, are found in all therapy, which must face up to all unresolved conflicts.

To sum up, it is hoped that the foregoing discussions have shown that some of the life history data and much of the conscious tendencies of these delinquent boys were re-affirmed by many of the drawings and paintings, which permitted conscious as well as unconscious self-expression, and the two non-projective test used for assessing overt behaviour and self-report. The two projective tests have produced valuable information regarding the latent tendencies, not easily obtainable by the manifest data, of these boys, and it was

(45) Naumberg, M. Introduction to Dynamically Oriented Art Therapy (1966)

found that much of the motives, dynamic drives, needs, presses and unconscious style of the person were also expressed in many of the drawings and paintings thus confirming the basic hypothesis, outlined in Chapter 1, that pictures made by delinquent boys in an approved school, attending special Art Club sessions, are revealing of the boys' personality tendencies, and that correspondence can be found between what their art-works are expressing and what is obtained from a battery of personality tests. (A short note on their reliability and validity appears under Appendix D) and the pupils' life histories.

The Art Club provided its members with data giving opportunities, and, consequently, extra information connected with their personalities and personal problems were obtained from their drawings and paintings, and thus they proved to be of value as a diagnostic tool like the four personality tests, which have also provided additional information of interest hitherto unknown.

Although all boys in the school were given the opportunity to express themselves freely through their art-works during the course of the normal school time-table, only a section of them volunteered to attend the Art Club sessions. Because of this self-selection, it would be pertinent to assume that the boys who chose to be there were there because they wanted to be there. From a therapeutic angle, the Art Club activities, obviously did something for them. This fact becomes especially significant when it is known that the least motivated, hopeful or adjustable avoided the opportunity to take part in the activities of the club.

In this connection, it is expected that the discussions have shown that the value of such a club is not only of benefit to the boys directly, but can also help adults to understand the pupils better and can provide information which otherwise could be obtained only by lengthy tests and time consuming interviews.

At this point, it must be noted that the pupils' art-works were a kind of language. They were used deliberately to create a mood or convey an intention. They could stimulate, and they could depress. Because of these possibilities, it was found that psycho-analytic frame work seemed to be the most revealing and useful in understanding, analysing and interpreting the pupils' art productions.

Before concluding this chapter, it needs to be mentioned that through out the first year of this research an attempt was made to find a group of twenty-five normal children to be matched with the subjects of this observational study. This attempt, however, proved discouraging and had to be abandoned. Although the investigator was

prepared to carry out various tests, to obtain educational and medical reports, there was no possibility of obtaining comparable life histories. Nor was it possible to obtain data from prolonged observation or Art Club activities.

An attempt made to find a control group from among other Mossbank boys had also to be abandoned, since it became clear that such a sample was too limited and could not possibly be regarded as a "normal" group.

CHAPTER VIII.

Conclusions.

This thesis has attempted to describe the uses of drawings and paintings with delinquent boys in an Approved School, and has reported on the relationship of personality diagnoses by several personality tests with the content of the pictures. These findings, if used with discrimination, can be valuable in increasing teachers' sensitivity to the content and value of pupils' creative work, they can also help to put pupils' needs and problems in proper perspectives and give direction to guidance and counselling.

It has been abundantly illustrated throughout this investigation that the drawings and paintings of the Art Club boys are full of significant content of which the boy himself is often quite unaware. Thus a careful and systematic study of the paintings can be of great importance in substantiating what is already known about a boy, and in increased understanding of his inner life.

The findings, it is believed, have practical implications for workers in various fields. It is hoped that this study may contribute to a general understanding that the fundamental problems of education are somehow the same for all children. Teachers, as well as others who wish to use this material meaningfully, will observe a pupils' behaviour and activities over a period of time before making any deductions. It is imperative that manifest relationships and objective evidence in other areas of his living should be carefully studied and related to what is felt to be significant in his paintings before any conclusions are finally drawn up.

The need for an individualised approach cannot be overstressed. In this connection, it should be mentioned that every observed phenomenon may have different significance for different children, or for the same child under different conditions. In order to gain deeper insight into an individual's personality structure through drawings and paintings, an observer must be prepared to study every sort of situation which may affect a pupil's feeling and his consequent art-works. If the observations on drawings and paintings are to be of any value then it is essential to see that they are continuously integrated with all other known and observable characteristics and reactions of the pupil in all areas, spread over a reasonable period of time. Such an approach is a safeguard against being misled by either extraneous or transitory circumstances, and it also allows the discovery of common and persistently recurrent features.

Since this study was first undertaken, the quest in two areas has been of paramount importance: (1) Does the creative situation which arises when a boy is drawing and painting in freedom contain opportunities for understanding, and when possible for controlling, the causes of

maladjusted and delinquent behaviour, (2) Are there ways of organising the activity in such a way so that these opportunities may be used by the people who need them most, that is to say, the teachers, These two questions will now be discussed from three different angles:

Firstly, what does creating a work of art mean to a boy and how does he value the result?

In discussing this topic the bias most likely to occur arises from the use of the very terms "art" and "creation", which are part of a vocabulary of adult concepts. They have intellectual and aesthetic characteristics. If children's art is measured by purely technical and aesthetic standards then chances are that an observer will be inclined to look for qualities in a child's work which no child is likely to put there deliberately. Because of this there is always a danger of driving a child too fast to adopt a grown-up attitude. This can be inhibiting and does not help the child to develop his skill and interest as a source of joy and as a means of communication.

The investigator of this study found that when his delinquent pupils were left alone in an atmosphere of calm and freedom, and surrounded by art materials, they often reacted like little children and produced pictures without paying much attention to detail or other people's opinions. At this stage, no concern was shown about the lack of aesthetic values in their efforts. All inhibiting factors were removed to give these disturbed and maladjusted adolescents the opportunity to derive a certain amount of sensuous pleasure just by handling various art materials. They were allowed to experiment and discover new possibilities. They were quite content to express themselves through symbolical representations of things they knew or had heard of.

But, as they settled down they proceeded to make pictures that resembled reality and were meaningful to them. As a result, their art-works seemed to become more precise, more complete and more objective. The imperfectness of their own works made them conscious of their own shortcomings and they felt compelled to produce the real things in accordance with the mental pictures they had of them. Their art-works then became a means of social communication. They found that the things they had drawn or painted communicated a meaning to the adults who were concerned with their welfare: their art-works were successful in engaging their attention and getting them to talk about their creations. This process brought them recognition and indirectly satisfied their tremendous desire for approval and acceptance. Then they found it easier to express themselves in relation to their environments and living experiences. Consequently, their drawings and paintings not only became bearers of their factual knowledge, but also acted as outlets for their fantasies as well.

Psychologists have found out much about the many areas of stress and conflict to which juvenile delinquents are prone. People know about their defeats, their clashes with the norms of the adult world, and how, as a result, emotional tension arises. The patterns of behaviour which inevitably follow are most often banned by the conventions of society, while the spoken language may, especially for the emotionally and mentally disturbed, prove an inadequate means of expressing their inner conflicts and bringing them to the attention of those who are able to help. All of which leaves them pretty well helpless and quite often inaccessible even to the trained psychiatrist. In such cases their drawings and paintings provide them with great emotional release.

Social approval of their art-works usually induced a great feeling of satisfaction. At this point, it must be mentioned that there were many factors, social, emotional and technical, which influenced their creativity. Since all of them had a direct bearing on the practical guidance which was offered, proper and critical understanding of these factors was essential. On it depended the ability to recognise what specific difficulties the pupils were meeting and what they needed most in a particular situation. For many of them painting could perhaps be compared to the adult experience of communicating troubles to a sympathetic listener. The act of expressing or communicating in such cases was likely to be useful in that it offered temporary relief from emotional tension.

Secondly, is it possible - through the content of his creations - to learn more about the inner effects of art-works on a boy and to recognise those moments which can provide deeper insight into each individual's specific way of being, his areas of stress and conflict?

At the very beginning, it must be made clear that the task of studying and understanding the boys' art-works should not be underrated. Initially, most of them were unable or unwilling to offer any explanation when asked about their works, so that the investigator was entirely dependent on his own observation of the boys at work. It soon became obvious to him that to understand the messages of the boys' creative works, it was essential to have many contacts with them during their free and spontaneous activities as well as when they were engaged upon producing meaningful pictures. Observations of this kind made it possible to understand certain aspects of the boys' art-works which otherwise would have passed unnoticed. It was realised too that any study and analysis of the creative work of children and adolescents - more so in the case of difficult ones - must be approached from different angles and must be supplemented by all available sources of information.

The subjects the boys chose to depict in their drawings and paintings usually expressed a very personal meaning as well as a very special complex of feelings and experiences. Their art-works often reflected their own wishes and emotions, their interests in life and in the activities of others. For this reason much attention had to be paid to the pictures the boys produced.

It was noticed that when a boy, like George, moved through a varied choice of subjects he usually indicated a healthy evolution in his sphere of interest. If he, like Patrick or Philip, persisted in drawing and painting a special subject or series of subjects, this indicated certain obstacles which were preventing a normal growth of his personality development. A careful observation of his work as a whole, sometimes even of a single drawing or Painting (Plate 77), offered valuable indications about what these obstacles were. It was also found that, besides lack of ability, a disturbed personality structure, complexes, traumas and unresolved recent conflicts were possible causes of a boy's stagnation in the field of creative activity.

On the question of choice of subjects, it must not be forgotten that it was exceedingly difficult for a boy, committed to an institution, to rebel against an adult or to ridicule him. He was seldom allowed to act out ~~of~~ his anger or to show his disapproval. He often experienced fear, humiliation, deception and anxiety. His developing super-ego regularly bottled down all kinds of sights and inquisitiveness. He was also limited by impositions forced upon him by other adolescent members of the community. Although, the Art Club offered him complete freedom of expression, his drawings and paintings had to be considered, at least initially, mainly in conjunction with what, he felt, he was allowed to express.

But, growing confidence, understanding atmosphere and removal of inhibiting factors permitted him to express himself fully and effectively. Consequently, the subjects he introduced in his drawings and paintings gave fullest possible expression to his feelings of anxiety, fear, frustration, depression and aggression, etc. They also provided him with many opportunities to speak about these things, seek help and in the process of so doing resolve some of his problems by coming to terms with them. The prominence he gave to his subjects was usually as important as himself, if not more so.

In time, his sense of beauty, his technical knowledge and skill seemed to play important role in his treatment of his subjects. His technique and the way he treated his subjects often threw considerable light on his inner life and personality structure. In this connection, art-works by Derek, Peter, George, John Harris and Brian should be mentioned as good examples of the foregoing.

During the course of this investigation, it was found that an aggressive boy, like John Harris or Philip, would use angular, wild, crude, slashing and particularly bold lines and movements to express his aggression. The timid one, like Peter would stress or blur certain details. The introvert, like Derek or Brian, would emphasise his solitariness. The extravert, like Robert Duffy or John Hay, on the contrary, would look for subjects which were anecdotal, picty and unaffected. His art-works would show less play of lines or stylization. He would usually be strong and outward looking. Similar findings have also been reported by Alschuler and Hattwick. (1)

Thirdly, do the drawings and paintings possess any practical therapeutic and educational implications?

This study has already offered, through the art-works of the boys, full and significant evidence that the members of the Art Club were driven, both from within and by external circumstances, in much the same way as other adolescents. Among the boys, pressures of hostility, anger, fear, anxiety and love, and need for ego-preservation and ego-satisfaction, as well as need for dependence and independence, were frequently evidenced. That they felt the full force of these pressures was indicated in their general behaviour and in their drawings and paintings. Recurrent tensions and hostilities, feelings of isolation and rejection expressed in their pictures successfully conveyed their disturbed state of being. It was impossible not to see that all too frequently life in an Approved School was weighted in ways that made these young offenders exceedingly unhappy. Many of their difficulties were obvious and unavoidable.

Foremost among these problems seemed to be the conflict between the boy's inner impulse to do as he wished and the external demand on him for controlled behaviour that implied complete conformity according to the wishes and standards of others. As a result, although the boy overtly conformed to the controlled pattern which was expected of him in his art-works, he continued to struggle inwardly with his suppressed desire to behave in socially unaccepted ways. The struggle between these opposing forces most often took the form of a major conflict because concerned adults often tended to push an attitude of mature responsibility which he was not prepared to shoulder.

1. Alschuler, R. H. Painting and Personality (1947)
 & Hattwick, L. B. W.

In the Art Club this was achieved in an atmosphere of mutual respect and 'give and take', because the investigator believed that the emotional climate in which art materials were offered must be healthy and conducive to usage if the boys were to express themselves freely and use a creative medium as a meaningful outlet. His most important job was to provide, to the best of his ability, a way of life which avoided technical or other dogmatism, was sensitive to the demands of creative urges and expression, and was willing to offer a rich and varied experience to the boys. Working along these lines it was found that the stimulation generated by the creative forces seemed to be health-giving, and its effects were felt in a number of other fields of the boy's activity. Judging by the school progress report, he usually became more active in acquiring scholastic techniques and improved his technical skills in the workshops as well.

Another crucial problem demanded the attention of the investigator - what kind of help was he to give to the boys? Their art-works had made him realise that it would have been a mistake and an inhibiting factor to expect a boy to draw or paint things as an adult saw them. Suggestions for change of content or technique were likely to stifle the impulse for self-expression. It must be mentioned here that an adult-given push forward, true pictorial or representative form might often give satisfaction to adults, but the boys' creative quality might be lessened or lost in the process. Under the circumstances, the investigator felt that the best he could do was to help a boy over those mistakes which the boy himself believed were standing between what he wished to express and what he had really expressed. Special care had to be taken that by forcing predominantly adult taste upon him, in terms of beauty, resemblance to real objects, harmony of lines and planes, light and shade, etc., the boy was not led into indulging in pure ornamentation or in just producing "pretty" pictures.

It was found essential to avoid bringing in excessive and one-sided influence to bear upon him and thus debar him from the therapy which drawing and painting offered. It was quite clear from the very outset that the keynote was not ~~by~~ just art forms, but art experiencing; Consequently, it became imperative that the boy should be allowed to develop and express himself at his own pace and as naturally as possible.

The foregoing discussion is intimately connected with two most fundamental psychological and educational problems; (a) Can drawing and painting help normalise the disturbed behaviour of a boy? (b) Can his art-works restore the original creative and constructive forces within him so as to liberate him from his destructive and delinquent behaviour and lead him positively towards socially accepted activities, purposes and ideas? These two problems can be examined at three different levels.

Firstly, the act of drawing and painting works like a purgative, liberating a boy from his daily tensions. At this level, his spontaneous activity, with subtle help and proper guidance, leads the boy in the right direction and usually proves to be a sound integrating force, easily observable by other persons.

At the second level, where a boy's conscious or otherwise unexpressed experiences are too strongly affiliated with deep seated conflicts, anxieties and worries, his art-works tend to reflect primitive, impulsive, destructive, brutal and aggressive behaviour. But, with supportive help it is possible to guide his activity into natural channels again. At this point, creative achievements can be so highly agreeable to the boy that he may identify strongly with the person who guides his work. This naturally provides an opportunity to bring order into his chaotic, asocial way of experiencing life by leading his creative, constructive impulses to social purposes.

Finally, there are some cases for whom no medium can give sustained help. In such cases, drawing and painting must aim to set free the strongly inhibited and repressed emotionality and be used as a diagnostic means in the careful investigation of the psychic progress of the boy.

To sum up, the help given by drawing and painting at the second level is perhaps the most important. The results obtained at this level are usually the consequences of the bond of understanding between the teacher and the pupil, arrived at through patient and attentive observation, and search into the value of a boy's creative work. The most important factor which must be stressed here is the special relationship which, in the creative situation, grows between the teacher and his pupil. From the moment when drawing and painting - like any other form of creative expression - has really caught the boy he seems to be committed to the adult in a direct and peculiarly strong way. In this way a relationship of confidence grows. In order to keep and intensify this relationship the boy is prepared to make efforts and put up with undesirable hardships. His behaviour will improve noticeably because his strongly aggressive defences will prove less and less necessary. At the same time, if the bond is really strong, the boy will start identifying in a wholesome way with the attitudes, the social and moral behaviour, and even with the ideals of the adult.

It is absolutely essential to remember that such a result cannot be achieved haphazardly. The person who had to guide the boy through his art-works must be a mature adult with whom the boy can establish a real relationship and so develop in a socially integrated way. This relationship, if it is to be fruitful, must be free from compulsion. If one makes unsuitable suggestions, forbids and enforces, sets subjects and

themes, it is quite clear that a really fruitful, therapeutic and educational situation will never result and that drawing and painting will become a dead language, without any meaning.

In this connection, it must be mentioned that people who intend to use these means of expression with children and adolescents must have, besides technical skill, psychological guidance, and more difficult the cases with which they have to deal, the more support they will need. They should be aware of their pupils' unexpressed needs and anxieties, and be able to recognise their deep-seated trends, the nature of their psychological maladjustments and of neurotic disturbances. On them will lie the difficult task of helping their pupils to achieve better adjustment.

From the foregoing, it is believed, the deeper meaning of drawing and painting as a medium of expression in the study of personality and in the education of sub-normal, maladjusted, delinquent and normal pupils has become apparent. If the art helps boys to become responsible citizens then all encouragement and meaningful assistance should be given towards the development of socially and educationally progressive experiment. There is no disguising the fact that this method of working entails deliberate and knowledgeable provision in the organisation of the school.

Lastly, it will be pertinent to mention here that the best results cannot be correlated with any particular system of teaching, any particular school or any particular academic qualification in the teacher. Good results depend on the creation, in the school or class, of a sympathetic and understanding atmosphere(2). Any application of an external standard immediately produces inhibitions, and frustrates the whole aim.

(2) Read, H. Education through Art (1945).

APPENDIX A.

Sketches of the other Nineteen Cases.

Alex. Currie.

Date of Birth: 26. 7. 46
Date of Committal: 18.11.60
Date of Leaving: 14. 4.62

History of Delinquency.

9.7.58	Theft	Admonished
6.5.59	Theft	2 Years Probation.
15.12.59	Attempted Theft by Opening Lockfast Premises	14 Days Detention.
18.11.60	Theft of Cycle.	Committed to Mossbank School.

There was also some truancy on his record.

Alex. a truant, came from an adequate, loving and comfortable home. He was the youngest member of the family and was thoroughly spoiled by his parents and siblings. At home he was helpful, obedient and honest. In his drawings and paintings, he expressed a tremendous nostalgia for home and its environment. He was prepared to regress right back to his early childhood days in order to regain homely love, comfort and security. But, in his stories, he tried to show that although he was emotionally tied to his parents, on occasions he felt the urge to break away from them, especially his mother. In a real situation, he, in his anxiety and selfishness, exhibited obsessive and pathological dependence on home and parents.

He gave no disciplinary trouble in his day school, but his work was well below average and he was extremely lazy. He was often tardy in school, which he hated, was easily teased and felt persecuted. He kept the company of inadequate and delinquent friends, and their anti-social and delinquent activities were reported in some of his stories and pictures. They also threw light on his own asocial and aggressive personality.

His stay at Mossbank was quite unevenful. He tended to be unsettled and irritable. He showed a great anxiety for adult acceptance and this dominant desire alternated with somewhat hostile rejecting moods

when he found life in an Approved School disagreeable and stressful. During these moments, as his escapist drawings and paintings indicated, he created his own utopia to escape from social and moral responsibilities, and avoid the socially imposed barriers in the form of school rules and regulations.

Alex. in July, 1967.

Alex. was still keeping himself out of trouble, but was doing nothing constructive. He drifted from job to job and was well looked after by his parents and siblings. He had no financial worries and enjoyed playing the part of a 'gentleman of leisure'.

John Mackie.

Date of Birth; 9. 5. 48
Date of Admission: 6. 2. 59
Date of Leaving: 12. 3. 60 (Recalled 13. 12. 61 and Relicensed
 12. 1. 63)

History of delinquency.

A truant.

John a persistent truant, came from a materially good home. His father was unfit for work and the family income depended on National Assistance and the wages his mother received as a part-time domestic worker. The elder brother was work-shy and practically contributed nothing to augment the family budget. His relationship with the other members of the family was poor and unsatisfactory. He felt they were unconcerned, unloving and inadequate. In his drawings and paintings he depicted his father as an irresponsible drunkard, but expressed considerable anxiety for his father's well-being. The brother was portrayed as one of his heroes. In real life, John seemed to suffer from an ambivalent attitude towards them, his sympathies fluctuated between the two. His pictures expressed his nostalgia for and dependence on family, and brought into focus his desperate desires to get away from a disagreeable and stressful situation. In his stories, drawings and paintings, he created his own utopia, which was free from all domestic disharmony. Love, kindness and sympathetic relationship were given due prominence. He successfully withdrew to his dream world.

Before his committal to Mossbank, he was attending a Junior Secondary School, which he hated, and despite his persistent truancy he depicted his day school as a punitive establishment. Some of his companions there were inadequate delinquents.

At Mossbank, he was unsettled, unhappy and lonely. He was uncertain about adult interest and affection. His drawings and paintings showed his ambivalent attitude towards Mossbank and its staff. On the one hand he directed undisguised aggression and on the other he expressed a high degree of dependence on his teachers, and the activities they provided to help and sustain him in times of need.

John was a keen observer of life, and produced some imaginative pictures and stories, which highlighted his delinquent and aggressive environment. They also expressed his own anti-social desires and impulses. Although Jock was a timid, anxious and quiet boy, he sometimes identified himself with his own heroes, some of them were highly aggressive and particularly asocial. But, at the same time, he showed an innate sense of the differences between right and wrong. He was prepared to conform with conventional beliefs and wanted reparation to be made for waywardness.

John in July , 1967.

John was still positively work-shy and drifted from job to job thus maintaining the family tradition. His employers found him lazy, unpunctual and unwilling to make any effort. At home, he remained quiet and withdrawn. He was arrested once for loitering with intent to steal and was put on three years probation in the middle of 1966.

Patrick Hodgkiss.

Date of Birth_	30. 8. 48
Date of Committal:	15. 10. 62
Date of Leaving:	16. 5. 64

History of Delinquency.

13. 6. 61	Theft by Housebreaking (2)	1 Year Probation.
	Attempted Housebreaking with intent.	
15. 10. 62	Theft by opening Lockfast Premises.	Committed to Mossbank School.
	Theft by opening Lockfast Premises and Housebreaking.	

There was also evidence of truancy.

Patrick a truant, came from a broken home. The father was lazy, irresponsible and unfaithful. The parents separated and the father

obtained a divorce on the grounds of her desertion. She was a good and conscientious mother. Percy knew that she worried a lot about him and was deeply hurt by his delinquent and anti-social activities. In his fantasy, he found it difficult to accept a one parent home. He fantasied a good father and desperately desired his company and leadership. He showed an ambivalent attitude towards his mother, and, in his stories, presented her as a possessive woman, who nagged a lot to make his life miserable. Sometimes he wished her harm even death. But, in real life, he was anxious to win his mother's love and was certainly dependent on her.

He was unhappy at his day school and was reported to be a glib liar and a disobedient boy. His friends were inadequate delinquents and some of them were older than him. He worried about himself a lot and suffered from bad dreams. He was afraid of hell and believed that "bad habits" were ruinous to health. Some of the drawings and paintings, besides expressing personal and environmental aggression, showed his pre-occupation with the so-called occult world, dominated by forces of evil. Sometimes they were projections of his own physical sensations, caused by a strong emotion like fear.

At Mossbank he apparently settled down well, but suffered from anxiety and was uncertain of adult interest and affection. He showed a tremendous nostalgia for home in his stories, drawings and paintings. He was inclined to deal with his hostile environment by escaping from a disagreeable situation, and thus find peace, happiness, security and love. Although some of the work expressed delinquent and anti-authority impulses, Patrick was conscious of the differences between right and wrong, good and evil. He was willing to bury his asocial past and be ready to play the part of a law-abiding citizen.

Patrick in July, 1967.

Patrick was still maintaining the good standard he had set for himself at home and at work. His employers reported that he was one of their successful apprentice moulders. His mother found him to be a kind, considerate and responsible person.

Brian Sargent.

Date of Birth:	23.1.48
Date of Committal	10.1.63
Date of Leaving:	13.4.64

History of Delinquency.

25.10.62	Outwith control, assault, Discharging Air-gun, Carrying an pistol (loaded) Probation 2 years
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History of Delinquency (Cont'd)

10.1.63 Breach of Probation.
Theft by Opening Lockfast Committed to
Premises, Mossbank School.
Attempted Theft by Opening
Lockfast Premises.

There was also a history of truancy.

Brian an illegitimate child, from the age of four, for ten years, was an inmate of an orphanage. Later one of his aunts provided Brian and his mother, who was divorced by her husband because of her adultery just prior to the boy's birth, with a home. Nothing much was known about his natural father, who was alleged to be a prisoner of war. The mother had twice been to hospital after major mental breakdowns. She tended to be irrational and irresponsible. Brian was highly disturbed about the circumstances of his early life, which made him face separation and extreme rejection. As a result of the chronic deprivation he had suffered, he became bitter and anti-social. He hated school and in order to escape its discipline he truanted and stayed away from home. He was highly aggressive and was always ready to fight to establish himself. Most of his friends were inadequate, delinquents and he found their company very congenial. The Psychiatrist at the Remand Home remarked, "I am afraid that Brian's personality, as a result of constitutional influences and very early deprivations, is so abnormal that he must be called psychopathic.... The only hope is to provide a long term experience of a stable personal environment.... Unfortunately, I can think of nowhere other than an Approved School."

On arrival at Mossbank, he was very unhappy and unsettled. He suffered from chronic depression, was inclined to be unforthcoming and at times irritable. He was anxious about adult interest and affection, but when his need for attention was not met he reverted to hostile rejecting moods and expressed himself through active anti-social behaviour.

Brian's stories, drawings and paintings showed his acute nervous tension and anxiety. He reacted to his environment in an aggressive, violent way. He found his world difficult, negative and punitive, which had offered him nothing but pangs of separation, rejection and punishment. He found it extremely lonely and bleak. He felt persecuted and showed a strong desire to get right away from a disagreeable and stressful situation. His heart cried out for attention, acceptance and love. In his fantasy, he desperately desired a secure, stable and normal family life, which would provide him with happiness and hope, joy and peace and love and security. He showed high ideals and aspirations. He gradually replaced his feelings of aggression, anxiety and persecution and showed he was willing to assume responsibility, establish decent social relationship and make reparation for his waywardness.

His stories, drawings and paintings clearly indicated that Brian had many positive qualities which were ready to be mobilised and could be helped to flourish in an atmosphere of kind and sympathetic understanding.

Brian in July, 1967.

Brian was still working well as an apprentice bricklayer. His conduct at home and at work was reported to be highly satisfactory. But, during his leisure time he kept company of inadequate friends and was charged with breach of the peace and theft of a motor car. Because of his good work record and responsible behaviour at home the Sheriff decided to put him on two years probation and disqualified him from driving for two years.

Douglas McKey.

Date of Birth: 1. 1.49
Date of Committal: 18. 2.64
Date of Leaving: 12.12.64

History of Delinquency.

16. 5.60	Theft by Housebreaking. Malicious Mischief.	1 Year Probation.
29. 9.60	Theft by Housebreakding, Opening Lockfast Premises. Theft.	28 Days Detention.
3.11.61	Theft by Housebreaking.	3 Years Probation.
18. 2.64	Theft by Housebreaking, Opening Lockfast Premises.	Committed to Mossbank School.

Douglas came from a materially adequate home. His father, who had been sent to prison twice for theft, was irresponsible while the mother, although she showed some interest in her family, was ineffective. At his day school he was found to be a likeable boy, who posed no disciplinary problem. But, he kept company of delinquent and inadequate children. His delinquent and anti-social activities occasionally provoked parental anger and worries, but they were not sufficiently perturbed to keep the boy on the straight and narrow path.

At Mossbank, he apparently settled down well and quickly, but he lacked a sense of confidence and had his depressive moments of ups-and-downs. He was anxious about adult interest and affection. He wanted their attention and tended to sulk when he felt rejected.

His stories, drawings and paintings indicated that he found life in an approved school disagreeable and stressful. He fantasied a utopia of his own where he could find freedom, security and happiness. In his stories he expressed a hankering for a stable home under the leadership of a father, who was a hard-working, honest person. Although he fantasied his mother figures as unsympathetic persons, he, in his drawings and paintings, expressed considerable sexuality and a healthy interest in the opposite sex, who were connected with themes of happiness and beauty.

Tales and pictures of aggression, personal or otherwise, asocial and delinquent activities, well sublimated in socially acceptable form, were the direct product of his personal knowledge. But, he tried to develop the socially integrated, responsible and adaptable side of his personality at the expense of the anti-social and delinquent in him. He was willing to mend his ways, destroy the evil within him and take his rightful place as a law-abiding citizen.

Douglas in July, 1967.

Douglas kept his job as an assistant in a Fishmonger's Shop. He worked hard and got on well. He regularly saved his money, and at the end of 1966 bought a motor bicycle. Soon after he was involved in a serious accident and needed intensive care at the hospital. During his stay there he contracted pneumonia and was lying critically ill.

Philip Smith.

Date of Birth:	16. 6. 46	
Date of Committal.:	11. 2. 63	
Date of Leaving:	21. 3. 64	(Recalled 15. 5. 64 Re-licensed 12. 12. 64)

History of Delinquency.

13. 10. 61	Attempted Housebreaking.	1 Year Probation.
22. 3. 62	Theft of Motor Cycle.	14 Days Detention.
11. 2. 63	Theft by Housebreaking	Committed to
and opening /	Premise	Mossbank School.
Lockfast		

Philip was the product of a materially adequate but thoroughly disharmonious home. His father, a strong disciplinarian who had thrashed the boy severely on occasions, had often left home after a disagreement with the mother who constantly worried about Philip and was left to cope with everything. The boy never appreciated his mother's effort and refused to mend his ways. He hated his day school and its discipline. He made fairly good progress and was amenable to discipline, but he was untrustworthy and was easily influenced. His friends were inadequate delinquents and in their company he practised all sorts of anti-social activities, which finally resulted in his committal to an approved school.

At Mossbank, in the beginning, he went about with a chip on his shoulder. He suffered from chronic depression and avoided all human contact under emotional stress. He was anxious about adult interest and affection, but exhibited a hostile attitude of unconcern when his need for attention was not met. He desperately wanted the friendship of other children, but his general attitude and lack of fellow feeling often made him an unwanted outsider. He found it difficult to meet stressful situations in conventional fashion and was very easily frustrated.

His stories, drawings and paintings showed his tremendous nostalgia for freedom and a happy home. He showed high ideals, aspirations of not-too-realistic sort and portrayed himself as a mature and responsible person. But his stories and pictures of wrongdoing, delinquency and criminality clearly indicated that Philip was temperamentally narrow-minded, callous, ~~and~~ anti-social and aggressive. Although he sometimes followed socially accepted beliefs and standards, he was prepared to act the part of a "big time hard man" to counteract his own basic timidity and win the acceptance of his delinquent friends.

Philip in July, 1967.

Philip drifted from job to job, kept delinquent and inadequate company and took part in anti-social activities which resulted in his committal to a Borstal. On his release, after a brawl, he was stabbed on the chest and was severely injured.

Alan Prasher.

Date of Birth:	1.11.46
Date of Committal:	6. 12. 61
Date of Admission	29.12. 61
Date of Transfer:	19. 1. 63

History of Delinquency.

The boy was committed under Section 68 for being outwith parental control. There were no offences against his name and there was no record of truancy.

Alan came from a materially good home. His father's death precipitated emotional crises in both the mother and the boy. She had a nervous breakdown and Alan's relationship with his mother deteriorated quite considerably. He stole from her and absconded from home at regular intervals. She found it impossible to control him and consequently he was committed to an Approved School.

His general behaviour and progress in his day school was good, But he was very unhappy there and his teachers found him to be dreamy, listless, excitable and untruthful. He was easily teased and bullied. The doctor in the Remand Home held the view that ~~Alan~~^{Alan}, who exhibited vivid imagination, was a moral coward and was unwilling to face up to difficulties and make positive attempts to overcome stressful situation.

At Mossbank, he was very unsettled and showed signs of chronic depression, emotional tension and nervous strain. He was particularly anxious about adult interest, constantly sought their attention and tended to be overdemanding. Having been placed in a disagreeable and stressful situation, Alan in his stories, drawings and paintings expressed strong escapist desires and tremendous nostalgia for home and its environment. He was anxious to establish stable relationship, which he knew would ensure happiness and give him the opportunity to establish himself as a kind, loving, desirable and warm-hearted member of a happy and secure family. Although, in real life, Alan was shy, retiring and rather ineffective, he fantasied himself as a dashing hart working, responsible and a "go ahead" type of person. He was desperate for recognition and acceptance. He tried to project the positive side of his character, but failed to hide the fact that he was capable of being aggressive and anti-social, selfish and self-willed.

Alan in July, 1967.

Alan had an uneventful passage through his Senior Approved School and on his release found a job as an apprentice joiner. He settled down well at home and at work. His employers were pleased with his progress. His mother reported that he was acting in a mature and responsible fashion.

Thomas Graham

Date of Birth:	15. 2. 49
Date of Committal:	11. 9. 63
Date of Leaving:	15. 3. 64

History of Delinquency.

23. 3. 60	Theft	One Year Probation.
7. 2. 62	Theft	£2 Fine or 10 Days.
21. 3. 62	Theft	£1 Fine or 10 Days.
24. 5. 62	Theft	One Year Probation
11. 9. 63	Theft	Committed to Mossbank School.

His attendance would suggest that there was some truancy.

Thomas a truant, came from a poor and overcrowded home. His companions were truants and inadequate delinquents. In their company he took part in anti-social activities and was finally committed to an Approved School. At his day school he was found to be idle, untrustworthy, and a bad influence. His escapades worried his mother, angered his father, but he refused to change his ways.

At Mossbank, he found a little difficulty in settling down, but soon showed himself to be anxious to make the grade. In his stories, drawings and paintings he indicated that he had suffered from a guilt complex about his wrongs and desired love and recognition. They also showed that he was homesick and lonely, and wanted to get out of a disagreeable and stressful situation. He showed a strong tendency to escapism and to constructing his own utopia.

Basically, Thomas was a timid and anxious boy, who indulged in and exhibited aggression and delinquency to counteract his timidity and maintain an asocial image for the benefit of his anti-social peer group. He was not averse to indulge in self-blame or censuring himself for his waywardness, but this did not stop him from directing his aggression outwardly.

Thomas in July, 1967.

Thomas persevered as a van boy for nearly a year and then he lost his job for bad time-keeping. From then on he drifted from job to job and finally got into trouble. At the court various charges of theft and house-breaking were proved against him and he was committed to a Borstal for corrective training.

David Allan.

Date of Birth:	3.1.49.
Date of Committal:	7.5.63
Date of Leaving:	15.8.64

History of Delinquency.

28.9.59	Theft of Wrist Watch.	Absolute Discharge.
7.5.63	Theft by Housebreaking	Committed to Mossbank School.

David an illegitimate child, lived in the materially good home of retired foster parents who, he thought, were rather demanding. He found home discipline on occasions very irksome. There was a real bond between David and his natural mother.

He was active and in good health. His small size for his age caused him to be bullied by the rougher elements in school and at the youth club.

Although his classroom conduct was satisfactory, he was found to be a confirmed and plausible liar and was an adverse influence on boys of weaker character. He enjoyed the company of delinquent and inadequate friends, and anxiety for acceptance from them caused him to be led into mischief.

On arrival at Mossbank, he settled down very well and posed no obvious disciplinary problems. He was normally a confident boy, but worried about adult interest and affection. He was apt to go out of his way to seek attention of the members of the staff. He was anxious for other children's friendship and was willing to take part in mischief in order to prove that he too could be a "hard man".

His stories, drawings and paintings expressed a tremendous nostalgia for home and its environment. He was desperately keen to get out of a disagreeable and stressful situation and wanted to be loved and accepted as a cherished member of a happy and stable home and family. He portrayed himself as a kind person, who was considerate of the feelings of others and ever ready to extend a friendly hand. Although David took part in delinquent activities and was prepared to identify himself with the big time, anti social and aggressive criminals, his "hard man", "wide guy" act was only a facade. He was aware of his shortcomings and, in his anxiety for adult approval and acceptance, he was willing to project himself as an altruistic, sensible, responsible and lawabiding citizen.

David in July, 1967.

David was still working well as an apprentice motor mechanic. His foster parents, mother and his employers were very pleased with his progress and general conduct.

Alan Paterson.

Date of Birth	19. 9. 46
Date of Committal	6. 5. 63
Date of Leaving:	29. 2. 64

History of Delinquency.

This boy was admitted to Mossbank School on 6. 5. 63 under Section 69 of the Children and Young Persons Act (Scotland) 1937 as being a refractory child. There were no previous court appearances on his record.

Alan was an orphan. He had no knowledge about his family and was under institutional care from his infancy. He was not unduly perturbed about the lack of information regarding his family and was determined to make his own way in the world. He was committed to Mossbank as being a refractory child.

On his arrival, he seemed very unsettled and resented his committal to an approved school. He showed clear signs of maladjustment and these were concerned, to a large extent, with his relationship with adults. He was anxious about their attention and interest and as a result of that tended to be overdemanding. He also tried to buy the friendship of other children by allowing himself to be led into mischief. He usually directed his aggression outwardly, towards other people and things within his own environment, but on occasions he was prepared to blame and censure himself. He exhibited low frustration tolerance and a certain inability to meet stressful social situations in conventional fashion.

Alan's stories, drawings and paintings clearly indicated that he found institutionalised life rigid, uncongenial and uncompromising. According to him, the authority figures were punitive and unsympathetic. He made it quite clear that he was anxious to escape from a disagreeable and stressful situation. He expressed a tremendous nostalgia for freedom and life in the far away countries. Although he believed that he had suffered rejection, isolation, loneliness and separation, he refused to surrender to abject and total hopelessness. In a self-sufficient way, he was prepared to play a positive part to find his utopia, which would satisfy all his emotional and physical needs, provide him with everything he had missed hitherto and effectively cater for the fulfilment of his high ideals and aspirations.

Alan in July, 1967.

Soon after returning from his first voyage on board a trawler, Alan was charged with indecent assault. He was found guilty and put on a deferred sentence. After this unhappy incident he found employment in a farm. But he returned to the city to work as a hotel porter. He managed to keep this job for a long period, but lost it when he had to go into hospital to have his appendix removed. He returned to hotel work after his convalescence. He managed to keep his job and kept out of trouble for a while. But, late in 1966 he was again arrested for indecent assault and was committed to a Borstal for corrective training.

Thomas Penman

Date of Birth	17. 1. 49
Date of Committal	20. 4. 64
Date of Leaving:	27. 2. 65

History of Delinquency.

28. 8. 58	Theft by Housebreaking	Discharged.
17. 2. 60	Theft by Housebreaking	1 Year Probation.
31. 10. 63	Contravention of Road Traffic Act Taking off and driving away a motor car without a Licence and Insurance.	Fined £11.

20. 4. 64

ditto.

Committed to
Marsbank School

Thomas lost his mother when he was one and a half years of age. He was brought up by foster parents, who found him arrogant, strong willed and resentful of discipline. At school he made good progress, but was moody and sometimes truculent. His nuisance value was great. He found it difficult to get along with people. He kept inadequate and delinquent company and coaxed along by them he had stolen goods and driven away motor cars for joy rides, they were the cause of his committal to Mossbank.

At Mossbank, he suffered from chronic depression, tended to be extremely impulsive, moody, unforthcoming and withdrawn. He was anxious about adult interest and affection, but often provoked hostile reaction by playing the part of a "Mr. know-all". He wanted the friendship of other children on his own terms. He often was aggressive towards them and could not face a stressful situation in a conventional fashion - He was a boy of rather low frustration tolerance.

His drawings and paintings, besides giving fullest possible expression to the above characteristics of his personality, became a veritable storehouse of his aggressive, anti-social and rebellious sentiments and impulses. They also expressed his nostalgia for home and its environment, pin-pointed various sources of his delinquency and expressed his deep desire to escape from a disagreeable and stressful situation. His fantasy world was dominated by egocentric sensations, not-too-realistic ambitions and aspirations. He desperately desired recognition, adult acceptance and praise. Although he occasionally suffered from a sense of guilt, he was inclined to believe that he was a victim of fate and made external forces responsible for his sufferings and shortcomings. While, in his fantasy, he directed aggression and hatred towards parental figures, his teachers and school, friends and the police, he craved parental leadership, a happy and stable home which would provide him with security and meet his demand for affection and attention.

Thomas in July, 1967.

After his license Thomas found employment as an apprentice spinner. He worked well, made steady progress and his foster parents and employers were satisfied with his conduct. He kept himself out of trouble for more than a year, but failed to live up to his promise. He was arrested on a charge of theft of a motor car and contravention of the Road Traffic Act. He was found guilty and late in 1966 was committed to a Borstal for corrective training.

Robert Caine.

Date of Birth. 18. 6. 47
Date of Committal. 2. 12. 61
Date of Admission. 20. 12. 61
Date of Leaving: 14. 9. 63

History of Delinquency.

9. 2. 57	Theft by Housebreaking.	Probation 2 Years.
14. 6. 58	Theft of fruit.	Fined 5/-d
12. 12. 59	Theft	Probation 2 Years.
10. 9. 60	Theft of fruit.	Fined £1.
2. 12. 61	Theft by Housebreaking	Committed to Mossbank School.

Housebreaking with intent
Attempted Housebreaking with intent.

Robert came from a happy and adequate home, situated in an area with a fairly high delinquency rate. His relationship with his parents appeared to be good. His father was a strict disciplinarian and his mother was quiet and affectionate. Both of them were concerned about the boy's welfare, but failed to prevent him from keeping delinquent and inadequate company.

He settled down well at Mossbank, but was found to be rather backward, immature and feckless. He was terribly anxious about adult interest and affection, constantly sought their attention and tended to become overdemanding. He could be hostile when his demands were not met. Although he was basically a kind and warm-hearted person, he found it difficult to get friends. He was easily teased and felt picked on by others.

Robert's fantasy world was dominated on the one hand by stories and pictures which brought out the positive side of his character, the side which was warm-hearted, knew the differences between right and wrong, was willing to conform with the socially accepted beliefs and make reparation for his waywardness, and on the other they threw light on Robert's delinquent environment and expressed his own fear, aggression and also exposed his anti-social ego. Nostalgia for home emphasised Robert's sexuality and eroticism. Love and marriage were romantic to him and he craved happiness and pleasure.

Robert in July, 1967.

Robert was found suitable for underground training and was

transferred from the pithead. He was working well and his employers and parents were very pleased with his progress. They regarded him as a mature and responsible person.

Thomas Smith.

Date of Birth. 30. 5. 48
Date of Committal: 10. 9. 62
Date of Leaving: 26. 10. 63

History of Delinquency:

17. 2. 61	Theft by Housebreaking(2)	2 Years Probation-Father to find £5 Security.
13. 10. 61	Theft by Housebreaking Theft (2)	Admonished.
28. 11. 61	Theft by Housebreaking and Opening Lockfast Premises.	28 Days Detention.
12. 2. 62	Theft by Housebreaking.	Committed to Thornly Park School.
10. 9. 62	Theft	Committed to Mossbank School.

There was also evidence of truancy.

Thomas, a truant, came from a reasonably adequate and well-meaning home. His father was a strict disciplinarian and tried his best to train him to be responsible to the family and society. His mother worried about him and was hurt by his delinquent and anti-social activities. But he failed to mend his ways. He truanted regularly from school, lied out of trouble and kept up his friendship with inadequate and delinquent friends. He directed aggression outwardly, towards other people and things in the environment.

On his transfer to Mossbank, he was apparently found to be cheerful, frank and open. He was anxious about adult interest and affection, tended to steal the limelight by being overdemanding and by constant attention seeking. With regard to other children he was desperate for their friendship and acceptance.

Although much of his fantasy world was dominated by tales and pictures of aggression, delinquency and sublimated sexuality, Thomas played the part of a highly altruistic law-abiding citizen, who was desperately searching for a utopia which would provide him with love, security, happiness, pleasure and joy. The escapist in him expressed a tremendous nostalgia for home and its environment and was anxious to get away from a disagreeable and stressful situation.

Thomas in July, 1967.

Thomas failed to persevere as an apprentice machinist and drifted from job to job. Finally, he went down to England and found employment in one of the holiday camps. In the middle of 1966 he was arrested on a charge of theft of a motor car and was put on three years probation on condition that he came home to Scotland to live with his parents. He found a job as a message boy with a Grocery Firm and was doing reasonably well.

Vincent McDougall.

Date of Birth: 1.6.48
Date of Committal 7.8.57
Date of Transfer 24.11.61

History of Delinquency.

17. 7.56	Theft (11) Theft by Housebreaking Malicious Mischief Housebreaking with intent	3 Years Probation
7. 5.57	Reset	3 Years Probation and live with grandparents.
7. 8.57	Theft	Committed to Dale School.
24.11.61	Theft Theft by opening Lockfast Premises	Recalled to Dale School and transferred to Mossbank School.

There was also some evidence of truancy.

Vincent, an aggressive and anti-social truant, was the product of a poor, inadequate and broken home. His parents were divorced. His father had criminal records and the mother was no angel. Vincent's siblings and other relations had bad records of court appearances and convictions. He followed the patterns of his sub-culture and enjoyed the friendship of inadequate and delinquent friends. In no time he became quite well known to the officials of the Juvenile Courts and easily got used to the Scottish Approved Schools system.

On arrival at Mossbank, he gave the impression of being shy, polite and conforming. But, he was actually a calculating schemer, who was unforthcoming and thoroughly withdrawn. He showed an attitude of unconcern, lacked a sense of fellow feeling and was thoroughly hostile towards socially accepted forces of law and order.

He fantasied that the world he lived in was difficult, negative and punitive. Consequently, he developed an attitude which could only be

described as callous, criminal and utterly selfish. Themes of aggression, delinquency and anti-social behaviour dominated most of his drawings and paintings. Nostalgia for home and its environment and desire to escape from a disagreeable and stressful situation were expressed in some of the pictures which brought into focus his loneliness, rootlessness and the emptiness of his world. He remained an outsider, who preferred to drift and live for the moment.

Vincent in July, 1967.

After "serving his time" in another Intermediate and a Senior School, Vincent was finally released to his mother in 1965. He did casual hotel and labouring jobs, but found nothing constructive to do. He soon got into trouble and was committed to a Borstal for corrective training. A few months after his release in 1966, he was charged with the murder of an Irish Labourer. At the end of the trial a "Not Proven" verdict was pronounced. Soon after the trial he disappeared from Oban and nothing was known about his present whereabouts.

John Hay

Date of Birth 15. 11. 47

Date of Committal 18. 12. 61

Date of Admission 27. 12. 61

Date of leaving: 23. 2. 63

History of Delinquency.

30. 11. 59	Theft by Opening Lockfast Premises.	Fined £2.
15. 2. 60	Theft by Housebreaking	Probation 2 Years.
18. 12. 61	Attempted Housebreaking with intent (2) Theft by Opening Lockfast Premises (1) Theft by Housebreaking (2)	Committed to Mossbank School.

John came from an inadequate home. His father was work-shy and had a criminal record. John kept company of delinquent and inadequate friends and together with them he had taken part in delinquent activities. His escapades provoked parental anger, but they did very little to ensure that John kept on the straight and narrow path. John as a result of their disinterestedness, committed himself to delinquency and indicated no remorse for his conduct.

At Mossbank he settled down well and was extremely anxious to win adult approval. He was found to be obedient, responsible and willing to learn from his mistakes. When he showed aggression towards other people and his environment, he also turned his aggression inwardly

by blaming and censuring himself. His drawings and paintings clearly indicated that if he could have his own way he would like to get away from a disagreeable and stressful situation and find a utopia which would provide him with happiness, security and stability. Although he craved money and wealth and riches, he was aware of the basic differences between right and wrong. In his anxiety for an early license, he was beginning to will himself to develop the law-abiding and socially adaptable side of his character.

John in July, 1967.

He was still doing well as an apprentice dresser at a foundry in Falkirk. His employers were satisfied with the progress and regarded him as one of their better workers. Because of his satisfactory conduct, since his last court appearance in November, 1964, the Secretary of State for Scotland released him from after-care supervision in the middle of 1966.

James Grant:

Date of Birth: 20. 6. 48
Date of Admission: 8. 11. 62
Date of Leaving: 22. 2. 64 (Recalled 26. 6. 64 Relicensed 2. 1. 65)

History of Delinquency.

29. 6. 61	Theft.	2 Years Probation.
31. 10. 61	Theft by Housebreaking	28 Days Detention.
8. 11. 62	Theft by Housebreaking(4) and Opening Lockfast Premises	Committed to Mossbank (1) School

There was also a history of truancy.

James was an illegitimate son. His mother, after her separation from her legal husband, cohabited with the boy's father and had two children. James admired his natural father and felt insecure in an unstable, but comfortable home after his father's death. He became uncertain about his mother's interest and affection, constantly sought attention and tended to become overdemanding. As a result of that, he suffered a certain amount of deprivation and rejection. He reacted through anti-social behaviour both at home and at school. He went about with a chip on his shoulder and tried to find a sort of belongingness in company of inadequate and delinquent friends. Consequently, he was committed to an Approved School. Although he settled down well, he seemed to be immature and nervous, anxious about adult interest and friendship of other children. His drawings and paintings showed that after finding himself placed in a world, which was difficult, negative and punitive, he expressed some nostalgia

for home and its environment. He was desperately keen to escape from a disagreeable and stressful situation, return to his familiar surroundings and find his secure haven, which was aggressively delinquent in character. Although he was aware of the differences between right and wrong, he lacked the moral fibre to mend his ways and uplift himself from the mess he was in - He preferred to remain an aggressive and anti-social delinquent.

James in July, 1967.

James took no notice of a police warning to watch his step and kept up his friendship with undesirable types. During the summer of 1965, James ^{was} found stabbed outside a Dance Hall, lying in a pool of blood. He was in hospital for nearly six weeks. At the end of the year, he appeared before the Sheriff charged with various offences. He was committed to a Borstal for corrective training.

James Parker.

Date of Birth: 2. 12. 47
Date of Committal: 14. 7. 61
Date of Leaving: 12. 1. 63

History of Delinquency.

4. 1. 61	Theft	Sentence deferred to 5. 7. 61
21. 1. 61	Theft	Sentence deferred to 5. 7. 61
14. 7. 61	Theft	Committed to Mossbank School.

James came from a materially good home. The parents were conscientious, interested in their children and their well-being. But his relationship with his parents was poor. He was antagonistic towards his mother and showed an ambivalent attitude towards his father. He was anxious about their interest and affection and was inclined to be over-demanding.

At day school he was often in trouble. He hated school discipline, truanted occasionally and enjoyed the company of inadequate and delinquent friends. On his committal to Mossbank School, he settled down extremely well, was assured and self-confident. But under pressure he seemed to be unsettled and showed clear signs of maladjustment. He was anxious about adult interest and affection. He was also keen to win the approval and acceptance of other children.

James was exceptionally small for his age. He was conscious of his height and, in his fantasy, he tried to make up for it by striking a pose of being aggressive and anti-social. It assured him attention and some recognition. His drawings and paintings showed that basically

he was a timid person, who was actually afraid of violence and was desperately keen to escape from a disagreeable and stressful situation and find a utopia of his own where he would not be bound by restrictions, rules and regulations. Related to this desire for freedom and pleasure was his craving for love, happiness and security of a well-knit family, which had provided him with a clear knowledge of conventional social attitudes. The socially integrated and law abiding side of his character finally dominated his fantasy world. He began to prepare himself by offering amends for his waywardness.

James in July, 1967.

At the end of 1963, James gave up his job as a Grocery Boy, left home after a row with his parents and went to live at the Boys' Home. He was very unsettled and soon after his arrival was charged with malicious mischief. He was fined £20. He found employment as a waiter in one of the city hotels, and worked extremely hard to gain promotion. His employers found him a willing worker and transferred him to one of their bigger establishments in England after he was released from after-care supervision early in 1966.

Henry McCrory.

Date of Birth:	26.7.46
Date of Committal:	31.5.60
Date of Leaving:	19.5.62

History of Delinquency

20.8.58	Theft	3 months deferred sentence; then admonished.
22.3.60	Theft by Housebreaking	Probation 1 Year.
31.5.60	Theft by Housebreaking.	Committed to Mossbank School.

Henry came from a comfortable and adequate home. His parents were well-meaning, kind and considerate. He had an unsettled early home life because of his mother's illness and her absence caused by hospitalization. He was highly dependent on his mother and, in his own way, devoted to her. The parents, who had at some time pointed out to him the right and the wrong ways, were genuinely concerned about his welfare. They were worried about Henry keeping inadequate and delinquent company. They refused to condone his delinquent activities.

Throughout his stay at Mossbank he remained a timid, nervous and unsettled boy, who showed a lack of self-confidence. He was unhappy, passive and retiring. In the things of his own life he was inclined to be uncommunicative, often dour. But, he desired adult acceptance and when frustrated he occasionally exhibited incipient hostility, but when he directed his aggression outwardly he also indulged in self-blame and censured himself. Although he resented his committal to an Approved School, he was responsible enough to admit his faults, face the consequences and offer amends to solve the problems created by his misdeeds. Henry's fantasy world crime failed to pay dividends and criminality was always followed by punishment. He also expressed high ideals, aspirations and altruistic outlook.

In his drawings and paintings, Henry showed a tremendous nostalgia for home and freedom. The escapist in him was desperately keen to leave behind himself a disagreeable and stressful situation, bound by restrictions, rules and regulations. But, he knew he would have to "serve his time" before he could return to his family. Naturally this at times caused him to be afflicted by depression when he indulged in masochistic withdrawal from life - He became an isolationist.

Although he was terribly self-conscious, passive and retiring, he projected many positive qualities, which, once mobilised, would help him to establish himself as a law-abiding citizen.

Henry in July, 1967.

Henry had finished his apprenticeship and was working as an Assistant Chargehand. His employers was very pleased with his efforts and expected Henry to do extremely well as a butcher. Henry was saving up to get married. His parents spoke very highly of his girl-friend.

John White.

Date of Birth:	30.11.46
Date of Committal:	26.10.60
Date of Leaving.	28. 7.62

History of Delinquency.

3.12.58	Theft	Probation 2 Years.
26.10.60	Breach of Probation.	Committed to Mossbank School.

John, an aggressive and anti-social truant, came from a materially

adequate, but thoroughly disharmonious home. His relationship with his parents was poor. He was outwith their control and showed a considerable degree of ambivalence towards them. At his best, he regarded them as leaders of a happy, well-knit family, prepared to provide all the love and care the boy could desire. At his worst, he wished both of them dead. Basically he was an insecure boy.

At home John kept delinquent company and took part in many delinquent activities. At his day school he was truculent and a constant trouble maker. He established himself as a bully, an anti-authority figure and a self-styled "hard-man", who disrupted the smooth running of the school. He had to be suspended and was finally committed to an Approved School. During his stay there he went about with a chip on his shoulder, believing that everybody was against him. He showed a severe degree of maladjustment and was thoroughly unsettled. Although he constantly sought attention, and was desperately anxious for other peoples' approval and acceptance, he still remained highly aggressive and anti-social. He turned aggression towards other people and his environment and was incapable of meeting stressful situations in conventional fashion.

His fantasy world was dominated by themes of wrongdoing, delinquency and criminality. His drawings and paintings confirmed the aggressive, anti-social, violent and selfish side of his inadequate and disturbed personality, which was anarchial and uncompromisingly asocial.

John in July, 1967.

After his court appearance in July, 1963, John found employment with a furnishing firm, but he was dismissed for bad timekeeping. He then went to work as a waiter in one of the city hotels. Soon after he was arrested on a breach of the peace and serious assault charges. He was found guilty and was sent to a Detention Centre for three months. On his release, he went back to work as a waiter, but failed to keep out of trouble. He had to reappear at the Sheriff's Court charged with breach of probation and serious assault. He was committed to a Borstal for corrective training. He was released after eighteen months and found employment as a bus driver with the Transport Department of the Corporation of Glasgow. He seemed reasonably settled and was engaged to be married.

APPENDIX B.

APPROVED SCHOOLS IN SCOTLAND.

The Approved School system began in Scotland about one hundred years ago. At the beginning, it was an entirely voluntary movement which provided schools for erring and destitute children, and by doing so endeavoured to keep them out of prison. State recognition of the Schools as places to which children and young persons could be sent by Order of Court was accorded by statute in 1854. Until 1933 they were known as "reformatory" and "industrial schools": the purpose of the first was to correct the erring and the second to turn destitute children into respectable and useful citizens. The Children and Young Persons Act of 1932 abolished this distinction and the description "Approved School" was given to all of them. The term "approved" simply denotes that the school in question has been approved by the Secretary of State for Scotland for the purpose of receiving and training delinquents and allied categories as committed under the Children and Young Persons (Scotland) Act 1937 and its subsequent amendments. Section 49 of the above mentioned Act lays down the principle to be observed by all courts in dealing with children and young persons as follows:-

"Every court in dealing with a child or young person who is brought before it shall have regard to the welfare of the child or young person and shall in a proper case take steps for removing him from undesirable surroundings, and for securing that proper provision is made for his education and training".

This statement makes it quite clear that the Juvenile Courts are not primarily concerned with punishment but with welfare and training. The emphasis is on the rehabilitation of the young offender.

There are various methods of dealing with delinquent and neglected children. They may be committed to the care of a local authority, placed on Probation, committed to a Remand Home etc.,. It is usually only if these methods are thought to be unsuitable or if they have already been tried and have failed, that a child is sent to an Approved School. The result is that a high proportion of the pupils in the schools are difficult children who have failed to respond to other methods of treatment.

There are twenty-six Approved Schools in Scotland, all run by voluntary managers except for two which are managed by the Glasgow

Education Authority. They are classified by pupils' age, sex and religion. All the schools are residential and there are no mixed schools. In some of the schools for younger children all the pupils go out to local public schools for their classroom education. There are considerable differences among schools in regard to the nature of the educational and vocational courses provided, and each school tends to develop its own atmosphere and characteristics. At present, by additional building and adaptation of existing premises, a considerable number of the schools have been or are being divided into smaller "house units". This provides more intimate living conditions and makes individual attention more possible. (1)

The schools are expensive to run, since children have to be educated, clothed, fed, given adequate recreation and helped by welfare officers after they have left. The Home Office was responsible for the administration of the schools in Scotland until 1908 when responsibility was transferred to the Scottish Office, but in 1920 the Scottish Education Department was made responsible and the Approved Schools became in Scotland a part of the country's educational system. The Minister responsible to Parliament is the Secretary of State for Scotland and he has power to issue regulations governing the management and discipline of the schools. The Scottish Education Department, acting on behalf of the Secretary of State, exercise general supervision over the schools and make a grant to them annually, this grant, together with an approximately equal sum from Education Authorities in the form of contributions for pupils from their areas in the Schools, meets about 90% of the expenditure, the remainder being met from contributions by parents, pupils' earnings, other payment and the Schools' own resources(2).

Nearly all the pupils, usually between the ages of 10 and 17, in the schools are sent there on the authority of a committal order from a Court of Law - usually a Sheriff Court, a Magistrates Court or a Juvenile Court - but a few are "Voluntary Pupils" sent by local authorities into whose care they have been taken or committed. The Voluntary pupils are usually children in the care of a local authority who have proved exceptionally difficult to control and are placed in the school by the local authority. A large number of the pupils are

- (1) The Approved Schools, Scottish Ed. Dept., Pamphlet (1966)
- (2) Wilson, J. T. The Approved Schools in Scotland, B. Litt. Thesis (1963)

of poor ability and intelligence quotients of less than 85 are quite common. The schools have considerable experience in training pupils who have to overcome the handicaps of low intelligence, emotional instability and emotional backwardness, and special arrangements are made for these children. Most of the pupils, well over 90% of the offenders, appear in Court on a charge involving dishonesty, e. g. theft, burglary. The others appear on a wide variety of charges, including breach of probation bond, vagrancy, malicious mischief and, occasionally, more serious offences. About 65% of the offenders committed to Approved Schools have made at least two earlier appearances in Court, and many of the children sent to Approved Schools are not casual but recurrent delinquents.

The period during which pupils are liable to be detained in an Approved School is fixed by the 1937 Act and not by the Court. For children under 16 when the Order is made, the period is three years or until the age of 15 years and four months is reached, whichever is the longer. The age of 15 years and four months ensures that no pupil will be released before the appropriate school leaving date of the area from which he has been sent (3).

Although pupils are liable to be detained for three years, or until they are 15 years 4 months, the Managers of the Schools have power to allow them to live outside the schools by issuing a Notice of Release. It is the duty of the Secretary of State and the Managers to ensure that pupils are not kept in the schools any longer than is necessary in their own interests. Managers may not grant a Notice of Release during the first six months of a pupils detention, however, without the consent of the Secretary of State. When a pupil is released, his welfare and progress, including his employment and place of residence, are still carefully watched by the Managers. If the Managers think it is necessary they may issue a Notice of Recall and bring the child back to school. They also have a duty to supervise for a further period pupils whose period of detention has expired, whether or not they have spent part of that period on release. This period of supervision lasts for two years from the date of first release. Managers have a duty to ensure that pupils on supervision are visited, advised and befriended, that they are given what financial or other help they may reasonably need. They may pay adequate allowances to foster parents for children who are not wage-earners and supplement the earnings of children who are not self-supporting.

All Approved School pupils of school age receive normal classroom instruction. For the great majority of pupils classroom instruction is provided in the schools themselves by teachers with qualifications approved by the Department. The Managers may advertise for and interview candidates for the posts of the Headmaster, the Deputy Headmaster and the Third-in-Charge, but they cannot appoint the successful applicant unless the Department approves of the appointment.

(3) The Children and Young Persons (Scotland) Act. 1937.

The Approved Schools are government inspected. In this way an eye can be kept on the education given in the classroom, the training offered in the work departments, the dietary and the routine.

Many Approved Schools pupils are backward, and much of the formal education, especially for the younger pupils, is concerned with the fundamentals of the three R's, but practical subjects, especially for older pupils, form an important part of Approved School training, and include gardening, farm work, dairy work, pig and poultry rearing, carpentry, metal work, forestry, house painting, plumbing, brick laying, tailoring, baking, shoe making, commercial and domestic subjects. Not all of these subjects are pursued in any one school, but pupils over school age receive whole time vocational training in one or more of them (4).

According to the regulations, a wide variety of recreational facilities are made available in the schools. Football, swimming, boxing, athletics, mountaineering, dancing, art, piping, choir singing, dramatics, concerts and dress-making, are only a few of the many leisure time occupations. Units of pre-service organisations and of Voluntary youth organisations are established in most boys' schools. Competitive games and other joint activities with young people in ordinary schools, pre-service units and clubs ensure a sustained contact with their fellows in the world outside. Arrangements are also made for most pupils to spend a period at a camp or centre each summer as part of their training. Pupils are allowed a reasonable amount of free time during the week and periods of home leave are given through the school year. The home leave is dependent on the suitability of the home and in most schools is also dependent on the pupil's behaviour. The amount of freedom is increased towards the end of a pupil's period of detention to facilitate his return to normal life, but care is taken that too much freedom is not given to a pupil who is liable to abuse it and so undo the effects of his training. On the other hand enough freedom must be given to ensure that pupils do not pass too suddenly from the protected and regulated life of the schools to the liberty of the outside world. The needs of each pupil must be considered individually.

The regulations make it clear that the regime has not to be punitive. Discipline is maintained by the personal influence of the Headmaster or Headmistress of the school and of the Staff, who try to provide the pupils with interesting and satisfying activities and so to plan their work and leisure that they have opportunities to develop good habits and proper attitudes towards life and work, persons and property.

(4) The Approved Schools, Scottish Ed. Dept. Pamphlet (1966)

The care and training regulations insist that the Headmasters and Headmistresses should reduce all forms of punishment to a minimum and that if punishment is necessary it shall consist mainly of forfeiture of privileges or rewards, loss of recreation or liberty, or degradation in rank. The stopping of a period of home leave is a severe punishment which is used only in cases of serious offences. They may use corporal punishment when necessary but their power to do so is strictly circumscribed. They are expected to take into account not only the gravity of the offence but the temperament and physical condition of the offender, when they are determining the type of punishment to be used. The class teachers in Approved Schools are not allowed to administer corporal punishment at all. For certain types of boys and girls it is recognised that isolation for a period may be the best method of correction. If this form of punishment has to be used, the period must not exceed six hours and the room in which the offender is placed must be light, airy and safe for the purpose. A member of the Staff has to visit the room at frequent and regular intervals. (5)

Every Approved School has a visiting Medical Officer. His duties include a thorough medical examination of each pupil on admission, a quarterly routine inspection of each pupil, treatment of the pupils as required and advice as to dietary and general hygiene. A Dental Surgeon also examines each pupil on admission and thereafter at least once a year. He undertakes dental work as required. The schools are regularly visited by Educational Psychologists, who are specifically attached to the Approved Schools Service.

The welfare work of all Approved Schools is in the hands of Internal and External Welfare Officers. They function under the direction of, and in close co-operation with, the Headmasters and Headmistresses. As soon as a pupil arrives at a school the Welfare Officer, who will eventually be responsible for supervising him, visits his home and on this and later visits to home and by maintaining a close contact with the boy he tries to establish personal relations both with the pupil and his family. It is his duty to let pupils know that they may receive and write letters and have visitors at reasonable intervals (The Managers may suspend this privilege in particular cases if it interferes with the discipline and smooth running of the school). The Welfare Officers, at the direction of his Headmaster, tries to improve unsatisfactory relationships in the pupils' homes by impressing the important part the parents have to play in ensuring that their children benefit permanently from their Approved School training. The Welfare Officer also attends Courts, reports on the suitability of a boy's home, helps him to obtain suitable employment, finds him alternative accommodation where necessary and maintains close contact with him through visits and correspondence. He gives detailed reports on these visits and his findings often play an important part in the recall of a boy.

To sum up, the main function of an Approved School is to provide education and training for juveniles, usually between the ages of 10 and 17 who have committed an offence, or are in need of care and protection, or would, for other reasons, benefit from a considerable period of special training and discipline. Although the majority of their pupils have committed several offences and have already been on probation, Approved Schools are not juvenile prisons and their aims are not punitive or repressive. They are residential schools which have the special duty of trying to help boys and girls who have frequently had little home guidance to become good citizens. The schools aim to rehabilitate through education, social training, treatment of personal problems, improvement of circumstances at home and personal influence of the staff. All school activities, in class and out, are directed to the one objective of helping them to return as soon as possible to ordinary life as contented and reliable young members of the community.

APPENDIX C.

MOSSBANK SCHOOL. *

Mossbank is an Intermediate Approved School, situated on the North-East side of the City of Glasgow. It was among the first Industrial Schools founded in Scotland.

The School has a population of between 90 and 100 boys, their ages ranging from 13 years to well over 16 years. Most of the boys belong to Glasgow and the surrounding industrial districts, but some pupils come from as far afield as Inverness and Aberdeen in the North and Dumfries in the South; from Dundee in the East and Oban in the West. The normal stay in the school ranges from between 9 and 18 months, depending upon the boy's age, the family situation to which he would be returning and his progress in the school. Most of the boys arriving at Mossbank academically have been in the bottom quarter of their day school classes, and that of the remainder only a small handful have been in the top half of their classes. Much of this can be attributed to truancy, but also add the effects which emotional disturbance can have on learning.

The training programme of the school has two aspects, a formal educational aspect and a social aspect. The formal education is carried out in the classrooms and in the trade workshops. Mossbank accepts the value of accurate mental testing and the Headmaster and his staff believe that unless they know the mental age of a child they cannot give him all the help he deserves. His mental age and attainment test results indicate at what educational level it would be fair and reasonable to expect him to be. He is not classified for full time education according to his age, but according to his educational need. The number of classes varies according to the size of the school population and its abilities. At the time of writing there are four classes, designated A, B, C, D, based on the boys abilities and attainments, ranging from a class for E. S. N. or handicapped (Class A) boys to a class aiming at a pre-apprenticeship certificate (Class D) awarded by Glasgow Education Authority.

In many ways the work in "A Class" is similar to that which prevails in the tutorial classes of a large primary school in Scotland or in a Special School for mentally handicapped children. The "B Class" caters for those children who fall into the permanently dull category. They differ from the boys in the bottom class by having managed to attain a superior reading and a reasonable counting age. The timetable and curricula of "C Class" resembles that of a bottom Junior Secondary class. The pupils in this group are normally of low-average or average intelligence. Although they require individual help and occasional propping up, they have acquired just sufficient knowledge of the basics to allow them to work on their own for reasonable periods of time. Some of them catch up on their educational back log and move up to the top class (D Class") which admits

* Adapted from "The Approved Schools in Scotland (An appraisal) unpublished B. Litt Thesis (Univ. of Glasgow) (1963) by J. T. Wilson.

boys of normal or superior intelligence, who could have been good top junior secondary or average senior secondary material but have not shown their true potential for the same reasons as their duller brethren - truancy, indifference and emotional disturbances. Most of these boys have the capacity to do well as trade apprentices and are encouraged to read for the Craft and Pre-Apprenticeship certificates.

There are four trade workshops, staffed by skilled trade instructors. Boys of 15, who have spent sometime in the classrooms, are assigned to one of the workshops. There they are taught the fundamentals of different trades in a practical atmosphere. The workers have two half days per week in class. The purpose of the Worker's Class is two-fold - Firstly, it has been designed to prevent educational loss in the basic; secondly, to show that learning does not stop at 15.

The class time tables are so devised that there is as much practical and aesthetic as academic work. Time is set aside daily for physical training which may involve gymnastics, games, athletics or swimming.

The minimum educational aim of the school is to equip the pupils in such a way that they can draw satisfaction from their daily work as any other law-abiding citizens.

Much weight is placed on the social education of the pupils. This aspect of the training programme does not function at set hours, but permeates throughout the whole school, through the whole day. There are six stages in the training programme, and the pupil is well aware of his rate of progress because successful completion of a stage is marked by promotion to the next stage. Each stage takes a minimum of two months to complete. If at the end of six months, the boy still has not satisfied the requirements of that stage he is promoted to the next stage. But the total time he remains in the school is subsequently increased. In the early stages of training most of the demands are social, while in the later stages some of the demands are moral. The pupils seem to appreciate the fact that the demands are written down and can be checked off on a list. The demands made at the various stages are as follows:-

<u>Stage 1.</u>	<u>Douglas House.</u>
1.	Can make own bed reasonably well and arrange clothes tidily.
2.	Can tell what to do in event of fire.
3.	Puts on footwear when walking in Dormitory or going to night lavatory.
4.	Can wash reasonably well.
5.	Can clean teeth.
6.	Can clean shoes.
7.	Can use knife, fork and spoon properly.
8.	Polite to all adults.

At first stage the school is catching up on the elementary house training, which would be received by most children in good homes. They represent the drill which a good mother would expect her children to perform without undue pressure. At this stage, the competition is not with one's neighbours, but with oneself.

Stage 2. Fraser House.

1. Remembers to tidy hair every time he washes.
2. Falls in smartly at parades.
3. Accepts rebukes with a good grace.
4. Returns from leave in good time.
5. Always seeks permission before absenting himself from any place where he would normally be.
6. Behaves well in Class/at work.
7. Puts forward a good steady effort at class/work.
8. Shows reasonable sportamanship in team games or games for two players.

When they reach this stage, the boys have been in the school for at least two months and so they are thoroughly familiar with the routine. Consequently more exacting social demands can be made, involving the attitude of the boy to adults and to his peers. They are steadily increased when a pupil reaches the following stages:-

Stage 3. Macdonald House.

1. Good manners.
2. Eats food in a civilised way.
3. Speaks clearly and distinctly.
4. Looks smart and well-groomed. Clothes sit neatly on him.
5. Trusted to do simple tasks or go on easy errands.
6. Accepted by most of the other boys.
7. Has at least one indoor and one outdoor activity.

Stage 4. Gordon House.

1. Does not look on lavatory as social club.
2. Can write passable letter and address envelope correctly.
3. Careful of language.
4. Temper under Control.
5. Can say three different graces clearly at meal times.
6. Can show visitors round school, answer questions and explain system of training.
7. Respects school property and other people's property.
8. Accepts medical instructions e.g. reporting for treatment, weazing glasses, etc.

Stage 5. Stewart House.

1. Can look up telephone number, dial subscriber and conduct purposive conversation.
2. Can wash and clean teeth - without supervision.
3. Reads books and newspapers rather than comics.
4. Can take post of Captain or Vice-Captain in Douglas House for a fortnight, and be of genuine help to these boys.
5. Can swim two breadths or show a similar degree of skill in a Physical Education activity.
6. Is truthful.
7. Can be trusted anywhere without supervision.
8. Does no dodge work or responsibilities.

Stage 6. Campbell House.

1. Plans for employment, for use of leisure and for a way of life on leaving.
2. Social work for an old person, sick or crippled person, deprived child, etc., No money or gift to be accepted.
3. Shows by actions and attitudes that he had interests of school at heart.
4. Co-operates well.
5. Behaves in responsible, mature way.
6. Is truthful, honest and trustworthy.

When the 6th stage of training has been reached the boy knows that he is in sight of being released. He may leave after being two months in this stage, or he may have to stay as long as six months. This is an important stage of training, for by the end of it the boy has to be able to return to his former environment sufficiently strengthened to withstand the stresses which forced him into delinquent ways.

The school has six dormitories and each dormitory belongs to a stage of the social training programme. Thus as a boy completes a stage in social training and moves on to the next stage, he also moves into another dormitory. Members of the staff have responsibilities for each of the six stages and review weekly with each individual boy his progress, at each particular stage. By the time a boy leaves the school, he has encountered at least eight of the staff in more than their ordinary capacity. They are deeply involved in exchanging views about their charge who remains a boy, in all his weaknesses and strengths. He does not become a "case" in the eyes of those concerned with him. Staff conferences are held at regular intervals and the progress of individual boys discussed. A new addition to the social training programme has been the introduction of counselling group in which small groups of boys, with one or two members of the staff, discuss, freely and in confidence, individual problems facing members of the group.

Mossbank is a Protestant Approved School. The local parish minister acts as the visiting chaplain and it is he who shapes the boys attitudes to the church and its servant. The boys worship at his church every Sunday and during week-days members of the staff conduct a morning service at the School Assembly Hall.

Mossbank School aims to provide for its delinquent charges the discipline of combating and surmounting difficulties, and a system of character and perspectives. It is manifest, of course that the changes in character and personality which the school aims at bringing about are not to be effected solely in the classroom or workshop. It would mean in effect that the adults and children would gather together as a community, where the principle of combining productive labour and book-learning, the principle of the unity of mental training, physical and aesthetic education, and, where possible advanced instruction could be applied successfully.

APPENDIX D.

THE RELIABILITY AND VALIDITY
OF THE FOUR PERSONALITY TESTS

(a) The Bristol Social Adjustment Guides (The Child in Residential Care).

The Bristol Social Adjustment Guides offer a method for detecting and diagnosing maladjustment, unsettledness or other emotional handicap in children of school age. Stott (1) claims that they constitute a clinical instrument by which a comprehensive report of how the child behaves and reacts in real life can be furnished to the psychologist or psychiatrist, and a system for the interpretation of the behaviour. Educationally they are a means of judging whether a child is suffering from emotional difficulties, such as might be cause of failure in school-work, or which might act as a warning sign of the possibility of delinquent-breakdown. In the training of teachers they serve as a framework for the observation and study of children and for an objective understanding of behaviour problems.

The method of assessment aims, in short, at providing a general statement about the social adjustment of a child which is as free as possible from the proverbial unreliability of personal judgement. While the results obtained from individual observers can vary, as in, for example a day school situation (The National Foundation for Educational Research (2) gives some indication of the amount of variation to be expected - With 88 secondary school children in respect of whom pairs of teachers completed Guides independently for each child, the correlation between the total "maladjusted" scores was +.76 and that between the "unsettled" score was +.78. A truer measure of the reliability of teachers' recordings would be the extent to which a similar pattern of attitudes and hence a similar diagnosis, resulted. This was done with a further group of "paired" recordings of secondary school children and the degree of correspondence was analysed as follows: Identical 77; Virtually identical 53; Same pattern different degree 41½; Slight diversity 20; Definite diversity 10½; The last class is the only one in which a record by a single teacher would have been likely to give a definitely misleading diagnosis. Since 404 records were completed to give the 202 pairs one can say that this gives a 2½% critical disagreement on the assumption that one of the discrepant records is right in each case), the discrepancies found in the reports of trained observers under residential conditions are seldom significant (3) experience with the use of this test tends also to even out discrepancies. To make the test reliable, freak results obtained from abnormal observational conditions are guarded against by the number of observers used and a teacher or other adult in charge of children can check his or her own position by asking if colleagues get the same reactions from certain children. Stott (4) believes that, barring the most exceptional circumstances, the teacher who has his or her

- (1) (2) Stott, D.H. Manual to the Bristol Social Adj. Guides (1963).
(3) (4) Stott, D.H. Manual to the Bristol Social Adj. Guides (1963).

class for the whole day or nearly so and thus gets thoroughly familiar with each child's behaviour - range will give a very accurate factual record on the Guide.

While this test aims at eliminating the errors often implicit in a purely personal assessment, the test itself must be shown to be reliable, in that it produces consistent results and valid, in that it measures what it claims to measure. If a test's validation is achieved when it is shown that the results obtained conform largely to expectation, then it is obvious that the valid test of intelligence will correlate highly in its results with results obtained from attainment tests. It is not as simple to establish the validity of a test of social adjustment. The critical test of a test of this nature is therefore whether the markings of independent observers in general result in similar diagnoses in terms of syndromes or types of behaviour disturbance.

Lunzer (5) found that the Bristol Guides tend to be loaded with items indicative of delinquent tendencies but, in effect, of the 166 items indicative of behaviour-disturbance, only 54 proved to have a sufficiently clear-cut association with delinquency. According to Stott (6) the impression that the Guides are biased towards delinquency probably reflects the general failure to appreciate to what extent disturbed children are delinquent and conversely.

Petrie's (7) research with the residential and day school editions of the Guides showed that the Guides had a higher re-test consistency than projective tests.

It should of course be borne in mind that the Bristol Guides measure observable evidence of disturbance while the projective tests aim to assess failings and attitudes in so far as they are projected on to the test material.

Siedel's (8) research was based on the assumption that, since delinquency was likely to occur with other forms of behavioural disturbance, a group of delinquent ex-approved school boys would achieve higher scores than randomly selected non-delinquent boys attending the same day schools. This result was established, the mean scores for the delinquent and non-delinquent groups being 16.35 and 7.27 respectively.

Stott's (9) probationers provided an incidental demonstration of syndrome validity, showing delinquents to be more prone to hostility, aggression and anti-social behaviour. In view of the close association between delinquency and behaviour-disturbance as measured on the Guides Stott found that the tendency for recidivists to score higher was an expected result.

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| (5) | Lunzer, A. E. | Aggressive and Withdrawing Children in the Normal School (1960) |
| (6) | Stott, D. H. | Manual to the Bristol Social Adj. Guide (1963) |
| (7) | Petrie, J. R. J | Residential Treatment of Maladjusted Children |
| (8, 9 & 10) | Stott, D. H. | Manual to the Bristol Social Adj. Guide (1963) ⁽¹⁹⁶³⁾ |

Craft and Stephenson (1950) carried out a range of personality and intelligence tests on 100 youths of mean age 18.3 years admitted to a special unit for psychopaths. The Bristol Residential Guide was completed three times for 45 of the patients by nurses marking them independently. The mean unweighted scores clearly indicated that they were a highly maladjusted group. The inter-correlations of the three nurses ratings by the Spearman ranking method came to + .49, .58, .55.

The manual to the Bristol Social Adjustment Guides refers to various other investigations and provides detailed statistical analyses of the work done in establishing both the reliability and validity of these tests.

(b) The Ohio Behaviour Cards.

The delinquents employed in the standardization were all children who had been committed to the Bureau of Juvenile Research for study and observation. The non-delinquent boys, public school pupils and Boy Scouts, were tested individually at first contact, but the investigators managed to obtain very satisfactory co-operation.

Stogdill has reported a zero order correlation between I. Q. and score on the behaviour cards for both delinquent boys and girls. The correlation coefficients which measure the relationship between chronological age and score on the cards range from - .61 to .43 for delinquent children. Young delinquent boys and girls make somewhat higher scores than the older ones do. The correlation between C. A. and score on the cards is zero for both groups of non-delinquent boys. (11)

Reliability: The reliability coefficients were obtained by correlating the odd with the even items, and applying them Spearman-Brown formula to correct for attenuation. The following reliability coefficients were obtained: delinquent boys .92; school boys .94; boy scouts .83; and delinquent girls .85. (12)

Validity. The following evidence of validity are available for the Behavior Cards.

On the total scores, the average scores of delinquent children (200 boys 41.5; 50 girls 28.2) are significantly higher than those of non-delinquent children (50 public school boys 24.8; 25 scouts 20.6) (13).

On the item scores, Stogdill found that the per cent of "yes" responses made by delinquent children to the individual items is higher than that made by normal children to the same items. (14)

11 & 12 Stogdill, R. M. The Behaviour Cards (1950)
13 & 14

The upper and lower ten percents of each group were selected for comparison in computing the internal consistency ratios and it was found that the items were positive(15).

The average validity coefficients of the items that could be vailidated are .68 and .72 for two groups of delinquent boys, and .52 for a group of delinquent girls. The number of subjects in each of the three validating groups was fifty. (16).

According to Stogdill, total scores on the test may give some indication of the seriousness of the problem at the time of study, but cannot be used with any degree of confidence for the prediction of future adjustment. The greatest value of the test probably lies in the understanding of a child's problem that may be gained through a study of his responses to the individual items. An inspection of an individual's responses will frequently reveal whether he is consistently frank of defensive, or whether he is sensitive about certain areas of his experiences. It may ~~be~~ reveal the presence of experience not previously reported or suspected. A careful consideration of the child's responses to the cards in the light of his life history data may suggest points of approach for subsequent interviews.

In this connection, it would be worthwhile to note that although the self appraisal intruments, like the Behaviour Cards, seem to be distinctly promising when it comes to discriminating significantly among groups of psychiatric patients, (19), maladapted persons (18), psychosomatic complaints (19), delinquent or psychopaths (20), and/or when used in personality investigations (22), and alcoholics (21), there are findings which have tended to show that the self-appraisal instruments do not measure accurately all the different traits they usually purport independently to measure, (23) that they show relatively low inter-correlation with other tests purporting to measure similar traits, (24)

15,16	Stogdill, R. M.	The Behaviour Cards (1951)
17,	Grant, H. n	A rapid personality evaluation based on MMPI and Cornell Selectee Index (1946)
18,	Altus, W. D.	Some correlates of enuresis among illiterate soldiers (1946)
19,	Freeman, M. J.	The standardization of a psychosomatic test Validation of a psychosomatic syndrome(1950)
20,	Fry, F. D.	A study of persolality traits of College students and state prison inmates as measured by MMPI (1949)
21,	Hampton, P. J.	Differences in personality traits between alcoholics and non-alcoholics subjects(1951)
22,	Wrightson, J. W.	Assessing pupil adjustment by self-descriptive and sociometric techniques (1949)
23,	Michaelis, J. U. & Tyler, F. T.	M. M. P. I. and Student Teaching (1951)
24,	Rauffiel, P. W. & Snyder, W. U.	A comparison of the performance of a randomly selected college population on the MMPI and the P. S. experience blank (1951)

that they correlate poorly with projective techniques, (25), and that the ease with which they can be faked(26) by respondents is only partially compensated for by various types of lie-detection scales included in these tests. (27).

Consequently, while it would be harsh to assume that self-appraisal methods have no value, it would be justifiable to conclude that they should be used with caution, and under conditions where other types of evaluation are also gainfully employed.

- 25, Bills, R. E. , Vance, E. L. , An index of Adjustment and values (1951)
& McLean, O. S.
- 26, Fischer, R. P. Signed versus unsigned personal questionnaires
(1946)
- 27, Hunt, H. F. The effect of deliberate deception on MMPI
performance (1948).

(c) The Picture Frustration Study.

Rosenzweig, since the middle of 1930's has been concerned with the effects of frustration upon human behaviour. The evolution of the Picture Frustration Study may be traced to its origins in Rosenzweig's early investigations of repression(28) and his subsequent interest in frustration as a theoretical and experimental problem. (29). Most of his writings, as can be seen, have a formal character, providing definitions and classifications of frustrating situations and of reaction thereto.

Since the introduction of the instrument, much attention has been devoted to research on the characteristics of the Picture Frustration Study as a psychological measuring device. Because the value of the study as both an experimental and a clinical tool depends heavily upon the outcome of such research it is important here to consider some of the findings on reliability and validity of the Picture Frustration Study.

Reliability: The reliability of the scoring of the instrument has been investigated by Clarke, Rosenzweig and Fleming(30) Using the revised scoring system(31) they found 85% agreement between two examiners on the scoring of 100 group administered forms, and 82% agreement on 25 individually administered forms. In the original paper (32), Rosenzweig reported the following average percentages of 24 responses found with a normal population heterogeneous for age, sex and education, E40; I 30; M 30; OD 20; ED 50; NP 30. Studies by Rosenzweig, (33) Bernard (34) and Fry(35), using the revised scoring system, have with minor variations revealed similar results. The Stability of scores on the P. F. study has also been investigated by Bernard, who has calculated test-retest(3-9 months) reliabilities. These range from 0.30 to 0.77 for a sample of 105 cases. Identical responses were given to particular items from 79% to 51% of items on retest. From these studies it may be concluded that (a) scoring is reliable; (b) similar response patterns are provided by a variety of groups; and (c) test responses are fairly stable from time to time of testing. (d) capacity to recall past answers might also play an important part.

- 28, Rosenzweig, S. The experimental study of Repression (1938)
- 29, " An outline of Frustration Theory (1944)
- 30, Clarke, H. V. & Others The Reliability of the scoring of the PF study
(1947)
- 31, Rosenzweig, S. The Picture Association Method and its
(1945) application in a study of reactions to frustration

Validity. Rosenzweig(36) made no firm claims that the study measured personality traits- although he reports a correlation of 0.74 between estimates of "extrapunitive" derived from the P. F. Study and the TAT. He also suggests that aberrant G. C. R. scores might be indicative of abnormality. Falls and Blake(37), using 25 University students, correlated E, I, M frequencies and G. C. R. with the M. M. P. I. (8 scales) Bernreuter(4 scales), Bell Adjustment Inventory(2 forms), the Allport-Vernon Values(3 scales) and several measures of intelligence and socio-economic status. Of the 88 correlations, only the 10 exceed the 5% level of significance and these point to a slight relationship between E and social adjustment. Evidence of the relation of P. F. results to independently observable behaviour in children is found in an investigation by Kates(38) on 31 nine-year-old subjects who, in addition to the P. F. Study, were administered an experimental test of suggestibility and a questionnaire designed to elicit attitudes of resistance or submission to parents and peers. Significant differences in P. F. scores of subjects ranking high and low in suggestibility and submission to peer authority- in the direction of greater extrapunitive and less impunitive for the low group in each category - lend support to the validity of these categories. The correspondence between P. F. results and overt behaviour has also been investigated in several studies on neurotic and psychotic adults. Simos (39) has reported significant association between predominant type of reaction on the P. F. and behavioural ratings on a series of stress situations. Lindzey(40) has found a significant increase in extrapunitive, absent in a control group, in subjects exposed to a series of biologically and socially frustrating situations. Franklin and Brozek(41) administered the P. F. study to a group of 36 conscientious objectors after 24 weeks of semi-starvation and again after 12 weeks of nutritional rehabilitation. There was no change in the original predominance of E and OD.

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| 33 | Rosenzweig, S. | The Experimental Study of Repression (1938) |
| 34 | Bernard, J. | The P. F. Study : I Norms, Reliability and statistical Evaluation (1949) |
| 35 | Fry, F. A. | A Study of Reaction to Frustration (1949) |
| 36 | Rosenzweig, S. | The Picture Association Method (1945) |
| 37. | Dails, R. P. &
Blake, R. R. | A Quantitative Analysis of the P. F. Study (1948) |
| 38. | Kates, S. L. | Suggestibility, submission to parents and peers and E, I and M in children (1951). |
| 39. | Simos, I. | The P. F. study in psychiatric situation (1950) |
| 40. | Lindzey, G. E. | An Exp. test of the validity of the P. F. Study (1950). |
| 41. | Franklin, V. C.
& Brozek, J. | The Rosenzweig P. F. Test as a measure of frustration response in semistarvation(1949). |

On the other hand French (42) found changes towards increased E after inducing frustration by false reporting of examination grades. His careful study involved comparison of the P. F. scores of good and poor college students tested three weeks before and immediately following the return of a course examination. While differences between the groups were absent in the first test, the poor students - presumably more vulnerable to the stress attendant upon the return of the examination - showed greater extra-punitiveness and less need-persistence intropunitiveness on Test 2.

Although Sutcliffe(43) has concluded that the P. F. study is unsatisfactory as a measuring instrument, the findings of research concerned with the effects of experimentally induced frustration upon responses to the P. F. study thus, in general, consistently reveal some increase in overtly expressed extra-punitiveness following the exposure to stress. Since this result, according to Mirmow(44) is in agreement with independently-formulated hypotheses concerning the relation of frustration and hostility, these data may be considered to support the validity of the Picture Frustration Study.

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| 42 | French, R. L. | Changes in performance on the P. F. Study following experimentally induced frustration (1950). |
| 43 | Sutcliffe, J. P. | Appraisal of the Picture Frustration Study (1955) |
| 44 | Mirmow, E. L. | The Rosenzweig Picture Frustration Study (1952) |

(d) The Thematic Apperception Test.

The Thematic Apperception Technique is a method for studying the social and psychological aspects of personality. The TAT pictures present the subject with certain classical human situations(45), and, as contrasted with the free and largely uncontrolled fantasy of the dream or free association, in the TAT the subject is requested to adapt his fantasy to the stimulus content of the picture presented to him. Thus the stories might be called controlled fantasies. They are fantasies in that they are the creative products of the subjects' imagination - they are controlled in that each picture presents a topic area to which the story must, in essence, conform. But the control exerted by each picture is of a special kind. It is ^{not} control ~~not~~ of the feelings or of the specific actions which the subject may wish to attribute to the picture. The content of the fantasy is thus delimited by the stimulus of the picture, but the context and form of the fantasy are unstructured by outside stimuli and are dependent upon the feelings, emotions, and the habitual ways of thinking of the subject himself(46).

In the effort to imagine a story about the stimuli of the picture presented to him, the subject must call upon the residue of knowledge, impressions, and inner feelings which at the moment occur to him as relevant to the situation. The story so created by the subject partakes of the characteristics of symbolic projection of the individual's efforts to formulate his major feelings, anxieties, and satisfactions in the framework of the manner in which he has previously learned to present himself to the outer world. The subject, in responding to the pictorial representation of these basic dramas, reveals his own formulation of them and the private meanings which he attaches to them. Thus the stories seemed to become symptomatic of the individual's inner feelings. (47).

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| 45 | Murray H. A. | The Thematic Apperception Test Manual (1943) |
| 46+ | Henry, W. E. | The Analysis of Fantasy (1956). |

RELIABILITY:- Because of the aforementioned reasons, it would be pertinent to accept that the TAT does not yield precise facts or information. Rather, it reveals background motives and tendencies within the individual, which helps to show the meaning and motivational significance of other known facts about an individual. (48) Since, then, the aim of projective techniques is to describe rather than quantify, the concept of reliability does not have the importance in relation to projective tests, that it has with reference to other kinds of tests. (49) Consequently, although some investigators who have written about TAT are quite willing to forgo an attempt to determine its reliability, (50, 51, 52) there are others who have attempted to measure its reliability.

Sanford, (53) in the Shady Hill School experiment, determined the reliability with which twenty-one different needs were determined from twelve pictures. The reliability he found for twenty subjects was .48. In a more comprehensive experiment the stories of forty-three subjects from twenty-six pictures were studied. The average reliability for thirty-two needs was .42 and for sixteen press .42.

Reliability has been tested in a study of relatively limited scope (11 subjects, 91 stories) by Mayman and Kutner. (54). They found significant inter-judge agreement in the character identified with by the subject, the kind of tension situation facing the identification character, the dynamic strands underlying this character's behaviour in the tension situation, the subject's emotional involvement in producing the stories, and the amount of "life" invested in the characters.

Combs (55) has attempted to determine both validity and reliability in a study of 907 stories obtained from 46 subjects. He finds 50 to 60 per cent agreement among external analysis, but 63 to 68 per cent agreement of an analysis with himself. When the interpreter is permitted to defend his choice, agreement increases considerably. He concludes that it is possible to demonstrate higher validities than reliabilities of interpretations of this type of material.

48. 49	Symonds, P. M.	Adolescent Fantasy (1949)
50.	Murray, H. A.	Thematic Apperception Test Manual (1943)
51.	Balke, E. R.	Thematic Apperception (1945)
52.	Harrison, R.	The Thematic Apperception and Rorschach methods of Personality Investigation in Clinical Procedure (1943)
53.	Sanford, R. N. and others	Physique, Personality and Scholarship (1943)
54.	Mayman, M. Kutner, B.	Reliability in analysing TAT stories (1947)
55.	Combs, A.	The Validity and Reliability of Interpretation from Autobiography and the TAT (1946)

While some of these figures give evidence of some degree of consistency, there are many factors which would tend to keep these figures somewhat low. The pictures themselves vary in style and content, and people themselves do not seem to remain constant with respect to their own fantasies. Again, interpreters may vary as to the inferences they draw from stories. Probably, according to Symonds (56) there can never be such a thing as complete interpretation, in as much as the interpretation must of necessity be a function of the background and the psychological state of the interpreter. Furthermore research has shown that the immediate surroundings can have an effect on results. Masserman and Balken (57) found that fantasy production itself is affected by the immediate environment, while Murray (58) found that a subject in a state of fear was more liable to judge the persons in the pictures as hostile. Rodnick and Klebanoff (59) and another study by Bellak (60) found a distinct increase in verbal aggression when the subject was in a state of frustration and stress. It has also been suggested that Rapport (61) with the examiner is an important factor in determining the nature of the stories told.

While this would indicate that there are many factors influencing the stories told in any given session, a study by Tomkins (62) in which the test was administered daily, suggests that at least twenty sessions are required to bring out all the significant themes in any person.

This being so, the reliability depends on the repetition of any themes from session to session, and subjects will reveal different traits in response to the stimuli from session to session. In view of this reliability found in experiments by Sanford, which range from 42 to 48, do not seem to be quite so unreasonable.

VALIDITY:- It would seem this is an issue of considerable significance with regard to the TAT. It has been found that the themes derived from the stories, according to Symonds (63), may in some instances correspond with trends in the individual telling the stories, but in other cases the themes from the stories and the character of the individual telling them seem to be of a complementary and opposite natures.

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| 56. | Symonds, P. M. | Adolescent Fantasy (1949) |
| 57. | Masserman, J. H.
Balken, E. R. | The Clinical Application of Phantasy Studies (1938) |
| 58. | Murray, H. A. | Effect of Fear Estimates of Miliiciousness (1933) |
| 59. | Rodnick, E. H. | Projective Reactions to Induced Frustrations |
| 60. | Bellak, L. | An Experimental Investigation of Projection (1942) |
| 61. | Murray, H. A. | Thematic Apperception Test Manual (1943) |
| 62. | Tomkins, S. S. | Limits of Material obtainable in a single case study by Daily Administration of the TAT (1942) |
| 63. | Symonds, P. M. | Adolescent Fantasy (1949) |

Morgan and Murray (64) compared the results of the test with a lengthy psychoanalysis in the original paper presenting the TAT. They found that the TAT produced all the chief trends which five months of analysis were able to reveal.

Comparing the TAT with case-history material also provides a check on the validity of the test. Sanford (65) has correlated the ratings of needs from the TAT with ratings of the needs as observed in the behaviour of the same children. The average of these correlations is .11 (Range from above + .40 to below -.40). His study seems to indicate that there is no consistent relationship between the themes yielded by the stories, and the same characteristics exhibited in behaviour. According to Sanford, that although the average relationship is close to zero, it is possible that in individual cases there may be a close positive relationship between fantasy need and need expressed in behaviour and in other cases significant negative relationship between fantasy need and need as shown in behaviour. Against this background, he examined certain relevant hypotheses and concluded that a zero correlation need not indicate a lack of relationship. For instance, he felt, that if there is a reason why the fantasy and the manifest expression should consist in some individuals and a reason why one form of expression should not be paralleled by the other individuals, the net result might be a lack of correlation from a statistical point of view; and yet dynamically the coexistence or lack of coexistence of these two factors might have significant meanings for individuals.

Harrison (66) compared the results of the TAT with hospital case-histories. When the same examiner who took the history made the TAT analysis, the agreement in life history material was 82.5 per cent. When the analysis of the TAT was made by a different individual from the one who gathered the case histories, agreement was 74.6 per cent. Harrison specifies that this agreement concerns life history facts about the individuals being tested. These results, of course, are high beyond expectation.

Murray and Stein (67) used TAT for estimating qualities of leadership and found a rank order relationship of .65 with ratings of leadership. Harrison and Ruder (68) found correlations of .73 and .77 between TAT estimates for emotional suitability and estimates by those who knew the subjects from first hand observation.

64.	Morgan, C. D. Murray, H. A.	Adolescent Dominant Phantasies (1935)
65.	Sanford, R. N. and others	Physique, Personality and Scholarship (1945)
66.	Harrison, R.	Studies in the use of Validity of TAT (1940)
67.	Murray, H. A. and Stein, M.	Note in selection of Combat Officers (1943)
68.	Harrison, R. And Ruder, J. B.	A Note on the Reliability of the TAT (1945)

Combs (69) suggests as a measure of Validity the comparison of the TAT with autobiographies, and in an investigation of his own he finds 48 per cent agreement. He has also suggested checking the validity of the TAT by comparing the analysis of two judges. He finds 50 to 60 per cent agreement among external analysis, but 63 to 68 per cent agreement of an analysis with himself and when one judge stated his agreement with the analysis of another in which the second judge had an opportunity to explain his analysis, the agreement rose to 91 per cent. This would indicate that when two persons compare the analysis of TAT material and have an opportunity to discuss them there can be a high degree of correspondence.

Sanford (70) also compared the ratings of separate judges and found that between two judges the average correlation with regard to the ratings of need was .57 and of press .54. The ratings of one judge correlated with a composite of four judges, including the one independent judge, were .85 for needs and .80 for press.

Renaud (71) has also studied interobserver agreement and finds a correlation of the estimates of two TAT analysts of the need aggression as .88 for the press lack as .72 and for the press affiliation as .54.

An interesting modification of the orthodox administrative procedure is a group application as investigated by Clark (72). From 852 stories collected from a wide group of subjects ranging in age from 16 to 64, basic themes for each picture were selected. Fifty college students were then shown TAT pictures projected on a screen, given a list of the basic themes for each card, and asked to check the story of those listed which most nearly represented their idea of the picture portrayed. The same students were also given a modified form of the usual TAT in which they were asked to write original stories in response to the pictures. Results of both tests were analysed on the basis of five categories. She found a substantial relationship between results obtained by both methods, but the relationships were higher when the modified clinical was administered first. Clark found close agreement on such items as the adequacy of the principal character, the nature of the ending and the reaction of the hero to his environment, but a less close agreement in the analysis of needs. ^{H&T} ~~their~~ research represents a positive step forward ^{for} more uniform and objective analysis, although it most probably cannot supercede the usual more thorough analysis in a clinical setting.

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| 69. | Combs, A. | A Note on the Validity and Reliability of interpretation from autobiographies and the TAT (1946) |
| 70. | Sanford, R. N.
and others. | Physique, Personality and Scholarship (1943) |
| 71. | Renaud, H. | Group Differences in Fantasies (1946) |
| 72. | Clark, R. | A Method of administering and evaluating the TAT (1944) |

Hartman (73) finds that analytic and quantitative treatment of the TAT yields statistically and clinically significant results in the prediction of behaviour and personality, that relatively simple and objective components of TAT responses are associated to a statistically significant degree with specified personality variables and concludes that formal characteristics should be given increased emphasis since they can be more objectively determined. He feels that, particularly in application to group testing, they may be more revealing of certain aspects of personality.

Thematic tests have gone through a period of very lively development. Though widely used, from the academic and research standpoint, they still seemed to be regarded as problem projects because they lend themselves less to quantification and standardization than any other type of test, even among projective techniques. But, in general, projective testing, like testing of any kind, can only be an adjunct to, and just one part of, the total study of the individual (74). According to Bellak, he is a poor psychologist or Psychiatrist whose bases all his decisions on the tests alone, without evaluating them in the context of the entire clinical picture.

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| 73. | Hartman, A. A. | An Experimental Examination of the TAT
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| 74. | Bellak, L. | Thematic Apperception Test and other
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& McLean, O.S.)
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Burt, C.L.
Burt, C.L.
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& Others)
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PLATES

48-63

ALEXANDER CURRIE

Date of Birth: 26. 7. 46.

Date of Committal: 18. 11. 60.

Date of Leaving: 14. 4. 62.

History of Delinquency:

9. 7. 58.	Theft.	Admonished.
6. 5. 59.	Theft.	2 Years Probation.
15. 12. 59.	Attempted Theft by Opening Lockfast Premises.	14 Days Detention.
18. 11. 60.	Theft of Cycle.	Committed to Mossbank School.

There was also some truancy on his record.

Home Circumstances:

The home was a three apartment house in one of Glasgow's latest Housing Schemes. It was adequately furnished and clean, and the tenants in the neighbourhood seemed to be good. At home were the father, who was a toilet attendant; the mother; Joseph (25) and Thomas (20) who were both working. Two daughters were married and outwith home.

The Boy Himself:

He was small, wiry, but looked weedy. His general health was good, but his eyesight was poor. According to his

parents he was helpful, obedient and honest at home. They were, however, people of weak personality, who had failed to exercise any great influence and who tried to shield the boy when he was truanting from school.

Educational Information:

He was referred to the Child Guidance Clinic in January 1954 when 7½ years of age. After examination it was decided that he had an I.Q. of 93. Educationally he was very retarded and was not putting forward the effort he should. He was the youngest of the family and was being completely spoiled by his parents and siblings. One of the reasons for his being tired, listless and inattentive in the classroom was that his mother would allow him to read comics in bed until 9.30 or 10 p.m. It was pointed out to the mother where her over indulgence was leading and the need for firmer handling was emphasised. He was given weekly therapy sessions at the clinic until November 1954. Progress was slow but his reading was brought up to a level of 7 years 5 months and as his mother agreed to continue to supervise his work at home Clinic attendances were discontinued.

At the time of his committal he was in a second year class in a Junior Secondary School, where his work was well below average. He gave no trouble in school, being lazy and easily disciplined. He had no interest in sport. At Mossbank, he was placed in the lowest class, where he did the minimum of work. He was lazy and most reluctant to apply himself fully. He was backward in all basic subjects. At the age of 15 he was transferred to the Works Department and was attached to the Painters and Decorators. He worked reasonably well, but needed to be constantly goaded.

History at Mossbank School:

Alex had an uneventful passage through school. Observation of his work and his responses bore out the view that he was a dull and backward boy. His vision was very poor, but he was averse to wearing his glasses and only did so when he had realised that the Headmaster was prepared to hold up his licence. The Headmaster managed to persuade this "good look" conscious boy that his drooping, rather mongolian, eyelids were less noticeable when he wore his glasses. The Headmaster felt that there were two reasons for his refusal. One was simple defiance of home and

school discipline and the other was that so long as he did not use his glasses he had some consolation for not being able to cope with his school work.

He was clean and tidy, polite and obedient. If anything he was over-concerned with his own personal affairs and appearance. There had been no overt evidence of delinquent conduct during his stay here and consequently the Managers licensed him to his parents on the 14th April 1962.

After Licence:

He started work as an apprentice painter, but lost his job because of lack of application and utter laziness. In June 1962, he was picked up by the police, who found him lying in a deep coma beside the road. He had taken some tablets to cure himself of deep depression. He was, after that incident, unemployed for two months, before finding employment with a firm of Shoemakers. He failed in this job too and started attending the Infirmary as an out-patient. From there he was placed to the Industrial Rehabilitation centre. He stayed there only for two days. He reported "everybody up there was daft".

He decided to remain idle until 4.5.64. and then his

Welfare Officer got him a licence as a Window Cleaner - he worked for one-and-a-half days and then put his ladder through a window - according to him "it was an accident!" During his periods of unemployment most days he went away into the country with his fishing rod and generally led the kind of life which most men long for. He actually enjoyed his state of "no work days" as he had no financial worries. He managed to keep out of trouble.

Personality traits as revealed through:

(a) ~~Projective~~ ^{Personality} Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome	Total Responses
Unforthcomingness (U)	1
Withdrawal (W)	1
Depression (D)	5
Anxiety about adult interest (XA)	11
Hostility to adults (HA)	4
Attitude of unconcern for adult approval (K)	2
Anxiety for approval by other children (XC)	2
Hostility towards other children (HC)	0
Restlessness (R)	2
Emotional Symptoms (M)	4
Nervous Symptoms (MN)	0
TOTAL	52

Alex was a backward, maladjusted boy with defective eye sight. He tended to be unsettled and irritable. He showed a great anxiety for adult acceptance. He wanted them to be interested in him and shower unlimited affection. This dominant desire alternated with somewhat hostile rejecting moods. He then lacked the urge to please all adults and was unconcerned about being in their good books. He enjoyed the company of other boys, but he was not particularly anxious for their approval and acceptance. He was moody and was capable of giving vent to immature emotional outbursts.

Stogdill's Behaviour Cards Score (150 Cards).

Classified List	Possible Responses	Total Responses
Feels picked on	9	5
Anger, disobedience	7	4
School difficulties	8	5
Stays away from home	10	0
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	2
Inadequate companions	12	3
Delinquent companions	12	5
Stealing	9	6
Obscenity	5	0
Sex experience	8	0
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	6
Home unsatisfactory	24	4
TOTAL		52

Alec was easily teased and felt persecuted. He was inclined to be disobedient and quick tempered. He was often tardy in school which he hated and was very keen to escape its routine and discipline. He was a persistent truant and a glib liar. He kept the company of inadequate and delinquent boys, stole money and material from stores, broke into houses and buildings and had taken things, like bicycles, which did not belong to him. All these activities resulted in Court appearances. His parents were upset by his smoking and were worried about his welfare. Alex argued with them and got mad at his parents when he could not get his own way. He suffered from bad dreams and was over concerned about his health. He was afraid of the devil and the thought of hell was a constant source of fear and worry.

Alex was extrapunitive with strong leanings towards intro-punitiveness. He was willing to direct his aggression outward, towards other people and things and insistently pointed out the presence of the frustrating obstacle. Occasionally he took the blame upon himself and offered amends to solve the problem and when it suited him, he also minimized the effect of the obstacle, to the point of denying its presence, in the frustrating situation. While he was guided by obstacle-dominance reactions he also utilised responses which come under ego-defense reactions. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else. Denial and admission of guilt appeared side by side. In this respect the extrapunitive and intro-punitive factors were equally strong. The near normal G.C.R. indicated that he was capable of meeting stressful social situations in conventional fashion. When his frustration tolerance was low he insisted to point out the presence of the frustrating obstacle.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>349</u>
Primary	5	5
Secondary	5	5
Partial	1	4
Literary	4	12
Same sex	18	30
Opposite sex	5	5
Elderly	10	17
Youth	8	14
Juvenile	4	4
Superior	4	6
Inferior	5	10
Law-abiding	15	22
Criminal	6	11
Mentally normal	19	34
Mentally abnormal	0	0
Gregarious	0	0
Solitary	13	17
Leader	2	2
Follower	1	1
Friendly	4	4
Quarrelsome	4	11
Moral : Good	12	17
Immoral : Evil	6	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>349</u>
Social	11	16
Asocial	8	14
Thoughtful & Decisive	9	12
Indecisive & Escapist	4	4
Ambitious	5	5
Anxious	12	17
Aggressive	13	20
Altruistic	4	4
Depressive	6	7
Excitable	5	4
Erotic	2	3
Timid	1	1
<u>(B) NEEDS</u>		<u>129</u>
Abasement	14	19
Achievement	11	19
Aggression		32
Emotional & Verbal	8	10
Physical & Social	5	7
Physical & Asocial	7	12
Destruction	3	3
Dominance		37
Coercion	7	17
Restraint	8	17
Inducement	3	3
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>129</u>
Introgression	6	6
Nurturance		10
Parents	1	1
Wife	1	1
Husband	0	0
Children	2	2
Siblings	0	0
Relatives	0	0
Friends	1	1
Other People	2	2
Objects	3	3
Passivity	3	3
Sex	2	3
Succourance	2	2
Intranurturance	1	1
<u>(C) INNER STATES and EMOTIONS</u>		<u>111</u>
Conflict	9	21
Emotional Change	12	25
Dejection	12	14
Anxiety	17	30
Exaltation	8	13
Distrust	0	0
Jealousy	0	0
Happiness	8	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>113</u>
Affiliation		19
Associative	5	13
Emotional	4	6
Aggression		37
Emotional & Verbal	5	7
Physical & Social	6	9
Physical & Asocial	5	10
Destruction	1	1
Dominance		26
Coercion	8	15
Restraint	5	9
Inducement	1	1
Seduction	1	1
Nurturance		6
Parents	0	0
Wife	1	1
Husband	0	0
Children	1	1
Siblings	0	0
Relatives	0	0
Friends	2	2
Other People	2	2
Objects	0	0
Lack	11	15
Loss	3	5

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>113</u>
Physical Danger		2
Active	2	2
In support	0	0
Physical Injury		3
Person & Animal	2	2
Accident	1	1
(E) <u>OUTCOMES</u>		<u>381</u> <u>277</u>
Hero		
Energetic & Determined	15	29
Persevering & Competent	14	27
Faces & Overcomes Opposition	15	25
Succumbs to Opposition	11	13
Coerces	8	13
Is coerced	12	17
Active	17	31
Passive	5	5
Repents & Reforms	2	2
Callous and No Conscience	6	11
Selfish	6	11
Unselfish	0	0
Prefers Help	6	6
Self-Sufficient	9	12
Makes things happen	15	25
Things happen to hero	15	22

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>331</u>
Hero		277
A Success	11	19
A Failure	7	9
Hero's Environment		54
Path of Achievement Easy	2	2
Path of Achievement Difficult	18	18
Beneficial & Positive	9	9
Non-beneficial & Negative	12	12
Punitive & Unsympathetic	13	13
Ending		50
Happy	9	12
Unhappy	8	20
Status Quo	7	12
Anti-climax		
Dramatic Conclusions	4	4
Acceptance of lower standards	2	2
<u>(F) INTERESTS and SENTIMENTS</u>		<u>21</u>
Positive Cathexis	15	15
Negative Cathexis	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>52</u>
Id	15	15
Ego	20	20
Super-Ego	17	17
<u>(H) OTHER VARIABLES</u>		<u>51</u>
Style		7
Specific Names	1	1
Detailed description	6	6
Incongruity	0	0
Excitement		13
Adventure & Thrill	2	2
Danger & Suspense	9	9
Distant Lands & Different People	2	2
Appearance	2	2
Residence	5	5
Entertainment	1	1
Illness	2	2
Death	5	5
Separation	7	7
Rejection	4	4
Punishment	4	4
Excuse, Alibi & Apology	1	1

Analysis of Alexander's Stories

Card 1 In this story Alex. introduced a little boy, who was "sitting over his violin tired and fed-up don't think he likes violin playing too much. He gives the feeling that he has been forced to play this rotten instrument And so he just sits there, writes the notes in his books and sometimes plays in a lazy, lazy fashion." The hero resembled Alex. in his attitude and experience. It was reported that in class he was lazy, listless and seldom made any effort to better himself academically and otherwise. He lacked ambition and was disinclined to apply himself fully and effectively.

Card 2 Alex. in this story presented a "hard working" and church going girl, who was devoted to her mother. One day, on her return from the church, she found her mother had taken ill - "She kneels down beside her mother's bed and prays all night that she would get over her illness. In the morning she wakes up and finds her mother well and happy and she thanks God for his kindness." Alex. was very close to his mother and according to her he was

helpful, obedient, kind and honest at home. Alex, as painted by his mother, resembled the girl in this story. He also showed a great anxiety for his mother's well-being. He was highly dependent on her.

Card 3 and 4 Parental figures appeared in these two stories and Alex. painted pictures of domestic discord and disharmony, which ended when "he walked out on her", "he goes out of the door and slams it shut." Alex. resolved and satisfied his Oedipus drives by making the father figures get out of a disagreeable and disharmonious situation and thus leaving the entire stage to him and projected his own erotic feelings towards the mother figures through their desires for a reconciliation - "She thought that something might happen to him and he would come back after a week and say, "I am sorry dear, I'll try to make it up to you." She went on dreaming that they were so happy that they never fought again as long as they lived." and "The woman loves him very much and tries her best to get him to come back."

Card 5 Alex. exhibited a craving for riches and wealth in this story. In order to satisfy his desire he was willing to act in an asocial and criminal way, but a sense of guilt and fear made him drop "her gold and silver stuffs - ornaments, jewels such like - on the floor and depart through a nearby window." Criminal action failed to pay, but punishment did not follow criminality. Reparation was not made for waywardness.

Card 6 In this story Alex. directed his aggression towards a member of the police force and in the process made his mother suffer grief and misery, but later a guilty conscience made him supply some compensation, in the way of money and sincere condolences, to the old lady, who was dependent on her son. Basically, Alex was a timid boy and depended on parental figures to sustain and nourish him. But, in this story, he tried to reverse the actual situation and pictured himself as a "hard man", who would stop at nothing.

Card 7 In this story, Alex. played the part of a law-abiding and courageous citizen, who helped the police to arrest two notorious enemy agents. He craved for

recognition and adult acceptance. He managed to reach his goal by doing something positive, by making good triumph over evil and by establishing right over wrong. Consequently, "the police thanked me for my quick thinking and courage. They thought that without my help they would not have got hold of these two men, very famous enemy agents and the police were looking for them."

Card 8 "A man has been shot by an unknown member of a tough gang and his friend beside him has the task of taking the bullet out of his friend's body. The man is lying unconscious and so it is quite easy to get the bullet out without much struggle. Later on this man recovers quickly, but after a few months he falls ill again. Some dirt in his bullet wound gives him septic and his body gets poisoned and soon after he dies." Through this highly aggressive environmental study Alex. gave vent to his morbid interest in death and diseases. In real life he showed hypochondriacal tendencies.

Card 9 Alex. started, "In this picture four men are lying on the grass. They all look very tired, but some people, I think, will say that they are bone lazy "

Alex. expressed remarks, which were directed towards him. Although he believed that he was a hard worker others found him lazy and he needed to be constantly goaded. His work records had always been poor and he had been accused of being utterly lazy. In this story he fantasied himself as a conscientious farm labourer, who worked hard all day - "ploughing the fields, sowing the ground, feeding the pigs, milking the cows, collecting the eggs, cleaning the tractors etc." He knew good work habit was essential to be successful in life and success meant recognition and acceptance.

Card 10 Alex. valued love and a happy home life. He disliked separation and "new countries and peoples of all kinds", "plenty money" could not make up for the unhappiness caused by long absence. In this story he described the homecoming of a sailor. "He has been away for a couple of years. Now he has come back home with plenty money and his wife is very pleased to see him back. She wants him to stay with his family for a while longer before he goes back to the sea again."

Card 11 In this story Alex. expressed his primitive

fears and superstitions. He found himself in a disagreeable situation, face to face with a monster, which was "roaring and breathing fire." The only way he could deal with his hostile environment was to run away from it. He was chased, but managed to survive. "The monster tried to cross over after me, but the bridge, under his weight, just broke down and it fell to its death." The monster symbolically represented his sources of insecurity and anxiety. When it fell to its death Alex. felt safe, but never went back to the mountainside where his trouble first began.

Card 12 Alex. introduced a hypnotist, who was a thief. "After he had hypnotized him he began to rake his pockets in search of money. He found a gold watch, a wallet, nineteen pound notes, some small change and a few other things. The man, who was robbed, did not find out anything about this robbery until he was wakened up by his father he phoned the police, but by the time they had arrived the crook had gone into another city. He was never found again." Love of money and greed for wealth pervaded this story and he went out of his

way to prove that sometimes crime did pay. He did not show much respect to the forces of law and order.

Card 13 This story was slightly autobiographical.

Alex. introduced a little boy, who "was fed up with life. He was tired and hungry and had nowhere to go. He was too poor to buy himself a bun and a cup of tea. He was walking down the dusty farm road and his legs were so weary that he decided to take a rest outside an old barn. He sat at the door step and watched the people passing by. Nobody took any notice of him.

They just went their way without giving him a thought. There was nothing he could do. He just sat and thought that he was never going to run away from home again."

Alex. believed in the method of dealing with his hostile environment was to run away and escape from the disagreeable situation. When this method failed to work he attempted to meet his problem by winning love and affection. He craved for adult acceptance and recognition. He wanted to be a part and parcel of a secure and happy home. He was afraid of loneliness.

Card 14 This story too had autobiographical characteristics. He pictured himself as a hard-working man unable to go to sleep. Alex. often complained that he suffered from insomnia and because of that he felt tired during the day time in work situation. In this story he decided to fight insomnia and "had a good night's sleep." "He woke up in the morning feeling fresh and fit. He was raring to go again." Obviously Alex. was aware of his shortcomings and wanted to mend his ways in order to win recognition and adult acceptance by assuming responsibility.

Card 15 In this deeply moving story Alex. brought into focus the loneliness of old age. "I picture a sad, drawn faced, old man standing in a graveyard all by himself. Quite a few of his friends and relations lay buried there. He was standing in front of his wife's grave and was saying his prayers. He was very, very sad. After a while he returned home to his damp and cold attic room. A few weeks later the poor old man died himself. At long last he has now found rest and peace amongst his friends and relations." Alex. himself always desired a secure and happy home. He wanted to belong - he wanted to be loved. But, he knew that old age was no respecter

of noble sentiments and thus death was the only solution to put an end to all heart-breaking situations.

Card 16 This story concerned itself with "a wreck drifting ashore as if it had been in a storm and had been battered round and round by huge giant waves. All the members of the crew were washed overboard and lost for ever and the boat was completely out of control. It neared a rocky island and began to hit rocks and got tossed about by the giant waves. At last it hit a huge rock and got smashed into little pieces. These pieces drifted inland to tell the sorry story as no survivors came ashore to say what had happened." The drifting wreck of a boat could have been a symbolical representation of Alex. himself in a stressful situation or it could be his own aggressive and destructive way of dealing with his Approved School and its teachers, symbolised by the boat and the members of its crew.

Card 17 Alex. had no interest in sport, but, in this story, he manifested the desire to "be remembered by all as the greatest champion in the country."

He showed high ideals and unrealistic aspirations. He knew that a successful athlete could commend universal admiration and respect - something he always had longed for but seldom achieved. He was aware that nothing but hard work, dedicated approach and attitude could bring success and so he made his hero undergo most strenuous training although in his own life Alex. was extremely lazy and found hard work a taxation.

Card 18 Alex. related his own personal experience in this story. It outlined his delinquent activities - "This man looks as if he had just broken the law and is running away from the place of crime. Just when he thought that he was nice and safe a policeman spotted him and gave the chase. He ran as fast as he could, but he failed to make a clear getaway and was finally caught. He was taken to the station and was charged for breaking and entering. The Sheriff found him guilty and he was put in jail for nine months." Alex. was aware of what was right and what was wrong, what was social and what was asocial and as a result of this knowledge he felt obliged that punishment should follow criminality. By doing so he managed to sustain conventional and accepted code of living.

Card 19 This was a tale of robbery, treachery and the supernatural. Alex. gave vent to his primitive fears and superstitions. "At one time this house was beautiful and three rich people used to live in it. Then one night it was attacked by six robbers and they robbed everything." Once their greed for money and wealth was satisfied "they burnt the house down. All the people inside died and the ghosts and witches took over." Evil triumphed and remained free. Punishment did not follow criminality. Fear and superstition took complete control of the situation and "only a few brave people would walk past this haunted house."

Card 20 In this story Alex. introduced a courageous detective. He was looking for "a very violent and well known criminal", bent upon doing "a smash and grab and steal all jewels from the shop." One of the old and retired crooks had tipped the detective about this plan and so the Officer had come out to get his man and save the face of the local force." The officer was successful in arresting his man - "The criminal just gives up and he knows that the game is now up and he will most probably get about 20 years." Alex. expressed his asocial desire and greed for wealth and then was overcome by a sense of

guilt. He tried to atone by co-operating with the local police force in the arrest of the violent criminal. He took his conventional idea of justice still further and the detective was successful in his mission. Forces of law and order was firmly established and crime failed to pay dividends.

Summary of Theme Frequencies in Alex's Stories +

In Alexander's fantasy world most of the heroes were male (30 in 18) - some were elderly (17 in 10), youthful (14 in 8) and a few were juveniles (4 in 4). They were law abiding (22 in 15), mentally normal (34 in 19), moral (17 in 12) and social (16 in 11). A number were thoughtful and decisive (12 in 9). We also come across people, who were inferior (10 in 5), criminal (11 in 6), quarrelsome (11 in 4), immoral (11 in 6) and asocial (14 in 8). There were some aggressive (20 in 13) elements. Some of the heroes were solitary (17 in 13), anxious (17 in 12), depressive (7 in 6), excitable (4 in 3) and indecisive escapists (4 in 4).

+ The first figure in parantheses refers to total number of themes and the second figure denotes total number of stories.

A few were superior (6 in 4), friendly (4 in 4), ambitious (5 in 5), altruistic (4 in 4), erotic (3 in 2) leader (2 in 2), follower (1 in 1) and timid (1 in 1).

Some of Alexander's heroes suffered abasement (16 in 14) and some showed achievement (19 in 11). The aggression (32 in 23) they directed towards their environment were mainly emotional and verbal (10 in 8), physical and social (7 in 5), physical and asocial (12 in 7) and destruction (3 in 3). They tried to dominate their worlds through coercion (17 in 7), restraint (17 in 8) and inducement (3 in 3). A few found relief in introgression (6 in 6), passivity (3 in 3), sex (2 in 2) and intranurturance (1 in 1). A couple looked for succourance (2 in 2). A small number were kind and considerate of the feelings of the members of the family (4 in 4), friends (1 in 1), other people (2 in 2) and objects (3 in 3). Their inner states and emotions were marked by conflict (21 in 9), emotional change (25 in 12) dejection (14 in 12), anxiety (30 in 17). Some exaltation (13 in 8) and happiness (8 in 8) were also noted.

A few of Alexander's heroes enjoyed associative (13 in 5) and emotional (6 in 4) affiliation. Environmental aggression (37 in 17) directed towards them were emotional

and verbal (7 in 5) physical and social (9 in 6) and physical and asocial (10 in 5). Destruction (1 in 1) also appeared. Some were dominated by coercion (15 in 8) and restraint (9 in 5). A couple of members of the family (2 in 2), friends (2 in 2) and other people (2 in 2) showed Alex's heroes some kindness and consideration. They showed a lack (15 in 11) and loss (5 in 3) of things, which make life reasonably tolerable. A couple of them were aware of physical dangers (2 in 2) while others suffered physical injuries (3 in 3).

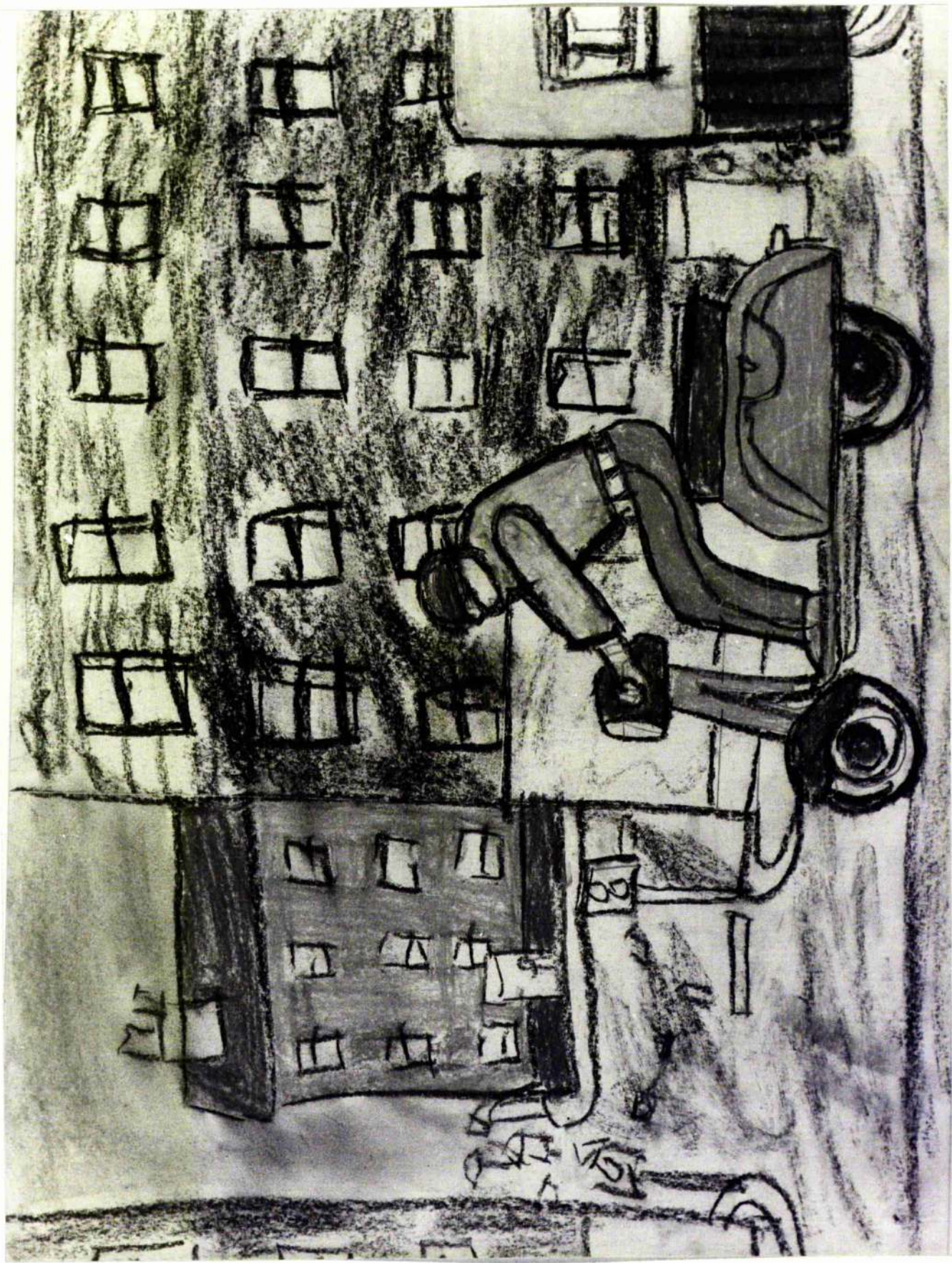
The heroes reacted to their environment, where things happened to them (22 in 15), in an energetic and determined fashion (29 in 15). Some were persevering (27 in 14) and willing to face and overcome (25 in 15) opposition. They were active (31 in 17) and made things happen (25 in 15). Quite a few of them were a success (19 in 11). Some coerced (13 in 8) and some were coerced (17 in 12) and succumbed to opposition (13 in 11). A few of them were passive (5 in 5) and preferred help (6 in 6) while the others were reasonably self-sufficient (12 in 9). Callous (11 in 6) and selfish (11 in 6) heroes outnumbered those who repented and reformed (2 in 2).

Some of Alexander's heroes found their world beneficial (9 in 9) but most of them regarded their environment difficult

(18 in 18), negative (12 in 12) and punitive (13 in 13), where they had suffered separation (7 in 7), rejection (4 in 4) and punishment (4 in 4). They had come face to face with death (5 in 5) and illnesses (2 in 2). Their interests and sentiments were dominated by positive cathexis (15 in 15) and negative cathexis (6 in 6) only made a slight impact. Forces of ego (20 in 20) were stronger than super-ego (17 in 17) and id (15 in 15).

Implications growing out of the stories

Alex. was the youngest member of the family. He was thoroughly spoiled by his parents and siblings. The parents failed to exercise any great influence on him and tried to shield the boy when he was truanting from school. He gave no trouble in school. The teachers found him lazy and easily disciplined. His work was well below average and he showed no interest in sports. In his fantasy world Alex. tried to portray himself as a hard working person, who was anxious to win recognition and adult acceptance. He dearly wanted to disprove the popular notion people had about him. Sometimes this dominant desire alternated with somewhat hostile dejecting moods and Alex. had no hesitation in taking part in asocial and aggressive activities and satisfy his



ME AND MY SCOOTER (PLATE 48)

craving for money, riches and wealth. He was not over-concerned about respecting socially accepted forces of law and order although, at times, his basic sense of the right and the wrong, forced him to accept punishment after criminality.

Emotionally Alex. was tied to his parents and occasionally he felt the urge to break away from them, especially his mother. He argued with her and sometimes got mad at her when he could not get his own way. In a real situation, he was selfish, sometimes utterly callous. He was a drifter who suffered from unnatural and primitive fears and superstitions. He needed adequate and positive leadership.

Drawings and Paintings by Alexander.

His first picture, "Me and My Scooter (Plate 48)" was an extraverted, part enumerative and part empathetic, type of work. Although Alexander was controlled by his subject and he painstakingly recorded each separate detail, he also conveyed definite and pleasurable 'atmosphere'. It was essentially an escapist and egocentric drawing, which expressed his nostalgia for his home and its surrounding districts. He recreated the area he was particularly anxious to return to. The foreground, dominated by a huge and grey tenement building, depicted a street in a housing scheme. The middle of the picture was taken up by Alexander himself. He was dressed up as a 'ton-up' boy and was in charge of a motor scooter, which had stopped at the traffic lights. On the extreme right hand corner, he showed the back of an ice-cream van. The background was filled by another street and a red-roofed orange-coloured tenement building with a greenⁿ base. The sky was bluish grey.



OUR SCHEME (PLATE 49)

Before his committal to Mossbank, cycles were Alexander's main obsession. He "had to be put away to an Approved School for stealing them". In this drawing, he once again focussed his attention on a two-wheeled vehicle and added homesickness to his obsession. Although he had an uneventful passage through the school, he showed a pathological dependence on the home.

"Our Scheme (Plate 49)" was an extraverted, part enumerative and part empathetic, type of painting. It showed a bus entering a housing scheme. In the foreground, on the left, he showed a part of a tenement building and the right hand corner was dominated by a heavy crane. The background too was taken up by similar buildings. The picture expressed Alexander's nostalgia for his home and his natural environment. The bus was carrying him back to where he belonged. When he was asked to say something about his painting, he answered, "I just wanted to show I want to go home. This picture shows the centre of my scheme. When the bus turns left, I am home. Nothing like your own home!" He looked positively depressed and then carried on, "I am never going to screw again. It was daft pinching cycles and land up in this dump! I'll just have to behave, get out and not get into trouble with the police. Once I leave I am staying home!"

In "Renfrew Airport (Plate 50)" Alexander produced an introverted structural form of extreme rigidity, every detail balanced about the near radial axes. It showed a helicopter and three fighter planes ready to take off, which expressed and intensified his desire to escape from social and moral responsibilities on the one hand, and his aggressive temper on the other. The background of the picture was taken up by awe-inspiring,

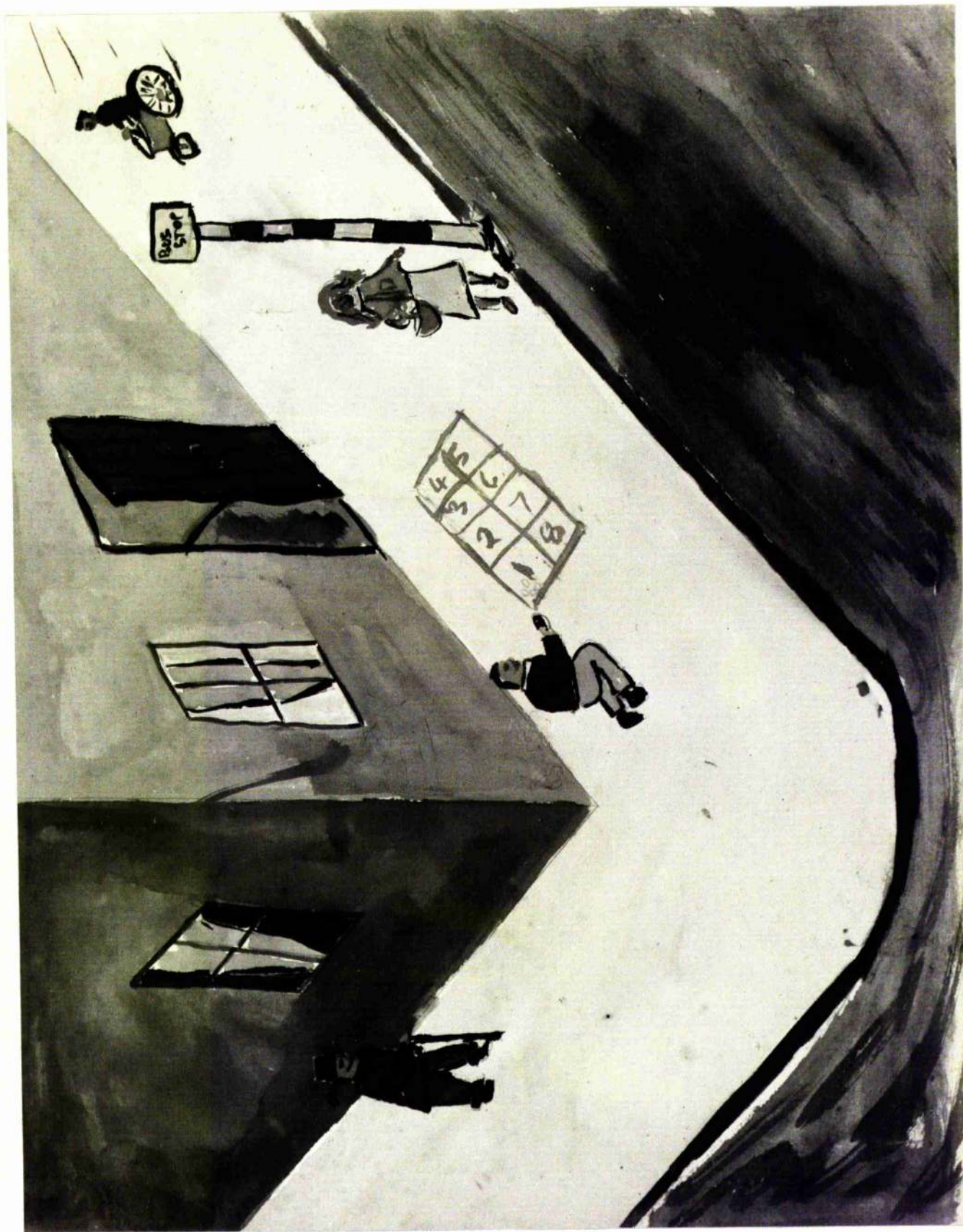


RENFREW AIRPORT (PLATE 50)

large mountains, symbolical of socially imposed barriers in the form of school rules and regulations. Alexander commented, "In this picture we are getting ready to fight the Huns. It was during the war you know - One must fight to win." He deliberately went out of his way to sublimate or socialise his aggression.

His next painting was an extraverted, environmental study, which showed a cleaner and tidier section of the housing scheme he came from. This picture once again expressed his nostalgia for his home. The foreground of the picture depicted a putting green. The mid-section was filled by the main street, a cottage, a church, "Bell's Cleaners" and a Newsagent's shop. A bus was parked in front of the church. The road receded amongst the mountains in the distant background. After finishing this painting Alexander remarked, "It is home - Sweet home".

Nostalgia for home was further intensified in his next painting titled, "My Own Street (Plate 51)". It was an extraverted, part enumerative and part empathetic, type of work. In this picture, Alexander once again travelled back to his housing scheme in order to find a sense of belongingness. The foreground of the painting showed his "own street" and part of the tenement building where he lived. He recalled many of the "hop scotch" games he had played on the pavement opposite his home. He remembered "the lady, with her shopping bag, at the bus stop; the little girl on her tricycle and her grandfather, who just lived round the corner." He tried to relive those precious moments so that he would be able to forget the stark reality of being in an Approved School.



MY OWN STREET (PLATE 51)



MY HOME (PLATE 52)

His next painting, a bold and colourful effort, reiterated his nostalgia for home and reinforced it further in his "My Home (Plate 52)". It was an introverted, expressionist painting, which expressed egocentric sensation and also presented an external object as it presented itself to the sensations of the artist. Alexander worked on it at a week-end when he failed to earn his leave and was particularly depressed. It showed the emptiness of his world. There was a row of houses along a grey, bleak cobbled street, which showed no signs of life. The doors and windows of all the houses were shut as if they had put up a sign of "No Entry". Alex remarked, "No wonder they are shut! Didn't even manage to earn my leave! I am sure ashamed of myself!"

"My Old Home (Plate 53)" was an introverted, imaginative and expressionist painting, which took Alexander back to the old housing scheme where he had lived when he "was a wee boy". He adapted a theme from life, but heightened its effect with fantasy. It involved inventive reconstruction and recombination of memory and living images. This picture showed rows of old and bleak terrace houses at night. Some of them were well exposed to the ancient gas street lamps, while the others were hidden in darkness. The combinations of different colours symbolically represented Alexander's feelings of joy and detachment. In his fantasy, he was quite pleased to revisit his old haunts. According to him, "Them were good days when we lived there. But the houses there are now all done - walls are all cracked. The roofs leak - "The Neds" have pinched all the lead! They flog the lead to the local scrap merchant, you know! The Corporation is going to demolish all the old houses - They are just done. Finished. They are going to put up



MY OLD HOME (PLATE 53)

new houses there for them folks from the Gorbals - Skyscrapers and such like, you know. Nobody will, not even the people who lived there, know the place then!" Some of his remarks clearly indicated his knowledge of the activities of the local delinquents. A few of the so-called "neds", no doubt, were personally known to him.

His next painting, "The Cottage" was an introverted and imaginative piece of work. It showed a small cottage and a big tree. They were isolated and enclosed within their own domains by rows of fences. They symbolically represented Alexander, who was bound by school rules and regulations. The fences could also be self-inflicted barriers, meant to be used as a means of escape or withdrawal from a rather disagreeable situation.

"The Cottage" was followed by another introverted and imaginative painting titled, "Santa (Plate 54)". In this picture, Alexander regressed, in order to find security and comfort, to his early childhood days when he was brainwashed to believe that at the time of Christmas, Santa, laden with gifts and presents, always came down the chimney at mid-night to bring joy and happiness to all the little children. On the left of the foreground, he showed Santa Claus sitting, legs astride, on a snow covered roof top, waiting to go down the chimney. The middle portion of the picture was taken up by the snow and ice-bound road, which receded into the distant horizon. Santa's sledge was parked at the bottom of the road. On the right, across the road, stood the church. It was "all lit up for the occasion". Snow flakes were seen coming down from the darkened, night sky. Nostalgia for home made Alexander anticipate his Christmas leave a month before its time. This anxious and eager waiting clearly indicated his dependency on



SANTA (PLATE 54)

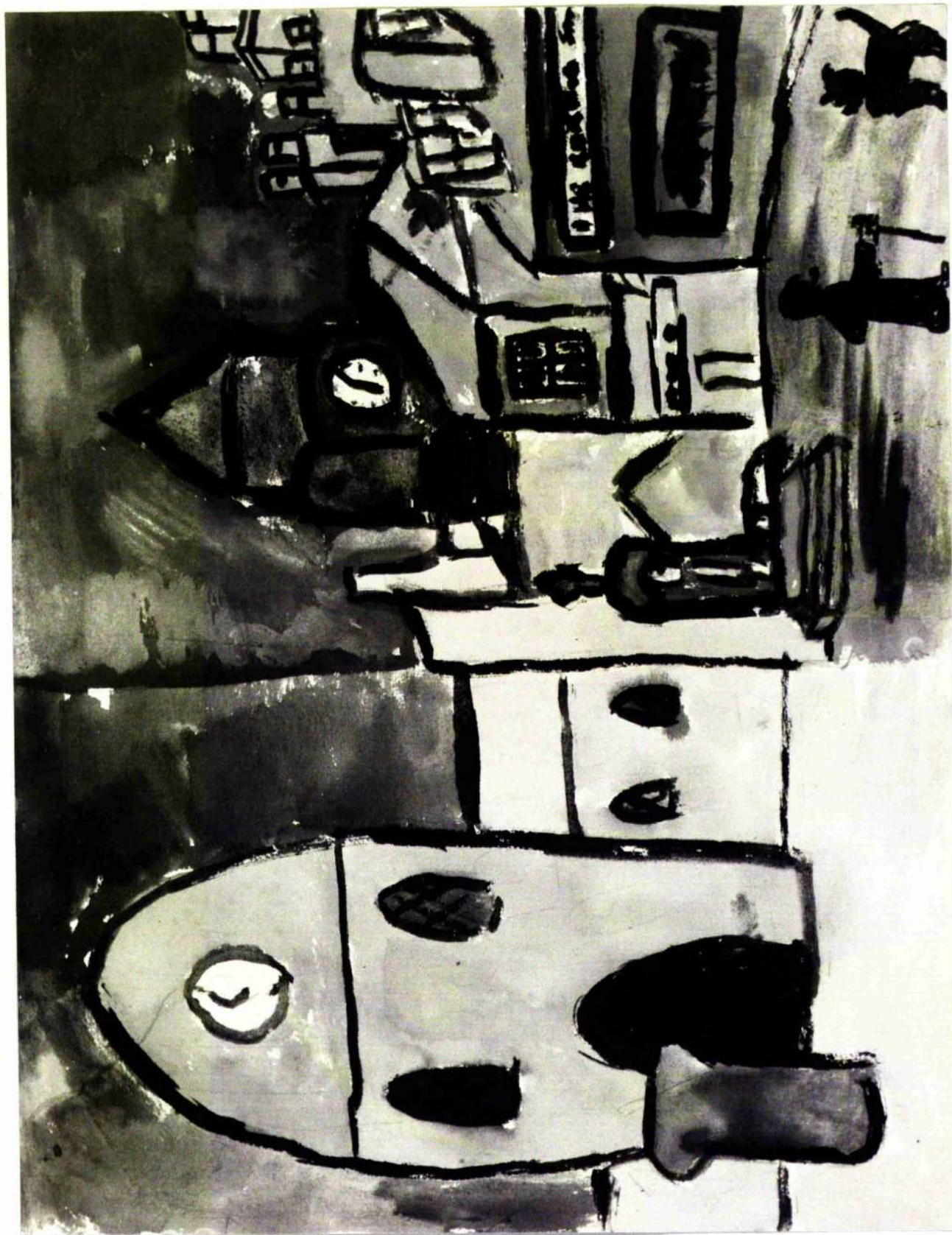
his home, which guaranteed him a certain amount of love, security and comfort and a place where he could regress once again to become the beloved child.

"The Old Town Centre (Plate 55)" an introverted and imaginative painting, like the previous picture took Alexander back to his childhood days, to that old area where he grew up. In connection with this painting Alexander remarked, "Those days were happy days, but the Corporation pulled all the houses down and we went to live in this new scheme. Sometimes I wish I could go back to the old house." Nostalgia for home and the old town centre, which was part of his living, forced Alexander to recreate what belonged to the past. It would be pertinent to mention here that Alexander's delinquency started only after the family was removed, due to slum clearance, to the new housing scheme. The move thoroughly unsettled him and his obsession with cycles was indicative of his desire to escape from his new environment.

Implications growing out of the Drawings and Paintings.

Alexander was essentially an introverted personality. Although forces of id and super-ego made a considerable impact on him, he usually allowed himself to be ruled by his ego.

He was lonely, unsettled and irritable at Mossbank, but his stay in the school was altogether uneventful. He expressed a pronounced degree of homesickness and was prepared to regress right back to his early childhood in order to regain homely love, comfort and security. In his anxiety, he exhibited obsessive dependence on his home. He recreated his intimate



THE OLD TOWN CENTRE (PLATE 55)

* The following table, based on the ten point guide, gives the investigator's (I) rating of Alex's drawings and paintings (Plates 48-55) and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	<u>I</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Aggression	2	0	3	4	0
Anxiety	8	0	6	3	4
Depression	3	1	4	5	4
Fear	0	0	3	1	4
Withdrawal	2	2	0	2	0
Escapism	8	1	4	2	6
Symbolism	1	1	0	8	0
Fantasy	7	0	4	5	2
Extraversion	3	5	4	3	0
Introversiön	5	0	1	1	1

environment to relive those precious moments, which provided him with a sense of belongingness and gave him a chance to forget the stark reality of being a pupil in an Approved School.

He was an out and out escapist, who disliked "being put away in an Approved School", and created his own utopia, which involved inventive reconstruction and recombination of memory and living images. It helped him to escape from social and moral responsibilities, and bear the burden of socially imposed barriers in the form of school rules and regulations.*

An overall personality profile of Alexander.

Alex. a truant, came from an adequate, loving and comfortable home. He was the youngest member of the family and was thoroughly spoiled by his parents and siblings. At home he was helpful, obedient and honest. In his drawings and paintings, he expressed a tremendous nostalgia for home and its environment. He was prepared to regress right back to his early childhood days in order to regain homely love, comfort and security. But, in his stories, he tried to show that although he was emotionally tied to his parents, on occasions he felt the urge to break away from them, especially his mother. In a real situation, he, in his anxiety and selfishness, exhibited obsessive and pathological dependence on home and parents.

He gave no disciplinary trouble in his day school, but his work was well below average and he was extremely lazy. He was often tardy in school, which he hated, was easily teased and felt persecuted. He kept the company of inadequate and delinquent friends, and their anti-social and

delinquent activities were reported in some of his stories and pictures. They also threw light on his own asocial and aggressive personality.

His stay at Mossbank was quite uneventful. He tended to be unsettled and irritable. He showed a great anxiety for adult acceptance and this dominant desire alternated with somewhat hostile rejecting moods when he found life in an Approved School disagreeable and stressful. During these moments, as his escapist drawings and paintings indicated, he created his own utopia to escape from social and moral responsibilities, and avoid the socially imposed barriers in the form of school rules and regulations.

Alex. in July, 1967.

Alex. was still keeping himself out of trouble, but was doing nothing constructive. He drifted from job to job and was well looked after by his aged parents and siblings. He had no financial worries and enjoyed playing the part of a 'gentleman of leisure'.

JOHN MACKIE

Date of Birth: 9. 5. 48.

Date of Admission: 6. 2. 59.

Date of Leaving: 12. 3. 60. (Recalled 13.12.61 and
Relicensed 12.1.63).

History of Delinquency:

A truant.

Home Circumstances:

The parents lived in a two apartment house, situated in poor surroundings. The home was well furnished and quite well kept. The father was unfit for work and lived on National Assistance. The mother did part-time domestic work. The elder brother was work-shy and failed to keep a job for long.

The Boy Himself:

He was small for his age and had no constructive hobbies or pursuits. He was untidy and was easily influenced by his companions. He was not trustworthy, but was easily disciplined.

Educational Information:

He was a boy of low average intelligence (I.Q. 95) and at

the time of his committal was attending a Junior Secondary School in Glasgow. Although he was a persistent truant his progress in all subjects was good and he posed no disciplinary problem. He was licensed in 1960 to live with his parents and attend day school. He did well for a year and a half, but started truanting and was recalled on 22.11.61.

At Mossbank, he was placed in the top class and did reasonably well. He was conscientious, neat and tidy.

History at Mossbank:

From 22.11.61. to 12.5.62. his stay was very chequered. He absconded five times and had to appear before the sheriff on one occasion on charges of theft and shop-breaking. This was his first delinquent outburst. He was admonished and returned to school.

He worked well in class and was clean, mannerly and obedient. He was one of those boys who accepted activities as a matter of routine and gave up easily in face of difficulties. The most striking feature of this boy was that he felt a deep sense of shame for being in an Approved School and felt that he had let his family down. In view of his attitude and his good record, the Managers decided that

it would be desirable to try him out again in day school for the last six months of his school life and thus make sure that he would not have the Mossbank label round his neck when he went to seek employment at the end of June. He was licensed to his parents on 12.1.63.

After License:

He attended his day school from 12.1.63. to 2.7.63. Since leaving school he made no attempt whatsoever to find employment. He was quite happy staying at home and do nothing really positive. His behaviour was good and he kept out of trouble.

On 12th of November 1963, he found a job with a cooperage firm at £3.10/- per week, but left it soon after complaining the job was too heavy. In the meantime, the elder brother left his job and decided to sponge on the family. He also brought his girlfriend along to share the "loot" with him. The elder brother resented his father's discipline and assaulted him very severely after a drinking bout. John seemed to suffer from an ambivalent attitude towards them, his sympathies fluctuated between the two. The Welfare Officer found it difficult to get a clear picture of the family relationship. He felt that the

long-term outlook for John was not particularly hopeful as there was no work tradition in the family.

Personality traits as revealed through:

(a) ^{Personality} ~~Projective~~ Tests and (b) Drawings and Paintings
Bristol Social Adjustment Guide (Residential) Score.

Syndrome		Total Responses
Unforthcomingness	(U)	6
Withdrawal	(W)	0
Depression	(D)	4
Anxiety about adult interest	(XA)	2
Hostility to adults	(HA)	2
Attitude of unconcern for adult approval	(K)	0
Anxiety for approval by other children	(XC)	0
Hostility towards other children	(HC)	0
Restlessness	(R)	0
Emotional Symptoms	(M)	0
Nervous Symptoms	(MN)	0
TOTAL		14

This unsettled boy showed a lack of confidence with people and with fresh things. When depressed he was anxious and uncertain about adult interest and

affection. He sought their acceptance, but at times he developed a mild rejecting attitude towards them which might be incipient hostility or merely depression. He was not hostile towards his peers, but showed no anxiety for approval of and acceptance by other children.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	0
Anger, disobedience	7	2
School difficulties	8	4
Stays away from home	10	4
Truancy from school	4	4
Lies	4	2
Fights, aggression s	12	1
Inadequate companions	12	3
Delinquent companions	12	5
Stealing	9	3
Obscenity	5	1
Sex experience	8	0
In Court	2	1
Robbery	3	0
Smokes, drinks	5	2
Setsfires	2	0
Fears, worries	14	3
Home unsatisfactory	24	6
TOTAL		41

John was a truant and a worrier. He was unsettled in school and thoroughly disliked the place. In order to escape school discipline he would lie, fight, and stay away from home and indulge in tantrums. During his escapades he found the company of inadequate and delinquent friends congenial and satisfactory. Together with them he had stolen from stores, broken into houses and taken things which did not belong to him. He found his home unsatisfactory - His mother worried a lot and she was always afraid of getting ill. His father was strict but inconsistent. Both of them worried about his smoking and truancy but failed to do anything positive.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	1.0	8.0	1.0	10.0	41.7	45
I	2.0	2.0	3.0	7.0	29.1	28
M	3.0	2.0	2.0	7.0	29.1	27
Total	6.0	12.0	6.0	24	99.9	100
%	25.0	50.0	25.0	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.	S - E Patterns & Expected Mean at age 20-29 years	
1 $E > (M' = 1) > (I' = M = M)$	$\underline{E} = 1 = 4.2\%$	$\underline{E} = 6\%$
2 $E > (M' = 1)$	$\underline{I} = 1 = 4.2\%$	$\underline{I} = 6\%$
3 $E > (M' = 1) > (I' = I = M = M)$	$\underline{E} + \underline{I} = 2 = 8.4\%$	$\underline{E} + \underline{I} = 12\%$

Trends.

- 1 $E \xleftarrow{1} ; \xrightarrow{-1} I ; \xrightarrow{-.33} M$
- 2 $\xrightarrow{-1} M$
- 3 $E \xleftarrow{1} ; I \xleftarrow{.33}$
- 4 $E \xleftarrow{.40} ; \xrightarrow{-.42} M$
- 5 $\xrightarrow{-.33} O-D ; N-E \xleftarrow{.33}$

G.C.R. = 66.6% (Expected Mean at age 20 - 29 yrs. = 68%).

Mackie was extrapunitive with definite leanings towards intropunitive and impunitiveness. While he was guided by his ego-defense reactions he also gave vent to obstacle-dominance reactions, in which the barrier occasioning the frustration stood out in the responses and he utilised need-persistence reactions, in which the solution of the frustrating problem was emphasized. Although he directed his aggression outward he was at times, inclined to construe the frustrating obstacle as not frustrating and sometimes denied its very presence. In some cases, he blamed himself and was willing to offer amends. Occasionally he regarded the frustrating obstacle as beneficial, unavoidable and gave expression to the hope that time or normally expected circumstances would bring about a solution of the problem. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else. The extrapunitive and intropunitive factors were equally strong. His G.C.R. indicated that only on occasions he showed a certain degree of inability to meet stressful situations in a socially acceptable form. The various indications depicted a boy of near normal frustration tolerance who was inclined to decompensate in a somewhat passive and over-accepting fashion and at times allowed himself to be overwhelmed and blocked as frustration increased and demands for tolerance grew.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>380</u>
Primary	4	4
Secondary	4	4
Partial	4	13
Literary	0	0
Same sex	20	29
Opposite sex	4	4
Elderly	8	9
Youth	14	20
Juvenile	4	4
Superior	3	3
Inferior	8	9
Law-abiding	15	23
Criminal	6	6
Mentally normal	10	20
Mentally abnormal	0	0
Gregarious	5	12
Solitary	7	9
Leader	5	5
Follower	6	7
Friendly	12	22
Quarrelsome	2	3
Moral : Good	8	11
Immoral : Evil	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>380</u>
Social	15	26
Asocial	6	6
Thoughtful & Decisive	13	22
Indecisive & Escapist	5	5
Ambitious	5	11
Anxious	16	27
Aggressive	12	20
Altruistic	9	18
Depressive	6	7
Excitable	5	7
Erotic	4	4
Timid	4	4
<u>(B) NEEDS</u>		<u>168</u>
Abasement	13	22
Achievement	12	20
Aggression		39
Emotional & Verbal	8	16
Physical & Social	5	12
Physical & Asocial	6	6
Destruction	4	5
Dominance		27
Coercion	9	13
Restraint	8	9
Inducement	4	4
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>168</u>
Introgression	4	4
Nurturance		23
Parents	3	3
Wife	1	1
Husband	2	2
Children	2	2
Siblings	1	1
Relatives	2	2
Friends	3	9
Other People	4	4
Objects	0	0
Passivity	4	4
Sex	4	4
Succourance	11	15
Intranurturance	10	10
<u>(C) INNER STATES and EMOTIONS</u>		<u>134</u>
Conflict	10	19
Emotional Change	11	22
Dejection	11	15
Anxiety	18	30
Exaltation	11	21
Distrust	1	1
Jealousy	1	1
Happiness	14	25

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		193
Affiliation		34
Associative	16	23
Emotional	11	11
Aggression		20
Emotional & Verbal	5	5
Physical & Social	4	4
Physical & Asocial	8	8
Destruction	3	3
Dominance		30
Coercion	12	12
Restraint	11	11
Inducement	6	6
Seduction	1	1
Nurturance		33
Parents	4	4
Wife	1	1
Husband	1	1
Children	0	0
Siblings	0	0
Relatives	1	4
Friends	4	7
Other People	15	15
Objects	0	0
Lack	15	22
Loss	14	17

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>198</u>
Physical Danger		20
Active	7	13
Insupport	4	7
Physical Injury		17
Person & Animal	7	13
Accident	4	4
(E) <u>OUTCOMES</u>		<u>394</u>
Hero		283
Energetic & Determined	15	28
Persevering & Competent	16	29
Faces & Overcomes Opposition	15	28
Succumbs to Opposition	9	9
Coerces	10	17
Is coerced	11	18
Active	18	30
Passive	4	4
Repents & Reforms	1	1
Callous and No Conscience	7	8
Selfish	7	8
Unselfish	1	3
Prefers Help	10	18
Self-Sufficient	8	12
Makes things happen	15	25
Things happen to hero	17	25

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		394 283
Hero		
A Success	14	25
A Failure	7	7
Hero's Environment		55
Path of Achievement Easy	0	0
Path of Achievement Difficult	16	16
Beneficial & Positive	14	14
Non-beneficial & Negative	15	15
Punitive & Unsympathetic	10	10
Ending		56
Happy	15	25
Unhappy	8	9
Status Quo	3	3
Anti-climax	1	1
Dramatic Conclusions	8	14
Acceptance of lower standards	4	4
<u>(F) INTERESTS and SENTIMENTS</u>		22
Positive Cathexis	14	14
Negative Cathexis	8	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	9	9
Ego	20	20
Super- Ego	19	19
<u>(H) OTHER VARIABLES</u>		<u>138</u>
Style		38
Specific Names	17	17
Detailed description	19	19
Incongruity	2	2
Excitement		31
Adventure & Thrill	7	7
Danger & Suspense	13	13
Distant Lands & Different People	11	11
Appearance	12	12
Residence	20	20
Entertainment	3	3
Illness	4	4
Death	2	2
Separation	10	10
Rejection	5	5
Punishment	9	9
Excuse, Alibi & Apology	4	4

Analysis of John's Stories

Card 1 In this story John presented a very happy and secure home. The parents were kind and understanding and so were their friends. John expressed high ideals and aspirations. He also desired exalted social status as a violinist. His craving for love, recognition and adult acceptance was adequately met - David was given a violin "something he wanted for years," for Christmas. His father, a violinist in Glasgow Orchestra, took him to a Christmas party and introduced him to his musician colleagues. "One of them was a famous violinist and he liked the boy very much. He said to David, "I believe Santa has brought you a violin. I'll give you lessons if you are interested. Who knows someday you might become somebody as a fiddler." The boy was very pleased and thanked his father's friends."

Card 2 John here described a happy holiday he had enjoyed in Kent in company with his mother. They saw beautiful farms and lovely hills. Through this story he expressed his desire for love, security and a happy home life. He was sensitive to natural beauty and had a yearning for wide open spaces. His basic love of his mother was brought out clearly and resolved his original Oedipus drives in a mature fashion by identifying himself with the rich farmer, who

asked his mother "if she would like to take a walk around the farm."

Card 3 This story outlined John's history of delinquency and his first impression of an institution, designed to provide corrective training. "When I got to the place "the Guy" told me I was to be there for five months He gave me a lecture and told me how I was to behave. If I did the right thing I was told I would get on fine After dinner I was taken back to the Office and I was told that I would be put in "C" Group. After the days work, at 4.30 p.m. we went up to change our clothes After tea we were marched along to the T.V. room to see "Z-Car" After supper we had a wash and went up to the dorm. to bed. That night I could not get to sleep at all. Sitting on the floor beside my bed I thought about my mother and father and cried my heart out." John described a normal day's routine in Mossbank, where he was sent for corrective training. He endeavoured to give a true picture of the place and his own feelings. He felt lonely, isolated and resigned to his stay in an institution. He was homesick and pined for his parents, but at the same time he was prepared to suffer separation caused by his own delinquent activities. In his own mind he knew what was right and what was wrong and consequently punishment followed criminality.

Card 4 In this story John portrayed himself as an inadequate and irresponsible person, who "had run out on his wife." "It was a cold winter's night" and a kind hearted, hospitable woman, gave him shelter for the night. Finally better sense and judgement prevailed and he returned home to apologise for his stupid actions. They "decided to forget the incident and live as happily as possible." Although this was meant to be a self-portrait it could quite easily be a picture of John's own father, who was work-shy, irresponsible and unstable in his affection. He often left home in a "huff" only to return later to sponge on the family income and "live as happily as possible." In the story we also come across a mother figure, who was prepared to sustain and nourish the wanderer - John's own mother did. She supplied John and other members of the family the love, security and happiness they craved for in their home.

Card 5 Through the eyes of an elderly woman, a mother figure, John projected his own desire for high social status and wealth in the way of jewels, expensive radio and money in the safe. But, she suffered insecurity and an irresponsible husband, who "had not returned from his work and it was about one in the morning." A burglar, during his absence

broke into the house, removed her riches and seriously assaulted the poor lady on the head with a candlestick. This vicious aggression aroused a sense of guilt and punishment had to follow criminality. The burglar was arrested and was sentenced to 3 years imprisonment. John believed in the tradition of "crime does not pay" and accordingly made sure that the accepted convention "good must always triumph over evil" was maintained.

Card 6 In this story the Oedipus situation appeared in a rather discreet form and the erotic feelings towards the mother figure was highly disguised and the Oedipus drive was resolved in a mature fashion. The father figure, an uncle, was involved in an accident and the surgeons in the hospital felt that "he would never be able to walk again." This aggressive desire provoked a sense of guilt and John decided to play the part of a good nephew, who was concerned about his uncle's well-being. Consequently the uncle was made to come round and the operation was successful. To complete his happiness a mother figure was introduced, who married the uncle and looked after him well. He sublimated his own erotic desire by identifying himself with the uncle. This action offered him love, security and a happy home..

Card 7 In this aggressive war story the other half of the

Oedipus - the hatred and rivalry of the father - was discreetly introduced. John pictured himself as an asocial traitor to the country, who was bent upon getting his revenge. He managed to get his rival captured and finally sentenced to death. By doing so he asserted himself against the father figure and went ahead to secure his adolescent sense of independence. But in reality he remained a tool in the hands of the outside forces, which controlled his normal existence.

Card 8 and Card 9 Theme of escape was the key-note of these two aggressive war stories, set in German prisoner of war camps. The environment was altogether hostile, thoroughly punitive and extremely disagreeable. John felt the best method of dealing with this kind of unwanted predicament was to run away as far as possible. In real life situation he hated the idea of being in an Approved School and absconded quite regularly for a while. He was anxious to be out and home. To him Mossbank was like a p.o.w. camp and the teachers resembled the punitive German officers.

Card 10 Ordinarily John was more of a follower than a leader. But in his fantasy world, like the proverbial Walter Mitty, he loved playing the part of a principal character.

In this story he pictured himself as a Colonel in the U.S. Cavalry, a right hand man of the President. He projected unrealistic aspirations, which included a high social status. Related to this desire was his craving for recognition of the highest possible order. He also wanted love and a happy home life and so the dutiful Colonel, after completing his "special mission", secured his release, with the President's permission, from the cavalry and returned home to his wife and "gave her the good news" that he was back to stay.

Card 11 Theme of war continued in this story. "After the second World War Berlin lay in ruins. Parts of great buildings were destroyed by the British bombers. One day we two went along to see the ruins." It was a grim picture of utter destruction. Amidst that encircling gloom the two soldiers found "little boys were playing about on the rocks of ruin. They couldn't care less about the war." The little boys at play were most probably projections of John's own thoughts. He was untouched by war and was callous enough to go about photographing the havoc, caused by bombing, and not be overawed by it.

Card 12 John once again showed a morbid and masochistic interest in human sufferings. In this story his mind went

back in history when the Great Plague of London was ravaging the big city. "A little boy was lying in an old, old place near the river Thames. His name was Jack and he was nearly dead. His father had no money to pay for a doctor and the boy was dying of hunger, thirst and the plague. Finally, one of them agreed to come. His name was Collins. He put some medicine in a glass of water and gave it to the boy. He promised to come back in the morning to see the boy's progress. In the morning, when the doc. returned the boy was improving ... the boy got well and when he reached the age of fifteen he worked hard for the doctor to repay him for all his kindnesses." John clearly indicated that he was anxious about adult interest and affection, and in return he was willing to repay what he had received. He also tried to glorify his father, who was willing to give up the last crumb for the benefit of his son. He presented a kind and unselfish person although in real life the father was inclined to be shifty and selfish. The perfect model of a real man, of course, was Dr. Collins, an epitome of virtue and a real leader in a distressing situation. He was John's sense of security and goodness personified.

Card 15 Themes of escape and reconciliation appeared in this story. John also, rather indirectly, fantasied extra-

marital sex relations, in order to satisfy his craving for love and pleasure. He tried to sublimate his desire by showing undue aggression towards the girl who was found sleeping on his bed. But once he listened to "her short, sad story" that "her husband had run away from her, she had no place to go and nothing decent to wear." The romantic in John took complete control of the situation and he offered her his hospitality and next morning found her a job. Then the reconciliation between the husband and wife took place. John made the husband repent and reform in order to improve their marital relationship. The husband said "he was sorry for what he had done and promised that he would repay the man, who so kindly helped her out of her misery." Gallantry received its due recognition.

Card 14 Theme of escape once again resappeared in this story, which was slightly autobiographical in character. According to John, "When I was five years old I was sent to live with my Aunt Kate. She told me to wash the windows, clean the brass and wash the floors. I told her that I was not a slave and that I could not do all that work myself ... after sometime had gone by I felt very weary and weak. I told my aunt that I couldn't do any more work for her and so she shoved me up to the left and said I would have to

remain there till I had changed my mind. There was only one window in the loft and it was very dark ... I decided to escape through the window. I forced it open and got to the pipe. I slipped down that, jumped over the garden fence and ran away. I never saw my aunt again. His environment was grimly hostile and escape from it was for John the only answer.

Card 15 This was a bizarre and weird story, which depicted John as a callous, uncouth and greedy person. He kept bad company and was willing to stoop as low as robbing and removing the dead, for a profit, from a graveyard. In real life John was found to be quiet, sometimes rather timid and easily disciplined. Under the circumstances, it would be pertinent to presume that he was prepared to show himself off as a so-called "tough guy" in order to attract the notice of his peers, whom he described as "cut throats."

Card 16 In this story John maintained his role as an asocial element. Here he portrayed himself as a smuggler, operating between Dover and Calais. He was obviously sold to the romantic notion of being a smuggler, which clearly indicated his desperate desire for recognition and to be somebody out of the ordinary. But, his innate sense of right and wrong forced him to admit that punishment must

follow criminality and because of that the boat was finally arrested and the smugglers were sent back to France never to return again.

Card 17 This was another one of John's escapist stories. The setting was Rome and the hero was Antonio Bianco, a bell-ringer at St. Paul's. Through the story John expressed his high ideals and unrealistic aspirations. He wanted recognition and he desired motherly love, affection and care. He described, "One day when I was pulling the bell I almost fell into the crowds below on the street. Luckily, I never lost my grip and managed to swing clear. The crowd thought I had fallen and my poor mother was very worried. She loved me. I shook myself up and went down to the street to tell my mother that I was alright and will be home at the usual time." Then a father-figure, the priest-in-charge, was introduced. John showed an ambivalent attitude towards him. The priest was kind enough to give him time off to go home with his mother, but he was also thoroughly objective and business-like to feel that the boy's nerves had failed and so he "was not to ring the bell again."

Card 18 In this environmental study John presented himself as a law-abiding citizen, who helped the police in order to get a gang of thugs apprehended. He showed a desire for

pleasure, common type found in a public house, and painted himself as a courageous person. His innate moral sense of right and wrong triumphed and because of that punishment followed criminal action, which maimed the physical appearance of a person. "John Rees and his gang members were found guilty on charges of serious assault and robbery with violence. They were all sentenced to nine years imprisonment." As a result of the violent attack and subsequent attempt to see justice done ensured John recognition and adult acceptance.

Card 19 In this story John found himself in Cuba, where he was working as a British car salesman. His parents and siblings went to stay with him, business was flourishing and he was leading a respectable life. John was kind and considerate of the feelings of the members of the family. But this attitude of warm-heartedness took a sudden change and he actually wished their deaths. His parents and siblings became the victims of a severe earthquake - "By sheer luck I managed to survive and lived to tell this tale." But his morbid wish gave him a guilt complex and he admitted, "Even now the ruined house, like a ghost, haunts me in my sleep."

Card 20 In this story John presented a depressed father-

figure, who in real life resembled his own parent. According to the story, "It was 24th of December, 1939. The Christmas Season had arrived and it was the most heart-breaking one of my life. I had no money to buy any presents for my children. I could not face them and so I went out on the street. I stood under a lamp post thinking about all the presents I would like to have brought them and how pleased they would have been." Then the "betting-man" father remembered that it was a Saturday and he had put a bet on the Football Pools. "I went down to the Betting Shop and found that my teams had won. I collected my winnings and ran home to tell my children that I could buy them Christmas presents now. They were overjoyed ... On Christmas Day my children played with their toys until it was time for them to go to bed." John found his father well-meaning, but quite ineffectual.

Summary of Theme Frequencies in John's Stories*

In John's fantasy world most of the heroes were male (29 in 20), youthful (20 in 14), social (26 in 15), thoughtful and decisive (22 in 13). They were law-abiding (20 in 15)

* The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.

mentally normal (20 in 10) and friendly (22 in 12). The inferior (9 in 8), criminal (6 in 6) asocial (6 in 6) and immoral (6 in 6) elements moved together. Some of them were leaders (5 in 5), gregarious (12 in 5) moral (11 in 3) and altruistic (18 in 9). Anxious (27 in 16), aggressive (20 in 13) and ambitious (11 in 5) heroes were in evidence. We also come across people who were solitary (9 in 7), willing to be a follower (7 in 6), depressive (7 in 6), excitable (7 in 5), erotic (4 in 4) and timid (4 in 4).

The heroes suffered abasement (22 in 13) and some of them showed a degree of achievement (20 in 12). The aggression (39 in 23) they showed was mainly emotional and verbal (16 in 8), physical and social (12 in 5), physical and asocial (6 in 6) and destruction (5 in 4). They dominated their environment through coercion (13 in 9), restraint (9 in 8), inducement (4 in 4) and seduction (1 in 1). A few indulged in introgression (4 in 4) and intranurturance (10 in 10). Passivity (4 in 4), sex (4 in 4) and succourance (15 in 11) answered the needs of some of the heroes. A few of them were kind and considerate of the feelings of the members of the family (11 in 11), friends (9 in 3) and other people (4 in 4). Their inner states and emotions showed conflict (19 in 10), emotional changes (22 in 11), dejection (15 in 11), considerable anxiety (30 in 18), exaltation (21 in 11) and happiness (25

in 14). Distrust (1 in 1) and jealousy (1 in 1) also appeared.

They enjoyed associative (23 in 16) and emotional (11 in 11) affiliation. Environmental aggression (23 in 20) was mainly emotional and verbal (5 in 5), physical and social (4 in 4), and physical and asocial (8 in 8) mixed with destruction (3 in 3). Forces of coercion (12 in 12) restraint (11 in 11), inducement (6 in 6) and seduction (1 in 1) were in evidence. Some of them found their members of the family (11 in 7) kind and considerate, friends (7 in 4) warm hearted and other people (15 in 15) helpful and co-operative.

A lack (22 in 15) of materials necessary for happiness were pointed out by some of the heroes, who had suffered losses (17 in 14) too. They were aware of physical dangers (20 in 11) and some had suffered physical injuries (17 in 11).

The heroes reacted to their environment, where things happened to them (25 in 17) in an energetic and determined (26 in 15) fashion. They were persevering (29 in 16) and willing to face and overcome opposition (28 in 15). Some of course, succumbed to opposition (9 in 9). Those who coerced (17 in 10) and those who were coerced (18 in 11) counterbalanced each other. Most of the heroes were active (30 in 18), made things happen (25 in 15) and were a success (25 in 14). Some of them were callous (8 in 7) and selfish

(8 in 7) and amongst them the failures (7 in 7) were found. While a few of them enjoyed being self-sufficient (12 in 8) others preferred help (18 in 10).

Although some of John's heroes found their world beneficial (14 in 14) many of them found it difficult (16 in 16), negative (15 in 15) and punitive (10 in 10). They had suffered separation (10 in 10), rejection (5 in 5) and punishment (9 in 9). A few came face to face with death (2 in 2) and illnesses (4 in 4). In the field of interests and sentiments positive cathexis (14 in 14), as against negative cathexis (8 in 8), was much in evidence. Forces of ego (20 in 20) and super-ego (19 in 19) were stronger than that of the id (9 in 9).

Implications growing out of John's Stories

John was a truant. His father was unemployed, mother did part-time work and the elder brother was work-shy. The home was situated in a poor, delinquent area. In real life his relationship with the other members of the family was poor and unsatisfactory. He felt they were unconcerned, unloving and inadequate. In his fantasy world these characteristics were often removed and domestic disharmony was never allowed to persist. Love, kindness and sympathetic relationship was given due prominence.



FATHER (PLATE 56)

Basically, John was a timid, anxious and quiet boy, but the heroes in his stories were made to appear as highly aggressive and sometimes particularly asocial. This was his method of adjusting himself to his delinquent environment. Being a "tough guy" meant immediate recognition and acceptance.

He often found life difficult in face of difficulties and because of that some of the stories were dominated by themes of escape, one of John's methods of dealing with his hostile environment. He hated school and so he truanted. He found Mossbank disagreeable and so he absconded.

His real life routine was often mundane and so his fantasy took him away to distant lands and different people. There were adventures and thrills to be found away from the natural environment.

John had an innate sense of right and wrong. Consequently he was willing to conform with popular and conventional beliefs that punishment must follow criminality, good must triumph over evil and reparation had to be made for waywardness.

Drawings and Paintings by John.

His first picture, "Father (Plate 56)" was an introverted, expressionist type of work, which expressed egocentric sensation and also represented an external object as it presented itself to the sensations of the artist. The theme was taken from life and John heightened its effect with fantasy. He, in this painting, presented a somewhat pathetic and drunken figure, silhouetted against dimly lit windows and doorways of what was meant to be a public house, standing



FATHER (PLATE 57)

by himself in the middle of a poorly illuminated street. According to John, the man was his father, towards whom, in real life, he showed definite ambivalent attitude. When John was pressed to explain himself further he reported, "You see my father cannot get to work. He is unfit - He was so badly hurt during the war. He drinks a lot when he gets the pain and gets drunk - He then shouts and bawls at everybody! I get very angry with him sometimes - He spends all my mum's money - But I feel sorry for him too. When I am in here I miss him and I worry about him a lot. I used to truant when I was in the day school - Somebody had to keep an eye on my dad!" He was extremely depressed and terribly homesick when he painted this, his first picture, and brought out all the anxiety and pathos he felt for his near-invalid father.

His next paintings was an introverted, expressionist portrait of his elder brother. It showed a nattily dressed young man, standing against a bright, striped and flowery wallpaper. In real life, John often went out of his way to hero-worship his brother. On his arrival at Mossbank, he was lonely and obviously missed his brother and all the other members of the family. He painted Arthur in order to combat acute feelings of homesickness.

This was followed by another introverted, expressionist painting, titled Father (Plate 57)". It showed a very poorly dressed, unshaven, "tramp-like" person outside a public house. The man was walking down the road and was drinking wine straight from a bottle. Although the painting had all the characteristics of an environmental study, the theme actually

was highly personal. John presented his father as a victim of chronic alcoholism - More to be pitied than shunned. After finishing the painting John confided, "That's what he would be doing - drink, drink and drink himself sick! And I am not home to stop him! No wonder kids in my old school used to call him an "old soak"! I hated those boys - That's why I never went to school!" In his chronic moods of depression and homesickness he not only expressed his concern for his father's well-being, he also pinpointed the main reason for his truancy, which resulted in his committal to Mossbank.

In his next painting, an introverted and expressionist piece of work, John recalled his day school days. The foreground of the picture showed a long school corridor, down which fled a young pupil hotly pursued by a begowned gentleman with a cane in his hand, and the background was taken up by a block of classrooms. Themes of persecution and corporal punishment pervaded the whole painting. John used to say, "Everytime I returned to school, after truanting for a few days, I always got the strap! The Headmaster never missed me!"

"At School" was followed by an interesting, introverted and organic painting, which contained four seemingly independent and self-sufficient pictures by themselves. The two pictures on the left, a penis-shaped lighthouse and a study of flowers were phallic and unconsciously expressed infantile and frustrated sexuality. The other two pictures on the right, a church with a graveyard and a chariot racer gave vent to his desire to escape from a real and disagreeable situation. His next painting was a pleasant enough near self-portrait. He looked settled and reasonably happy.



TWO FRIENDS (PLATE 58)

The process continued in his next two paintings. One showed a helmeted Knight in armour taking part in customary sports and the other was an attempted portrait of his history teacher, who, obviously, managed to fire John's imagination.

"Two Friends (Plate 58)" was an introverted, imaginative painting. John took a theme from life and heightened its effect with fantasy. It, of course, involved inventive reconstruction and recombination of memory and living images. The foreground of the picture showed two dubious and unscrupulous looking persons carrying out a transaction of some sort. The background on the left was taken up by a shop window with a "For Sale" notice and the rest of it gave an impression of a bleak night sky. The overall atmosphere of the picture was quite sinister and anti-social. John actually recalled an incident, which had taken place during one of his escapades, while he was on the run. He had absconded with another boy and had broken into a shop in search of clothes, food and money. It would be pertinent to note here that this was his first delinquent outburst. Once they had realised what they had set out to do, they shared the money equally amongst themselves. According to him, "the painting showed money changing hands." He disguised the identity of the two culprits by giving them the characteristics of adult layabouts from his own home area.

His next painting reintroduced the two friends, symbolically represented by two highly colourful and sturdy looking trees. They, like John and his friend, were confined within a limited space by a brick wall, a kind of barrier put up by the Approved Schools system. The stringent rules and



EXECUTION (PLATE 59)

regulations naturally caused a tremendous nostalgia for home and John expressed this feeling through his "The Cottage", an introverted and imaginative painting, which craved for peace, quiet and beauty by escaping from a harsh, bleak and unsympathetic world. "Away from it All" atmosphere pervaded this picture, which was dominated by a beautiful stone cottage and its garden in full bloom. The distant blue sky was bright and cheerful. It radiated warmth and a feeling of well-being. "The Cottage" was symbolical of a mother figure.

In his next painting escapism gave way to frustrating feelings of aggression. John's "Execution (Plate 59)", an introverted and imaginative painting, expressed Goya-like qualities. John showed a keen and morbid interest in death. Most of the picture was taken up by an enclosed premises, most probably a prison. The courtyard formed the immediate foreground, dominated by an artist and his easel. The left hand corner of the mid-section of the painting, showed part of a building with barred windows. There were hooks attached to its base. Four male figures, dressed in red 'tee' shirts and blue denim trousers, were tied to these hooks. Apparently they had been executed. On the right stood the prison wall and above it "a speck of blue" gave an impression of the sky. The artist was busy capturing the scene and atmosphere of the execution. John obviously identified himself with the artist and the executed unfortunates were those people, who had caused John immense frustration.

Theme of aggression continued in his next painting. It showed a naval battle between the Vikings and their enemies. It was a bold, highly colourful and imaginative piece of work. John tried to disguise his real



MY CLASSROOM (PLATE 60)

feeling by showing an apparent interest in a historical event. After exhausting his aggression, he once again went out in search of peace and quiet. He painted a well-built villa, standing at the corner of a road, encircled by a stone wall. The blue sky looked bright and warm. Although the picture apparently gave vent to a feeling of loneliness, it actually satisfied John's desire for security and stability. "The Villa", a mother symbol, was his haven. He could withdraw there, leaving behind him all disagreeable and stressful situations, whenever he needed his utopia.

"My Classroom (Plate 60)" which followed "The Villa", was an introverted, expressionist painting. It expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. John conveyed a pleasurable atmosphere and the picture expressed the "positive" side of his personality, the side obedient to school discipline, rules and regulations. Indirectly the painting was a tribute to the Art Club, which had provided John with a sense of security and had given him an opportunity to express himself fully and effectively. The paint trays under the blackboard, the cupboards with brushes and papers, and all the other objects within the classroom were meaningful to him. They helped him to release his pent-up emotions and tensions, and then assisted him to re-discover himself.

"The Old Castle (Plate 61)" a grim looking introverted and expressionist painting, was an unconscious study of the school. "The Old Castle" was painted in greyish black to depict decay and decomposition. John remarked, "The Castle is like Mossbank - all done, cracked up! They ought to get the demolition people and pull it down!" To some extent, it



THE OLD CASTLE (PLATE 61)

gave a true and objective view of the old and antiquated school building. An atmosphere of chronic depression, which pervaded this picture, suggested something sinister straight out of a novel by Dickens. There was also some hidden aggression. The avenue, which led up to the castle and encircled it, showed signs of blood as if to indicate that a battle had been fought there. When the painting was completed, John swished the paint brush over it and red dots cut right across the painting. He was asked, "Why did you do that?" John answered, "They are little bombs meant to destroy this castle. But the plane just missed it." The invisible bomber plane was his own aggressive self, who dearly wanted to destroy the place which held him in so-called captivity. In real life, he felt a deep sense of shame for being in an Approved School.

The painting which came after "The Old Castle" was an extraverted, enumerative piece of work. It showed a pig-farm, which was situated very near the school. John was completely controlled by his subject, recorded each separate detail and distributed them evenly over the available space without emphasising any particular object.

It was followed by a series of pictures, which showed different members of the school staff and described some of the sporting activities of the place. Although he seemed settled and contented, he still expressed a certain amount of nostalgia for home in his next few paintings. These featured his brother and his girl-friend, mother, father and his utopian cottage. On the whole, all these pictures indicated his dependence on the school, his family and home.

His next painting, an environmental study, was an introverted,



THE FIGHT (PLATE 62)

imaginative piece of work. It was dominated by a violent theme of chronic aggression. "The Fight (Plate 62)" showed a deserted street at night and two gang leaders "fighting it out" with the help of a broken bottle and a large dagger, two very common weapons used in Glasgow gang fights, outside a cafe. John was never personally involved in the "workings" of a gang, but his knowledge of local happenings made him quite aware of what he depicted in his painting.

"The Fight" was followed by a portrait of a tough, aggressive looking youth. John described him as a typical gang leader, who would stop at nothing. His next two paintings were reminiscent of gang fights, but well disguised in historical events.

"On Parade (Plate 63)", an introverted and organic crayon drawing, was also dominated by theme of aggression. It showed a platoon of soldiers, taking part in a ceremonial parade, somewhere in the desert. Basically, John was reasonably docile and meek. But stories about the Army and war fascinated him. When John was asked to comment on this picture, he remarked, "The poor soldiers are on show for the General - Just the way I was on show the other day for my licence! The Baillie, like the General, looked me up and down before he said I could go home. And so like the soldiers I am going to march out of the school to fight my battle outside - I will have to go back to my day school!" "On Parade" was John's last picture before his release.

Implications growing out of the Drawings and Paintings.

John was an introverted personality. He had a strong ego and his



ON PARADE (PLATE 63)

super-ego was active. He was unsettled at Mossbank and constantly worried about his father, who was depicted as an irresponsible drunkard, and home. Nostalgia for and dependence on family and home made him create his own utopia, away from disagreeable rules, regulations and stressful situations, where he could withdraw in order to escape from social responsibility. He craved peace and quiet.

He hated his day school and showed an ambivalent attitude towards Mossbank and its staff. On the one hand he directed undisguised aggression and on the other expressed a high degree of dependence on his teachers, and the activities they provided to help and sustain him in times of need.

John was a keen observer of life and produced some imaginative pictures, which highlighted his delinquent and aggressive environment. These paintings occasionally disguised in historical events, were objective, colourful and artistically thoroughly expressive. The air of detachment seemed to indicate "in it, but not with it" notion.*

An overall personality profile of John.

John, a persistent truant, came from a materially good home. His father was unfit for work and the family income depended on National Assistance and the wages his mother received as a part-time domestic worker. The elder brother was work-shy and practically contributed nothing to augment the family budget. His relationship with the other members of the family was poor and unsatisfactory. He felt they were unconcerned, unloving and inadequate. In his drawings and paintings he depicted his father as an irresponsible drunkard, but expressed considerable anxiety for his father's

ring table based on the ten-point guide, gives the
tor's (I) rating of John's drawings and paintings
6 - 63), and also incorporates the ratings of the
es, consisting of two psychologists (A & B), an approved
naber (C) and an art teacher (D):

	I	A	B	C	D
Aggression	7	2	7	4	1
Anxiety	5	0	1	2	4
Depression	3	1	4	4	3
Fear	3	1	3	4	3
Withdrawal	1	1	2	3	2
Reaction	4	0	3	1	1
Symbolism	2	2	0	6	0
Imagery	5	1	1	2	0
Extraversion	0	2	5	1	1
Introversion	8	1	3	3	1

well-being. The brother was portrayed as one of his heroes. In real life, John seemed to suffer from an ambivalent attitude towards them, his sympathies fluctuated between the two. His pictures expressed his nostalgia for and dependence on family, and brought into focus his desperate desires to get away from a disagreeable and stressful situation. In his stories, drawings and paintings, he created his own utopia, which was free from all domestic disharmony. Love, kindness and sympathetic relationship were given due prominence. He successfully withdrew to his dream world.

Before his committal to Mossbank, he was attending a Junior Secondary School, which he hated, and despite his persistent truancy he depicted his day school as a punitive establishment. Some of his companions there were inadequate delinquents.

At Mossbank, he was unsettled, unhappy and lonely. He was uncertain about adult interest and affection. His drawings and paintings showed his ambivalent attitude towards Mossbank and its staff. On the one hand he directed undisguised aggression and on the other he expressed a high degree of dependence on his teachers, and the activities they provided to help and sustain him in times of need.

John was a keen observer of life, and produced some imaginative pictures and stories, which highlighted his delinquent and aggressive environment. They also expressed his own anti-social desires and impulses. Although John was a timid, anxious and quiet boy, he sometimes identified himself with his own heroes, some of them were highly aggressive and particularly asocial. But, at the same time, he showed an innate sense of the differences between right and wrong. He was prepared to conform with

conventional beliefs and wanted reparation to be made for waywardness.

John in July, 1967.

John was still positively work-shy and drifted from job to job thus maintaining the family tradition. His employers found him lazy, unpunctual and unwilling to make any effort. At home, he remained quiet and withdrawn. He was arrested once for loitering with intent to steal and was put on three years probation in the middle of 1966.

PLATES

136-198

ROBERT CAINE

Date of Birth: 18. 6. 47.
Date of Committal: 2. 12. 61.
Date of Admission: 20. 12. 61.
Date of Leaving: 14. 9, 63.

History of Delinquency:

9.	2. 57.	Theft by Housebreaking.	Probation 2 years.
14.	6. 58.	Theft of fruit.	Fined 5/-.
12.	12. 59.	Theft.	Probation 2 years.
10.	9. 60.	Theft of fruit.	Fined £1.
2.	12. 61.	Theft by Housebreaking.	Committed to Mossbank School.
		Housebreaking with intent.	
		Attempted Housebreaking with intent.	

Home Circumstances:

The father was a miner and the mother was at home. The home was a five apartment house, comfortably furnished and reasonably maintained. It was a council house, situated in an area with a fairly high delinquency rate. His father was a steady worker (£14 a week), but was quite aggressive by nature. The mother was quiet, affectionate but rather ineffectual. Robert was the eldest of six children. The home appeared to be a happy one and family relationship was good.

The Boy Himself:

He was a sturdy, healthy boy. He was a good worker and had a spare time job. He received 15/- weekly, which he gave to his mother, receiving back 3/6d for pocket money. His leisure time was spent in an aimless way and he had never shown any interest in any activity.

Educational Information:

At the time of his committal he was in a third year class in a Junior Secondary School. His progress in all subjects was unsatisfactory. His attendance was regular and he was amenable to discipline. He had been tested at various times and had been given an Intelligence Quotient ranging from 59 to 75. His academic progress was nil and he was easily led. The Doctor who examined him in the Remand Home stated that there was no evidence of emotional instability, but that the boy was border line mental defective.

On arrival he was placed in the lowest class at Mossbank, but worked hard to gain promotion to the next higher class. He was dull and lacked it. At the age of fifteen, he was transferred to the Works Department and was placed with the shoemakers. His progress in that department was satisfactory as long as he did not have anything complicated to deal with.

History at Mossbank:

He settled down well, but was a nuisance to almost all members of the staff and his personality did not comment him to the boys around him although basically he was a very warm-hearted person. He used to produce mediocre work in and outside the class. He showed neither great skill nor great application. He often found school routine and regulations rather irksome and unnecessary.

After six months stay, his day to day behaviour started showing some improvement. He was less irritating and was willing to accept authority. Before being licensed he was putting forward what for him was an immense effort to be obedient and take rebuke without sulking or arguing. During his stay he always managed to keep good time, committed no delinquent acts and was very kind to some of the boys who had no home or relations. The Managers felt that the boy would benefit by wage earning and decided to license him to his parents on 14th September, 1963.

After License:

He was employed by a farm and his initial wage was £3 per week plus his keep. He went home most evenings but slept at the farm. He liked the work and his mother said that he seemed

to be quite happy. After six months he got the sack from his farm job because of being late in getting back to the farm after visiting his home. He found a temporary job at a piggery and appeared before the National Coal Board for a medical examination.

In April 1964, he started at the pithead. He was very happy in his work and was getting himself ready for his underground training. He was earning £5 per week plus overtime and was sharing most of his earnings with his mother. His parents were pleased with his progress and appreciated the help he gave towards running of the family.

Personality traits as revealed through:

(a) ~~Projective~~ ^{Personality} Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score

Syndrome	Total Responses
Unforthoomingness (U)	1
Withdrawal (W)	0
Depression (D)	3
Anxiety about adult interest (XA)	16
Hostility to adults (HA)	8
Attitude of unconcern for adult approval (K)	3
Anxiety for approval by other children (KC)	7
Hostility towards other children (HC)	2
Restlessness (R)	9
Emotional Symptoms (M)	2
Nervous Symptoms (MN)	0
TOTAL	51

A backward and rather feckless boy who lived for the moment and had no long-term interests or ambitions. He was an escapist, who suffered from emotional immaturity and was most anxious and uncertain about adult interest and affection. He went out of his way to make sure that he was noticed and as a result he was overdemanding, reverting to hostility

when his need for attention was not met. During these periods of stress he indulged in anti-social behaviour, showed little desire to please adults and was unconcerned about being in their good books. With regard to other children Robert showed a positive need of their company. In his anxiety to be one of them he could be led into mischief and be persuaded to perform stupid pranks.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	6
Anger, disobedience	7	4
School difficulties	8	4
Stays away from home	10	1
Truancy from school	4	0
Lies	4	4
Fights, aggressions	12	4
Inadequate companions	12	4
Delinquent companions	12	8
Stealing	9	6
Obscenity	5	5
Sex experience	8	3
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Setsfires	2	0
Fears, worries	14	4
Home unsatisfactory	24	7
TOTAL		62

Robert was easily teased and felt picked on by others. He found it difficult to control his temper and often was disobedient. At school he was tardy and believed that the teachers were against him. He was a glib liar and fought and swore at the slightest provocation. He kept inadequate and delinquent company. He stole money and material from stores, had broken into houses and buildings. He enjoyed telling dirty stories and listened to dirty talks. He was no stranger to sexual adventures. His court appearances caused his parents, who were very upset about his heavy smoking, unlimited worries, but he failed to mend his ways. He thought his father was too harsh and mother an ineffectual worrier although he himself worried a lot about his own health. He was afraid of going to hell and the Devil had a meaningful existence for him.

He was extrapunitive and directed his aggression outward, but he had definite leanings towards impunitiveness, in which aggression was evaded in an attempt to gloss over the frustration. When he directed blame and censure upon himself he also gave expression to the hope that time or normally expected circumstances would bring about a solution of the problem. The need-persistence reactions, in which the solution of the frustrating problem was emphasized, were strong and he also made some use of his ego-defense and obstacle-dominance reactions. The super-ego patterns suggested that the subject was inclined to deny aggressively that he was responsible for some offence with which he was charged. The G.C.R. indicated that the boy was capable of facing stressful social situations in conventional fashion. Only occasionally he allowed himself to be overwhelmed and blocked by increasing frustration although he was anxious to emphasize the solution of the problem.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>396</u>
Primary	0	0
Secondary	0	0
Partial	7	19
Literary	0	0
Same sex	19	30
Opposite sex	3	3
Elderly	4	6
Youth	19	27
Juvenile	0	0
Superior	4	4
Inferior	4	6
Law-abiding	19	28
Criminal	3	5
Mentally normal	20	33
Mentally abnormal	0	0
Gregarious	6	10
Solitary	5	6
Leader	5	5
Follower	3	6
Friendly	13	20
Quarrelsome	5	7
Moral : Good	20	30
Immoral : Evil	3	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>396</u>
Social	20	28
Asocial	6	9
Thoughtful & Decisive	19	27
Indecisive & Escapist	6	8
Ambitious	6	10
Anxious	16	24
Aggressive	9	13
Altruistic	7	7
Depressive	4	4
Excitable	8	10
Erotic	4	5
Timid	2	2
<u>(B) NEEDS</u>		<u>126</u>
Abasement	11	20
Achievement	8	13
Aggression		24
Emotional & Verbal	8	12
Physical & Social	6	6
Physical & Asocial	3	5
Destruction	1	1
Dominance		17
Coercion	3	5
Restraint	3	4
Inducement	4	5
Seduction	2	3

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>126</u>
Introgression	9	12
Nurturance		17
Parents	1	1
Wife	3	3
Husband	1	1
Children	1	1
Siblings	0	0
Relatives	1	1
Friends	3	3
Other People	6	6
Objects	1	1
Passivity	7	8
Sex	3	4
Succourance	5	7
Intranurturance	3	4
<u>(C) INNER STATES and EMOTIONS</u>		<u>151</u>
Conflict	17	27
Emotional Change	18	28
Dejection	9	16
Anxiety	16	26
Exaltation	5	9
Distrust	3	4
Jealousy	1	1
Happiness	4	20

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>177</u>
Affiliation		28
Associative	12	19
Emotional	7	9
Aggression		33
Emotional & Verbal	6	11
Physical & Social	5	7
Physical & Asocial	6	12
Destruction	3	3
Dominance		36
Coercion	7	14
Restraint	8	16
Inducement	4	5
Seduction	1	1
Nurturance		25
Parents	4	4
Wife	3	3
Husband	2	2
Children	1	1
Siblings	0	0
Relatives	1	1
Friends	5	11
Other People	2	3
Objects	0	0
Lack	12	19
Loss	6	10

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>177</u>
Physical Danger		16
Active	9	16
Insupport	0	0
Physical Injury		10
Person & Animal	4	9
Accident	1	1
(E) <u>OUTCOMES</u>		<u>404</u>
Hero		<u>261</u>
Energetic & Determined	17	28
Persevering & Competent	16	27
Faces & Overcomes Opposition	18	30
Succumbs to Opposition	4	7
Coerces	6	8
Is coerced	11	16
Active	17	28
Passive	5	6
Repents & Reforms	2	2
Callous and No Conscience	3	5
Selfish	2	4
Unselfish	9	13
Prefers Help	6	8
Self-Sufficient	11	15
Makes things happen	11	18
Things happen to hero	15	20

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>404</u>
Hero		261
A Success	14	20
A Failure	4	6
Hero's Environment		95
Path of Achievement Easy	15	20
Path of Achievement Difficult	14	24
Beneficial & Positive	12	17
Non-beneficial & Negative	10	19
Punitive & Unsympathetic	8	15
Ending		48
Happy	17	23
Unhappy	5	9
Status Quo	4	6
Anti-climax	0	0
Dramatic Conclusions	6	6
Acceptance of lower standards	2	4
(F) <u>INTERESTS and</u> <u>SENTIMENTS</u>		<u>26</u>
Positive Cathexis	19	19
Negative Cathexis	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>41</u>
Id	5	5
Ego	20	20
Super-Ego	16	16
<u>(H) OTHER VARIABLES</u>		<u>142</u>
Style		37
Specific Names	16	16
Detailed description	20	20
Incongruity	1	1
Excitement		28
Adventure & Thrill	5	5
Danger & Suspense	14	14
Distant Lands & Different People	9	9
Appearance	19	19
Residence	16	16
Entertainment	9	9
Illness	1	1
Death	4	5
Separation	9	9
Rejection	5	5
Punishment	7	7
Excuse, Alibi & Apology	6	6

Analysis of Robert's Stories.

Card 1. "When I was a wee boy of eleven, my mother bought me a violin and took me to a music class for lessons. I didn't like playing the violin ... But my mother forced me to keep on taking lessons. The class used to take place at night and sometimes I skipped them. But my mother always found out and gave me a belting. Finally, I decided to do my best and improved a lot. By the time I was fifteen I was playing for the school orchestra. I became so good by the time I was twenty-two that I opened a school of my own and gave boys and girls violin lessons. They couldn't dodge me as I knew all the tricks". Robert showed high ideals and aspirations of a not-too-realistic sort. He knew success came to those people who work hard. The first part of the story is highly autobiographical although in real life Robert's mother was rather ineffectual and it was the father who played the part of a strong disciplinarian.

Card 2. "When I was a young man I worked as a serf for one of the famous knights. I ploughed his land and looked after his cattle. The Knight had a beautiful young daughter and her and I were in love. When her father found out she was in love with me he got very wild and locked me up in a cell in the castle. But night after night she bluffed her father and brought me food. Then one night she managed to get the keys and got me out of the cell. We escaped and afterwards we got married ... We became very rich. We lived happily". In this erotic story the oedipus conflict was revealed in a striking form. The punitive and strict knight, who resented the attachment between his daughter and the serf and hated his employee, was actually the

father figure. Robert resolved the situation by running away from a hostile environment and a disagreeable situation. He created a new life, which ensured him a happy stable home and satisfied his craving for wealth. Love and marriage were romantic to him and he was sensitive to sexual features and characteristics.

Card 3. "One summer I went to my uncle's home for three weeks holiday. He was a very rich man and had a lovely daughter ... One day we went down to the harbour and saw a schooner ... The Captain of the schooner came out and told us we could come aboard and have a look around. We went down to the cabins and the schooner set sail. Then the Captain took out a gun and said that he was kidnapping us ... for money. She burst out crying and sank down on the floor beside a bunk bed ... At night we slipped out through an open skylight and escaped. My uncle reported the matter to the police and the Captain of the schooner was picked up and put to prison." Themes of wealth, beauty and criminality dominated the story. Right and wrong moved side by side, but good triumphed over evil and crime failed to pay. Robert was aware of the demands which could be made by a law-abiding society and somewhere in his experiences there were forces which had pointed out to him the just way. As a result of that aggressive and asocial activity was punished.

Card 4. "I got married at Christmas and went to the Isle of Man for the honeymoon. One day I was in the room with my wife. I was kissing her and loving her like mad . Suddenly I looked up at the window and saw the man from the other room. He had a camera in his hand and he was photographing us.

I got real mad and jumped out of bed to catch him and give him a doing. My wife held me back and stopped me from giving that dirty old bastard a hammering. Themes of love, sexuality and aggression pervaded the story. In real life, Robert was easily teased and felt picked on by others. During moments of stresses he often found it difficult to control his temper.

Card 5. In this story Robert introduced a mother figure, who was confronted with a common domestic situation. But there was a subtle hint of a chance housebreaking by an asocial element, who turned out to be "cat lapping up milk from the floor. It had knocked down two pints of milk."

Card 6. "One night I had to tell my best pal's mother a very, very sad story, which I knew was going to break her heart. I had to give her the news of her son's death. We were driving along the Kilmarnock Road ... Another car came round the corner at a terrific speed ... It hit us hard ... Our car turned over and over three times. I managed to crawl out of the window ... The police and fire-brigade came and lifted his body out. He was already dead". In this tragic, but matter-of-fact story Robert indulged in a bit of masochism in order to attract parental attention. It also showed rather indirectly, jealousy at the sibling level, which ended with the death of a friend, who might have been a disguised father figure and a victim of Robert's oedipus conflict.

Card 7. "Sometime ago me and my pal got jumped by three jail birds, who had escaped from the nearby prison. The police took us all to the court. The three men tried to blame us for all the trouble ... Our lawyer pointed out that those men were jail birds and had escaped from prison and we had helped

to capture them. The Judge congratulated us for our courage and the members of the jury found those desperate men guilty. They got three years extra for being a nuisance". In this story, Robert decided to side with the forces of law and order and gained recognition for his effort. The asocial elements were punished for their evil deeds and crime failed to pay.

Card 8. "One day three men and myself went duck shooting ... My pal went ahead and hid behind a bush ... Suddenly a duck flew out. I took a shot and missed the duck, but I didn't miss my pal. He was badly injured ... He was taken to hospital and the doctors operated on him to remove the bullet. The operation was successful and he recovered." Once again a sem-sibling figure got severely injured, caused by Robert's carelessness. This could be an act of jealousy which had been thoroughly repressed. The severity of the aggressive wish produced a sense of guilt and Robert was obliged to make sure that his friend recovered from injuries sustained.

Card 9. "When I was doing eleven years for the bank robbery I escaped from prison. For a time I lived with tramps and beggars and I got so fed up that I went into the city and saw the Boss.... He promised to give me £500 in a couple of months time as long as I stayed away from the city. I found myself a job in a farm ... I decided to go straight and although the boys tried to get me to screw places I refused to give in. They tried to bully me and said that they would tell the police. So one night I left that village and went to the sea. I left some of my clothes and shoes on the beach. The police found them and reported me missing. After some time they put it in the paper that I had taken my own life. I was safe once again from everybody." Although in this story Robert tried to portray himself as a hard criminal actually he

was just a petty thief. The episode reflected Robert's personal desire. He was anxious, during his stay at Mosebank, to give up asocial activities and follow the straight and narrow path. He had realised that what he had done in the past was wrong and was willing to make reparation for his waywardness.

Card 10. "My wife and I were going to Australia. We had just got married and we were very happy with each other ... The sea was calm and we were enjoying ourselves. Then one night a terrific storm broke and our ship was wrecked ... Many people were drowned and I thought my wife was one of them. Anyhow I did get to Australia and found myself a job. Two years later I went to the big city for a holiday ... Suddenly I saw a woman come towards me. We gazed at each other for a while, then smiled ... I found my lost love again. I took my wife back with me and lived very happily". In this dramatic story, Robert made it quite clear that love and marriage were romantic to him. In his thoughts happiness came through love and marriage and the establishment of a stable and secure home.

Card 11. This was a well integrated story of an outing, exploring a big cave on a mountain, led by father and his two friends. Robert presented a kind, considerate and friendly father figure, who enjoyed the company of his son and supplied him with leadership which he so desperately desired. The story also brought recognition and adult acceptance.

Card 12. In this incongruous story Robert presented a popular picture of hypnotism and hypnotist. He also indicated that he could be easily influenced by a stronger personality and follow his lead. He craved warm-hearted friendship and showed that he enjoyed the company of other people.

Card 13. "A little boy in a village near Ayr lost his parents. His father was a miner and mother an office cleaner. They left no money, nothing for the poor boy. I felt very sorry for him and brought him home with me. I had many brothers and sisters and so another little boy would not make all that difference. My parents adopted the little boy and he grew up with my own brothers and sisters as one of them. He was a good lad and gave nobody any trouble". In this environmental study Robert showed warm-hearted concern for an orphan boy. In real life, during his stay at Mossbank, Robert was very kind to some of the boys who had no home or relations. The little boy also represented the other half of Robert - "A good lad and gave nobody any trouble". He was anxious to win recognition and adult acceptance.

Card 14. "One night there was a black-out in our town. I was walking down the street and saw a black figure climbing into a house through a window. I ran down to the station and told the officer what I had seen. He asked a policeman to go with me ... I took him to the spot. He climbed in through the window and got hold of the man. It was his own house and the man was his own son! The poor boy had lost his bunch of keys! The officer thanked me for being so alert and then walked back to the station". Robert wanted recognition and in order to win this he attempted to present himself as a law-abiding citizen, who was willing to help the forces of law and order. But, in the process of so doing he created such an incongruous situation that it became quite apparent that Robert still wanted to have the last laugh, without, of course, meaning any harm.

Card 15. In this story Robert described an incongruous dream, which was a

direct descendant of horror comics and films. Besides giving vent to popular fears and superstitions, Robert showed a remarkable and bizarre sense of humour, which he seldom exhibited in a real life situation.

Card 16. "It was a cold and foggy night ... I decided to stay in and watch the television. After tea I got the chair near the fire and switched on the telly. I had a pack of fags and some drinks with me. Everything was nice and comfy. I was enjoying myself. When the cowboy came on I sat up and saw it right through. Then came on the Z-Car. It was good too. Suddenly I started feeling cold and I discovered that the T.V. had gone blank and the fire was out. I had gone off to sleep on my chair". This picture of a television addict's domestic bliss described Robert's idea of an ideal home. In this story he actually tried to foresee his future life. It also indicated that he was not unduly worried about creative leisure time activities.

Card 17. This story was the other side of the coin. Here the T.V. addict portrayed himself as an active and competent entertainer. Robert reported, "When I was at school I liked P.T. I enjoyed rope work and was keen to be good at it. I worked at home, at school and went to night P.T. classes. I enjoyed my work so much that I decided to entertain people and joined a circus as a trapeze artist. When I was twenty-two I set a record for rope climbing ... I got my name in the paper and went on improving my record". Robert showed high ideals and unrealistic ambition. In real life his leisure time was spent in an aimless way, and he had never shown any interest in any activity. But he knew success in athletics means more or less

immediate recognition and acceptance, something which he dearly desired.

Card 18. "I came out of the pub and was walking down the road when I felt like a smoke and found that I had no matches on me. I saw a man on the other pavement. I went up to him and asked for a light. He took his box out and lighted a stick. Just then two men came out of the dark and jumped him. We started to fight them and got them cornered. Then the police came and arrested us. We told them that we had done nothing. We were just defending ourselves. The police didn't believe us and we got done for nothing. We made up our minds to jump these two when we got the chance". This highly aggressive environmental study presented a true to life picture of the delinquent area Robert had come from. It followed the laws of the jungle and it seemed their aggression was the best means of defence. Of course, it fed the anti-authority sentiments, which demanded "hard men" attitudes for the sake of self preservation.

Card 19. "We went out in the Highlands looking for a friend, who had lost his way up there. We searched all over, walked miles through the snow and blizzard but found no signs of him ... At a distance, we found a cottage and headed towards it. There we found a young shepherd bending down over our lost friend. He was trying to revive him ... Slowly the warmth of the fire brought some life back into our friend ... After two days he felt well enough to travel back. We thanked the shepherd for his kindness and he was rewarded for his courage." The brave and altruistic shepherd boy was meant to be Robert himself. He possessed all the finer and humane qualities Robert needed to get himself accepted and thus win universal recognition. He desperately wanted love and affection, but his personality did not commend him to the boys around him although basically he was a very warm-hearted person. He was very kind and

considerate to some of the Mossbank boys who had no home or relations.

Card 20: "One night I saw a strange figure standing near the street lamp. He was big and broad and was following me all over the joint ... I decided to ignore him and kept on walking towards my home. He still followed me. I just couldn't stick it any more and challenged him ... He was a detective. As I turned to go he pulled me towards him and said, "Now, sonny, don't act tough or talk big. That's the surest way of getting into trouble. And so just be careful". I shook his hands down and walked into the house. There was no point arguing with him". This environmental study was, to some extent, autobiographical in character. It showed an individual's, perhaps known to the police, clash with the law. There was no love between the two, the hunter and the hunted. Although their confrontation did not produce any delinquent and asocial outbursts, it was aggressive enough to be explosive.

Summary of Theme Frequencies in Robert's Stories *

In Robert's fantasy world most of the heroes were male (30 in 19), youthful (27 in 19), law-abiding (28 in 19), mentally normal (33 in 20), friendly (20 in 13), moral (30 in 20), social (28 in 20), thoughtful and decisive (27 in 19). Some of them were superior (4 in 4), gregarious (10 in 6), leader (5 in 5), ambitious (10 in 6) and altruistic (7 in 7). Robert also introduced people who were inferior (6 in 4), criminal (5 in 3), immoral (4 in 3), asocial (9 in 6), and quarrelsome (7 in 5) and aggressive (13 in 9).

* The first figure in the parenthesis refers to total number of themes and the second figure denotes total number of stories.

Many of the heroes tended to be anxious (24 in 16) and some of them were solitary (6 in 5), depressive (4 in 4) and excitable (10 in 8). A few were timid (2 in 2), acted as followers (6 in 3) and were indecisive (8 in 6). Some were erotic (5 in 4).

Although some of Robert's heroes showed distinct achievement (13 in 8) many of them suffered abasement (20 in 11). Fantasies of their aggression, with destruction (1 in 1), were emotional and verbal (12 in 8), physical and social (6 in 6), physical and asocial (5 in 3) in character. Some of the heroes used coercion (5 in 3), restraint (4 in 3), inducement (5 in 4) and seduction (3 in 2) in order to gain advantages over others. They indulged in introgression (12 in 9), passivity (8 in 7), sex (4 in 3) and intramurturance (4 in 3). Some of them also looked for succourance (7 in 5). A few of them were kind and considerate of the feelings of the members of the family (7 in 7), friends (3 in 3), other people (6 in 6) and objects (1 in 1). Their inner states and emotions were marked by conflict (27 in 17), emotional changes (28 in 18), dejection (16 in 9), anxiety (26 in 16), distrust (4 in 3) and jealousy (1 in 1). Many of them enjoyed the feelings of happiness (20 in 14) and exaltation (9 in 5).

Many of the heroes were blessed with associative (19 in 12) and some with emotional (9 in 7) affiliation. The environmental aggression which was directed towards them came under emotional and verbal (11 in 6), physical and social (7 in 5), physical and asocial (12 in 6) aggression combined with destruction (3 in 3). Many of them had to face forces of coercion (14 in 7), restraint (16 in 8), inducement (5 in 4) and seduction (1 in 1). They showed a lack (19 in 12) and loss (10 in 6) of things needed for security. Some had to face

physical dangers (16 in 9) and suffer physical injuries (10 in 5). A few of the heroes were shown kindness and consideration by the members of the family (11 in 11), friends (11 in 5) and other people (3 in 2).

Robert's heroes reacted to their environment, where things happened to them (20 in 15) and they made things happen (18 in 11), in an energetic and determined (28 in 17) fashion. They proved themselves to be persevering (27 in 16), active (28 in 17), self-sufficient (15 in 11) and a success (20 in 14). Although some of them succumbed to opposition (7 in 4) and many allowed themselves to be coerced (16 in 11) they were prepared to face and overcome opposition (30 in 18) when necessary. Robert introduced some passive (6 in 5) elements who preferred help (8 in 6). The unselfish (13 in 9) individuals outnumbered those who were callous (5 in 3) and selfish (4 in 2).

Many of the heroes found their paths of achievement easy (20 in 15) and their world quite beneficial (17 in 12) while some of the others regarded their paths as difficult (24 in 14) and their environment negative (19 in 10) and punitive (15 in 8). A few of them had suffered separation (9 in 9), rejection (5 in 5) and punishment (7 in 7). Some knew death (5 in 4) and illnesses (1 in 1). Their interests and sentiments were dominated by positive cathexis (19 in 19). Negative cathexis (7 in 7) failed to make much impact. Forces of ego (20 in 20) and super-ego (16 in 16) kept id (5 in 5) under control.

Implications growing out of the Stories.

Robert came from a mining area with a fairly high delinquency rate. The home appeared to be a happy one and family relationship was good. Robert showed a marked dependency on his mother and a certain amount of oedipus jealousy towards

the father. Although he portrayed his mother as a strict disciplinarian and father a kind and considerate person, in real life they played exactly the opposite roles - The mother was affectionate, but ineffectual and the father was strict, tended to be punitive. Basically Robert was a very kind and warm-hearted person, but his immature personality did not commend him to the boys around him and whose friendship he so desperately desired. Towards them he showed a considerable degree of ambivalence, which fluctuated according to his moods. Robert's leisure time was spent in an aimless way, and he had never shown any real interest in any activity. But, he fantasied himself as an explorer, mountaineer and a trapeze artist. Achievements in these fields he knew brought recognition and fame, and Robert desired both. But, in real life, he showed neither great skill nor great application although he was aware that success only came to those who were willing to work hard.

Love and marriage were romantic to Robert. In his thoughts happiness came through love and marriage and by the establishment of a stable and secure home.

Some of Robert's stories deal with his delinquent environment. They bring into focus tales of wrongdoing, delinquency, criminality and police persecution. Somewhere in Robert's experiences, however, there had been forces which had pointed out to him the innate differences between the right and the wrong and as a result of that Robert was willing to conform with the socially-accepted belief and establish that crime did not pay. He was willing to learn from his mistakes and make reparation for his waywardness. He was prepared to lead the life of a law-abiding citizen although he was no lover of the forces responsible for maintaining law and order.



HELP! (PLATE 136)

Drawings & Paintings by Robert.

His first painting, titled "Help! (Plate 136)" was an introverted, part imaginative and part expressionist piece of work. Robert adapted a bizarre theme from life, heightened its effect with fantasy and used it to express egocentric sensation. His picture depicted fear, aggression and violence. Against a grey-black background, Robert showed an upraised arm, painted in red, with brown hand and yellow fingers with blue tips. A dagger, with a yellow handle, was stuck in the forearm and blood was dripping down from the wound. The predominant colours were red and black, which symbolised aggression and violence, fear and death. When Robert was asked to comment on his painting, he said, "A long time ago I had one hell of a nightmare and after I came to Mossbank it started coming back to me! In my horrible dream, I saw that I was walking down this very dark lane one stormy night. Suddenly a man jumped out from nowhere, grabbed hold of me and stabbed me! I could not see him properly, but I could see that his eyes were blazing! I shook him off and started running towards the High Street and he kept on chasing me, shouting all the time, "That'll learn you! That'll learn you!" I, finally, got to the lighted street with my arms raised and screamed at the top of my voice, "Help! Help! Please, help me!" The dagger was still dangling from my forearm and I didn't know what to do with it! Everytime I have this nightmare I wake up shouting, swearing and sweating! My picture shows me shouting for help!" The dagger in the picture symbolically represented the male genital organ and the theme of violent aggression which pervaded Robert's painting and the fear felt by him in his story were, at the unconscious level, homosexual in character. He



DAVID PLAYING THE GUITAR (PLATE 137)

obviously was an unwilling near-victim of a homosexual maniac and then he was haunted by his dreadful past experience when he was committed to an approved school where homosexuality was not an unknown phenomenon.

His next painting was titled, "My Best Pal". It showed a youth, dressed in blue and green jerkin and a pair of black jeans, standing in front of a coal tip. He was grinning and was smoking, a crude sign of defiance, a cigarette in a nonchalant fashion. This picture expressed Robert's nostalgia for home and its environment. He said, "I don't mind Mossbank, but there is nothing like home! It would be nice when I go home for good. I miss my family and my pals, especially David. When I get out I'll be able to go round with David again - He is a great guy! He can do anything - He sings, dances and plays the guitar. He works at the pits and I might be able to get a job next to him.

His nostalgia for home and its environment was further intensified in his painting, titled "David Playing the Guitar (Plate 137)". It was an introverted, part imaginative and part expressionist picture. He, obviously, hero-worshipped David and offered it as a tribute to his best friend. Robert said, "My picture shows David, dressed in 'mod' gear, playing the guitar at the Miner's concert in Cumnock Miner's Club. He had many fans there. He was a very popular guy. I wish I had his talents - Everybody would like me then! But, not to mind - One can't have everything. I am glad I've him as a friend!"

"Kenny Mearns (Plate 138)" was his next painting. It was an introverted, part imaginative and part expressionist portrait study of a grim faced youth, who was standing in front of a grey wall on which some musical notes were



KENNY MEARNS (PLATE 138)

scribbled by somebody unknown. The hero was dressed in a multi-coloured pullover and was defiantly smoking a cigarette. Robert described, "That boy is Kenny Mearns - He is a bloody pest! He loves playing the big, hard man! I hate him! He acts the same way the picture looks when he is out of school. He thinks he is a big shot, but he is a bloody nobody! Every boy in the school hates him! His Ma and Pa kicked him out of the house and he had no place to go during the long week-end. I felt sorry for him and took Kenny to my home and you know what he did? He screwed money from my ma's purse and bought himself hundreds of fags! I didn't know where to look and that finished me with him! I know I have been bad, but I am not half as bad as Kenny Mearns! I think he is the worst boy in Mossbank School!" In his story, Robert presented a very effective and objective picture of a typical delinquent personality and attempted to express his own personal feelings through his painting. It would be pertinent to note here that basically he was a warm-hearted person himself and had somehow managed and maintained to see the differences between right and wrong. He was aware of his shortcomings and, obviously, was anxious to mend his ways.

"My Ma and Pa out for a Walk (Plate 139)" followed "Kenny Mearns". It was an introverted, imaginative piece of work. Robert took a theme from life and heightened its effect with fantasy. It involved inventive reconstruction and recombination of memory and living images. Robert's home appeared to be a happy one and family relationship was good. His parents were willing to entertain some of Robert's friends, who had no home or relations, during their holidays. Kenny Mearns was one of them. But, he failed the Caine family



MY MUM AND DAD OUT FOR A WALK (PLATE 139)

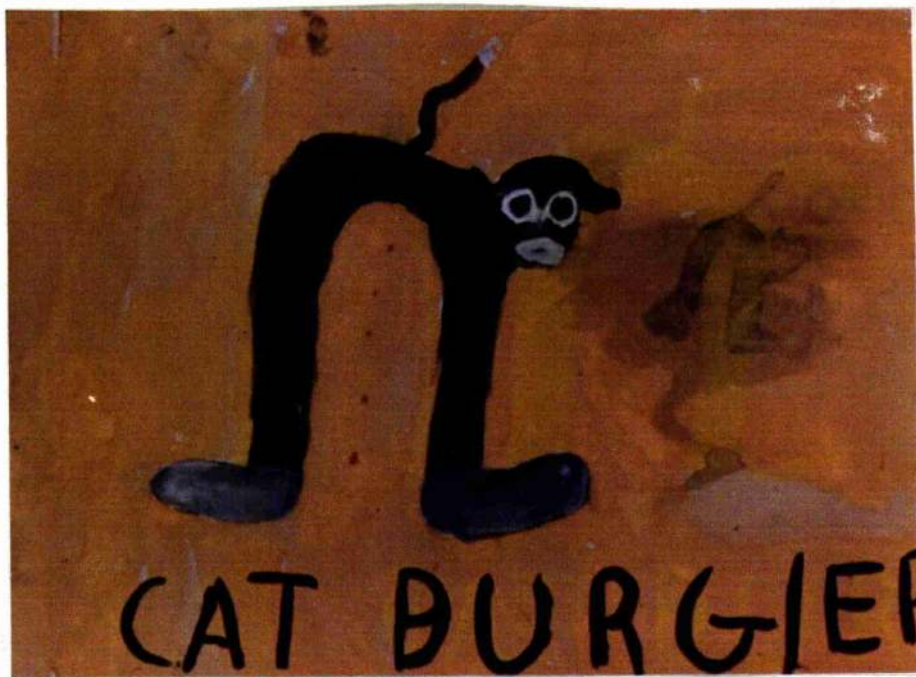


THE EARTHQUAKE (PLATE 140)

rather badly and Robert felt obliged to make up for his friend's lack of consideration and sense of propriety, by giving his parents a pride of place. His painting presented them as a model couple, much in love with each other. Robert conveyed a pleasurable atmosphere and the parental figures, at the unconscious level, expressed Robert's sublimated erotic desires. The picture also brought into focus the positive side of his character, the side obedient to parental discipline, which made him a willing, considerate and helpful member of the family.

"The Earthquake (Plate 140)" was an introverted, part imaginative and part expressionist painting. Robert took a theme from life and heightened its effect with fantasy, which in turn gave full expression to egocentric sensation. Themes of fear, destruction and hidden aggression dominated this picture. It was painted soon after Robert was told that he was not yet ready to leave school. He was depressed, angry and felt like being "against the world". He actually wanted to destroy his immediate environment. He remarked, "If I had a bomb I would drop it on this bloody place and everything would come tumbling down! It would be just like an earthquake and that would learn them!" In his painting, he gave fullest possible expression to his wrath and produced a picture of total disintegration. The end product even surprised him and he was altogether overwhelmed by a feeling of fear. In his anxiety he cried out for help. He suddenly realised that he could quite easily be the victim of his own aggression.

"Cat Burglar (Plate 141)", an introverted and expressionist piece of work, was his next painting. It was a grim picture of his highly aggressive and anti-social ego. The cat was black, with white eye rings and mouth, grey feet



CAT BURGLAR (PLATE 141)



SALLY ANN (PLATE 142)

and rather greyish tail. Five red dots, like blood, dropped from its middle. It was painted on a yellow background. Robert started with a smaller cat to the right and afterwards tried to efface it as if to prove that it was not big enough for the purpose. It remained as a shadow-like double of the bigger cat. It would be interesting to note here that Robert's delinquent activities were confined in the field of petty thieving. In many ways he was an immature boy, who, in times of stress, exhibited an attitude of total irresponsibility. According to him, "All is well if you do not get caught!"

"Cat Burglar" was followed by two portraits of "Sally Ann (Plate 142)". Both of them were introverted, expressionist pictures which expressed egocentric sensation and also represented an external object as it presented itself to the sensations of the artist. Nostalgia for home and its environment and a certain amount of eroticism were responsible for the production of the two portraits of Sally Ann. Robert volunteered, "Sally is my 'bird'. She is quite a girl! When I go home on leave I meet her at the cafe, listen to the Juke Box and sometimes go dancing. She had a lovely figure and she is real good to me! Perhaps, when I start working I might marry her!"

"A Teddy Boy (Plate 143)" appeared after "Sally Ann". It was an introverted, expressionist painting. Nostalgia for home and its environment reminded Robert of a grim-faced, highly aggressive, potentially dangerous and thoroughly anti-social individual. He was wearing a red jacket, green tee shirt, a pair of fashionable blue jeans and pointed shoes. He had a cigar in his mouth and he was standing defiantly in front of a dirty yellow wall. "A Teddy Boy" was not Robert himself. He informed, "This is a picture of Jimmy, the Rat! He is the worst boy in our scheme - A real bad one! He is a bully



A TEDDY BOY (PLATE 143)

and everybody is afraid of him, including me! He has been to the Borstal and all that, but he doesn't care! You people think I am bad, but you haven't seen Jimmy! He would drive you all crazy and, believe me, I am not kidding you!" In his story, Robert indirectly showed an anxiety for adult approval and acceptance and he also indicated that he had a certain capacity to differentiate between right and wrong.

He reintroduced "Jimmy" in his next painting. He looked just as aggressive and anti-social as before. When he was asked, "Why did you bring "Jimmy" back? he replied, "I couldn't help it! He haunts me sometimes! I am scared of him!"

Nostalgia for home and its environment and innate eroticism inspired Robert's last painting, titled "Me and Sally Ann". It was an introverted and expressionist picture, which showed a loving young couple returning to their tenement home after "a night out". Robert said, "My picture shows me and Sally Ann getting back to our homes. During the long week-end I took Sally Ann out every evening. We first went to the cafe to listen to the Juke Box and then went along to the Palais to do the "twist" and the "mooney". We always had great fun! Sally is a great dancer! We love each other very much and some day, when I start working, we will get married and live happily". Love and marriage were romantic to him. He was anxious to have a loving and secure home and craved happiness and pleasure.

Implications growing out of the Drawings and Paintings.

Robert was essentially an introverted personality. He had a strong ego and his super-ego was active. He kept the forces of his id subdued. In his

paintings, he usually adapted a theme from life, heightened its effect with fantasy and used it to express egocentric sensation.

Nostalgia for home and its environment pervaded most of his drawings and paintings, which stored a mixture of varied emotions. In some of them Robert presented aggressive, anti-social and delinquent personalities, who were responsible for causing much fear, unhappiness and violence. Some expressed his own feelings of depression, fear and aggression and threw light on his anti-social ego. In certain cases, Robert emphasised his sexuality and eroticism. Love and marriage were romantic to him and he craved pleasure and happiness.

Many of his pictures brought out the warm-hearted, positive side of his character, the side which could differentiate between right and wrong and was anxious for adult approval and acceptance. He was, on occasions, aware of his shortcomings, was willing to mend his ways and live a responsible life.*

An overall personality profile of Robert.

Robert came from a happy and adequate home, situated in an area with a fairly high delinquency rate. His relationship with his parents appeared to be good. His father was a strict disciplinarian and his mother was quiet and affectionate. Both of them were concerned about the boy's welfare, but failed to prevent him from keeping delinquent and inadequate company.

He settled down well at Mossbank, but was found to be rather backward, immature and feckless. He was terribly anxious about adult interest and affection, constantly sought their attention and tended to become overdemanding. He could be hostile when his demands were not met. Although he was basically

* The following table, based on the ten point guide, gives the investigator's (I) rating of Robert's pictures (Pictures 136-143) and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	5	0	6	5	1
Anxiety	7	0	3	6	4
Depression	3	0	2	2	2
Fear	4	1	2	2	1
Withdrawal	0	0	1	1	1
Ecstasy	6	0	1	2	4
Symbolism	4	2	0	5	1
Fantasy	4	1	6	4	0
Extraversion	5	4	4	0	0
Introversion	8	0	2	3	0

a kind and warm-hearted person, he found it difficult to get friends. He was easily teased and felt picked on by others.

Robert's fantasy world was dominated on the one hand by stories and pictures which brought out the positive side of his character, the side which was warm-hearted, knew the differences between right and wrong, was willing to conform with the socially accepted beliefs and make reparation for his waywardness, and on the other they threw light on Robert's delinquent environment and expressed his own fear, aggression and also exposed his anti-social ego. Nostalgia for home emphasised Robert's sexuality and eroticism. Love and marriage were romantic to him and he craved happiness and pleasure.

Robert in July, 1967.

Robert was found suitable for underground training and was transferred from the pithead. He was working well and his employers and parents were very pleased with his progress. They regarded him as a mature and responsible person.

THOMAS SMITH

Date of Birth: 30. 5. 48.
Date of Committal: 10. 9. 62.
Date of Leaving: 26.10. 63.

History of Delinquency:

17. 2. 61.	Theft by Housebreaking (2)	2 Years Probation - Father to find £5 Security.
13.10. 61.	Theft by Housebreaking Theft (2)	Admonished.
28.11. 61.	Theft by Housebreaking and Opening Lockfast Premises.	28 Days Detention.
12. 2. 62.	Theft by Housebreaking.	Committed to Thornly Park School.
10. 9. 62.	Theft.	Committed to Mossbank.

There was also evidence of truancy.

Home Circumstances:

The father served in the Royal Navy from 1942 to 1947 and later became a labourer to earn his livelihood. The mother was at home. Thomas was the eldest of five children. The home was a three apartment Corporation tenement flat in a re-housing scheme. There was a high incidence of delinquency in the immediate vicinity. The home was adequately furnished,

tidy and clean.

The Boy Himself:

He was of normal health. His parents claimed that he was obedient and well behaved in the house. He had no constructive hobbies. He received 2/6d pocket money each week. It would appear that he was rather callous in his attitudes. The fact that approved school reports had been asked for twice at the end of 1961 meant nothing to him. He had no hesitation about joining in misdeeds without weighing the consequences. While his father was trying to obtain a transfer for the boy from Thornly Park Approved School the boy, with another pupil from his school, stole while travelling on the trains from Paisley to Glasgow. As a result of that escapade he was freshly committed to Mossbank School.

Educational Information:

Before his committal to Thornly Park School, he was in a second year class at a Junior Secondary School. He had an I.C. of 91, but did poor work in all subjects. Although his conduct was satisfactory, several teachers considered him shy and untrustworthy. In the Remand Home on Raven's Matrices he proved to be intellectually average and on the Mill Hill

Vocabulary Scale he was verbally average. His English was around the $12\frac{1}{2}$ to $13\frac{1}{2}$ year old level, but his arithmetic was nearer the $10\frac{1}{2}$ year old level. Over all he was at least two years' retarded.

He was placed in the second top class on his arrival to Mossbank. He did reasonably good work and made satisfactory progress in all subjects.

History at Mossbank:

This boy was committed to Thornly Park School in April 1962, but did not settle there, and as a result of an escapade was committed afresh this time to Mossbank in September 1962.

His stay here was quite uneventful. In class he did reasonable work and his general behaviour was satisfactory. He was a cheerful boy, apparently frank and open. He responded well to his training, and was much less sly and calculating than he used to be. The Managers decided to license him to his parents on the 26th of October, 1963.

After license;

He found employment as an apprentice machinist and was earning £3.10/- per week. He settled well both at home and at work. His parents and the Welfare Officer reported that his behaviour was above reproach.

Personality traits as revealed through:

- (a) ~~Personality~~ ^{Personality} Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score:

Syndrome	Total Responses
Unforthcomingness (U)	0
Withdrawal (W)	0
Depression (D)	3
Anxiety about adult interest (XA)	9
Hostility to adults (HA)	7
Attitude of unconcern for adult approval (K)	3
Anxiety for approval by other children (XC)	12
Hostility towards other children (HC)	0
Restlessness (R)	3
Emotional Symptoms (M)	0
Nervous Symptoms (MN)	0
TOTAL	37

A friendly, but a rather feckless boy who suffered from hostile rejecting moods alternating with anxiety for adult acceptance. He was uncertain about their interest and affection and as a result tended to steal the lime-light by being overdemanding and attention seeking. During his moods of "ups and downs" he lacked the desire to please and took up an attitude of unconcern for adult

approval. With regard to other children he was most anxious for their friendship and acceptance, sometimes to the extent of being led into mischief. In the company of his peers he just lived for the moment.

Stogdill's Behaviour Cards Score (150) Cards

Classified List	Possible Responses	Total Responses
Feels picked on	9	5
Anger, disobedience	7	5
School difficulties	8	4
Stays away from home	10	2
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	4
Inadequate companions	12	5
Delinquent companions	12	7
Stealing	9	6
Obscenity	5	5
Sex experience	8	3
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	4
Home unsatisfactory	24	8
	TOTAL	68

Thomas did not like to be teased. He believed that people lie about him for nothing. He felt double crossed and picked on. He found it difficult to control his anger and

was disobedient both in school and at home. He was often tardy in school, which he found distasteful and the teachers there most disagreeable. He truanted regularly and lied out of trouble. He liked the friendship of inadequate and delinquent children. In their company he had taken part in taking things which did not belong to him, had stolen money and materials from stores, broken into houses and buildings. He enjoyed dirty talks and dirty stories. He was no stranger to vulgarity and sexual adventures. Thomas was a heavy smoker and his parents were upset by his smoking and anti-social activities. His father was a strict disciplinarian and tried his best to train him to be responsible to the family and society. His mother worried about him and was hurt by his doings. Thomas had a few worries, but he found it difficult to confide in anyone.

This boy was dominated by ego-defense reactions and he also emphasized need-persistence reactions, in which the solution of the frustrating problem was looked for. He was essentially extrapunitive and directed his aggression outward, towards other people and things in the environment. On occasions, he gave vent to impunitiveness and tried to evade aggression by glossing over the frustration and giving expression to the hope that time or normally expected circumstances would bring about a solution of the problem. At times, he avoided the blame for the frustration altogether by regarding the situation as unavoidable. The super-ego patterns were dominated by extrapunitive factors, but at times he admitted his guilt although denied any essential fault by referring to unavoidable circumstances. The G.C.R. indicated that on occasions he was incapable of facing stressful social situations in conventional and acceptable fashion. Under stress he was inclined to emphasize the solution of the frustrating problem although he gave vent to outward looking aggression and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>351</u>
Primary	4	4
Secondary	4	4
Partial	3	9
Literary	1	1
Same sex	20	26
Opposite sex	4	5
Elderly	8	10
Youth	16	17
Juvenile	5	5
Superior	3	3
Inferior	3	3
Law-abiding	19	27
Criminal	3	3
Mentally normal	19	28
Mentally abnormal	0	0
Gregarious	8	8
Solitary	4	5
Leader	8	8
Follower	6	7
Friendly	18	25
Quarrelsome	4	4
Moral : Good	12	18
Immoral : Evil	3	3

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>351</u>
Social	20	28
Asocial	4	4
Thoughtful & Decisive	13	16
Indecisive & Escapist	5	5
Ambitious	4	4
Anxious	13	23
Aggressive	9	12
Altruistic	10	11
Depressive	3	3
Excitable	13	13
Erotic	6	6
Timid	3	3
<u>(B) NEEDS</u>		<u>117</u>
Abasement	11	11
Achievement	12	12
Aggression		21
Emotional & Verbal	9	10
Physical & Social	6	6
Physical & Asocial	3	3
Destruction	2	2
Dominance		24
Coercion	8	10
Restraint	5	6
Inducement	6	6
Seduction	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>117</u>
Introgression	1	1
Nurturance		27
Parents	3	3
Wife	1	1
Husband	1	1
Children	4	4
Siblings	5	6
Relatives	1	1
Friends	5	5
Other People	5	5
Objects	1	1
Passivity	7	8
Sex	6	6
Succourance	5	6
Intranurturance	1	1
<u>(C) INNER STATES and EMOTIONS</u>		<u>82</u>
Conflict	7	10
Emotional Change	8	10
Dejection	6	7
Anxiety	14	21
Exaltation	13	14
Distrust	3	3
Jealousy	0	0
Happiness	15	17

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) PRESS		<u>129</u>
Affiliation		31
Associative	16	18
Emotional	11	13
Aggression		21
Emotional & Verbal	8	9
Physical & Social	4	4
Physical & Asocial	6	6
Destruction	2	2
Dominance		23
Coercion	10	10
Restraint	7	7
Inducement	5	5
Seduction	1	1
Nurturance		26
Parents	6	6
Wife	1	1
Husband	1	1
Children	3	3
Siblings	3	3
Relatives	2	2
Friends	4	4
Other People	5	5
Objects	1	1
Lack	6	6
Loss	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>129</u>
Physical Danger		6
Active	5	5
In support	1	1
Physical Injury		9
Person & Animal	9	9
Accident	0	0
(E) <u>OUTCOMES</u>		<u>317</u>
Hero		222
Energetic & Determined	20	26
Persevering & Competent	20	24
Faces & Overcomes Opposition	18	20
Succumbs to Opposition	4	4
Coerces	13	13
Is coerced	15	17
Active	20	23
Passive	5	5
Repents & Reforms	2	2
Callous and No Conscience	2	2
Selfish	3	3
Unselfish	1	1
Prefers Help	8	9
Self-Sufficient	18	20
Makes things happen	13	15
Things happen to hero	15	17

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>317</u> <u>222</u>
Hero		
A Success	15	18
A Failure	3	3
Hero's Environment		48
Path of Achievement Easy	4	4
Path of Achievement Difficult	14	14
Beneficial & Positive	19	19
Non-beneficial & Negative	3	3
Punitive & Unsympathetic	8	8
Ending		47
Happy	17	24
Unhappy	3	4
Status Quo	1	1
Anti-climax	4	4
Dramatic Conclusions	8	13
Acceptance of lower standards	1	1
(F) <u>INTERESTS and</u> <u>SENTIMENTS</u>		<u>24</u>
Positive Cathexis	19	19
Negative Cathexis	5	5

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	10	10
Ego	20	20
Super-Ego	18	18
<u>(H) OTHER VARIABLES</u>		<u>98</u>
Style		28
Specific Names	7	7
Detailed description	19	19
Incongruity	2	2
Excitement		22
Adventure & Thrill	9	9
Danger & Suspense	11	11
Distant Lands & Different People	2	2
Appearance	8	8
Residence	16	16
Entertainment	8	8
Illness	1	1
Death	3	3
Separation	3	3
Rejection	3	3
Punishment	6	6
Excuse, Alibi & Apology	0	0

Analysis of Tom's Stories.

Card 1. "I learnt to play the violin when I was nine years of age ... I improved so much that my mother decided to buy me a violin of my own. She didn't tell me anything about it and so I was not expecting anything like a violin on my birthday ... I opened the parcel slowly and then I saw the violin. I couldn't say anything at all ... Then my mother asked me to play it. I did my best ... That was my "thank you" for a very lovely gift". In this story Thomas presented a positive domestic situation. His mother was good, kind and understanding. She enjoyed her son's trust. Thomas had high ideals and was keen to please his mother.

Card 2. In this story Thomas once again presented a positive domestic picture, dominated by his mother. She was interested in the well-being of her children and she was well loved and respected by them. The family relationship seemed to be quite normal and average although father was never mentioned.

Card 3. "I was on my way home from school when I saw a girl running down the hill and she was followed by a man ... As soon as he moved away I ran after the girl. I soon caught up with her and asked her, "Why was the man following you?" She said, "I saw him murder someone and he was afraid that I would go to the police" ... I told her to go home and that I would go and tell the police about the murder. I did that and then went to visit her in her house ... She was scared to death and she was crying. I managed to settle her and took her to the police station. She told the officer everything. The man was soon arrested and after the trial was put to death". In this highly aggressive

story Thomas played the part of a law-abiding "Sir Galahad". He portrayed himself as a kind and understanding person, who was willing to help others in times of distress. This attempt to goodness clearly indicated that he was anxious to win adult approval and acceptance and went out to prove that he was conscious about things which were right and wrong. As a result of that he had to admit that "Crime does not pay".

Card 4. "I was on my way to the Dancing Club when I met my girl friend. We stood at the close for a while talking and then she said she would come to the club with me. When we got there as I was needing it badly I went into the toilet. When I came out I couldn't find my girl friend anywhere ... Then I saw her sitting in the corner, crying her heart out. I went over to her and asked her what was the matter. She pointed towards a man and said, "He was trying to play with my clothes and as I won't let him he slapped me". I was very angry and turned to go over to him and give him a doing! But she grabbed me by the hand and said, "Never mind him, Darling! Perhaps, it was my fault!" In this erotic and environmental study, Thomas described a situation which was most probably known to him. It also brought into light his own sexual desires and aspirations - The social and asocial elements were representatives of his own mental characteristics. He wanted to act the part of a "hard man" as it was the done thing in the circles he moved about. It served two purposes - It ensured high status and brought him the acceptance of his peer group.

Card 5. In this story Thomas fantasied a congenial domestic and environmental situation. He described his mother as a kind and considerate, but a strict, person. He presented himself as a friendly and obedient boy. He painted his friends as kindly and law-abiding, who enjoyed positive activities. In real

life, his mother was ineffectual. He was disobedient and his friends were often inadequate, delinquent persons. This story, perhaps, showed his desire to change the 'status quo' for something better.

Card 6. "It was Friday morning. I woke up to find that it was already nine o'clock and I was late for my work. I hurriedly put on my clothes and got ready to go down for my breakfast. I found my mother sitting by herself with tears in her eyes ... She took a deep breath in and said that her mother was dead. I phoned my office and told them what had happened and then took my mother across to her brother's place ... We went up and saw many of our relatives, who all had come to say their final good-bye. They all thought she was a very good lady". In this story Thomas presented himself as a kind and considerate boy, attached to his mother and prepared to share her grief as his own. Once again Thomas failed to mention his father and took upon himself to perform all fatherly duties. Perhaps, it would be pertinent to assume that father, as the head of the family, meant very little to him.

Card 7. In this story, Thomas portrayed himself as a highly altruistic and friendly boy, who was prepared to entertain a cold and hungry friend. In real life, with regard to other children he was most anxious for their friendship and acceptance, sometimes to the extent of being led into mischief. In their company he was inclined to live just for the moment.

Card 8. "During the last war my father was shot in the side. He lay injured for hours before anybody came on the spot to help him. Two French men, who were passing through the forest at night, found him and took him to a hut nearby. They took the bullet out and gave him some pills to kill his pain

and make him sleep. During the night he had a very high fever and that stayed with him for days. The two French men looked after him like their own brother and did everything for him. Finally, they got him on his feet and my father tried to get back to Britain with some of his friends. They failed several times, but on their sixth attempt they made it." This story dealt with war and aggression. Thomas attempted to glorify his father as a war hero and a patriot, but indirectly he gave vent to a oedipus conflict and wanted to hurt his father. But a sense of guilt made him change his mind and the life of the father was saved and he was brought home safely.

Card 9. "It was a lovely Sunday morning. The sun was out and everything I saw looked nice and cosy. There was a knock at the door and when I opened it I found my mates standing there. They all shouted, "Come on - let us go to the park and have a game of football" We went up to the park ... we had a good game ... After a while we felt tired and gave it up. We lay on the grass for about an hour and then ... it was past one o'clock and so we ran back home as fast as we could". In real life Thomas had no constructive hobbies, but he was anxious to be amongst friends. He valued their companionship and as a result of that he fantasied taking part in a game of football which he seldom played. He also mentioned his mother, who was kind and considerate and always prepared to nourish and sustain him. Although he was inclined to be disobedient to her in real life he tried to compensate by being considerate of her difficulties in his fantasy world. This feeling clearly indicated that he was aware of his obligations.

Card 10. "I was at the Locarno Ballroom when I met a girl I had known for years. We were very good friends for a while, but then she found a new chap

and started going with him. To-night she was by herself. When she saw me sitting by myself she smiled and came over to my table to talk ... We danced together and spoke about old times. She told me that she had given up that other boy and would like to go with me again. She said she missed me. After the dance I took her home. At the close mouth she took me in her arms and kissed me again and again ... I went home feeling very happy". Theme of love and acceptance pervaded this erotic and congenial story, which clearly indicated that Thomas, in a rather sophisticated way, was sensitive to sexual features and characteristics. He was attracted to femininity and believed that all was fair in pursuit of love and pleasure. He most probably was under the influence of autoerotic tendency which led to the acceptance of unrestrained sexual activity.

Card 11. This was a tale of primitive fears, superstitions and externally imposed beliefs. Thomas fantasied pre-historic monsters all set to devour them. Then it became a struggle for the fittest. He reported, "We started running for our lives. I took the lead right away. We ran over the bridge and ran all the way home". He dealt with his hostile environment by escaping from a disagreeable situation. He was also prepared to learn from his mistakes.

Card 12. Thomas here presented a popular and adolescent picture of the work of a hypnotist and the powers of hypnotism. It was a mixture of scepticism and hero-worshipping. Thomas approached the psychiatrist's couch as a disbeliever and came out as one who was thoroughly converted. He reported, "The next thing I remember was that he was snapping his fingers. Then he told me the things I had done when I was asleep. I said, "I don't believe you, can you prove it?" He said, "Oh! Yeas, I took a film and tape recorded everything

you said". I saw the film and heard my voice and knew that he was not kidding. He was really very clever.

Card 13. "It was summer time. My little brother had come home from school looking very sad ... I went in and got a cup of tea ... Then I went up to him and asked him if he would like to go fishing with me ... On the way he told me that he was belted for nothing in the school that morning. His class teacher was real mad. She belted people for nothing. When I was in her class I got the belt everyday. She always blamed me for everything". This story was rather autobiographical in character and gave a school boy's view of a classroom situation. Thomas, obviously, had found his class teacher very punitive and unsympathetic. In real life, he did poor work in all subjects and although his conduct was quite satisfactory, several teachers considered him sly and untrustworthy. He himself found school distasteful and the teachers there most disagreeable. He was kind and considerate as far as his siblings were concerned.

Card 14. "One night I was out for a walk with my girl friend... As it was getting late we decided to turn back and go home ... When I got nearer my house I saw a figure sitting on the window ledge ... I went up the stairs silently and suddenly flung open the door and switched the lights on. It was my young brother. His eyes were full of tears and he was about to jump. I caught him just in time and asked him what was the matter. He said he hated school and hated his teacher. He was getting blamed for everything for nothing. I talked to him for a long time and told him that I would ask my dad to go to the school and speak to the Headmaster and if he didn't then I

said I would go and have it out with the teacher - Bloody cheek!" Theme of unhappiness in school once again pervaded this story. Thomas, obviously, was anti-school and everything it stood for. According to him the teachers were punitive and unsympathetic. They were callous and lacked a sense of justice. He also indicated that he was a kind and understanding brother, who was prepared to face a stressful situation in order to solve his brother's unhappiness.

Card 15. "One night I was at the dance at Barrowland. I met a girl there I knew and I had quite a few dances with her.... After the dance I took her to her place ... On my way home I decided to cut through the local graveyard. I was walking back quite slowly, thinking about the girl and the way she kissed me 'good night'. Then suddenly I heard someone cry out loud and when I looked up I saw a strange figure standing in front of the grave. I got such a fright that I jumped over a five foot stone wall and ran home as fast as I could I promised never to cut through the graveyard again!" In this story, Thomas gave vent to his primitive fears and superstitions and he also expressed a strong desire for love and craving for pleasure. He looked for them because their physical presence ensured him security and stability.

Card 16. This was a story of war and aggression, depicting a struggle between the right and the wrong. Thomas tried to take an objective view of the whole situation, but finally decided that good must triumph over evil. Consequently, the patriotic Britons were successful in chasing out the German planes "dropping bombs on important targets" and looked after each others interests.

Card 17. "I had been in the Club for over six weeks. We were being taught

how to climb a rope properly. I was one of the last to try, but I couldn't do it well ... The Instructor showed me the right way ... From then on I could get up the rope quite easily, as a matter of fact, better than the other boys in the club". In real life, Thomas had no constructive hobbies or pastimes, but, in this story he fantasied a club situation which gave him the opportunity to understand his own limitations and helped him to aspire for something better. He expressed high ideals and indicated that success only came to those willing to work hard.

Card 18. "It was a very dark night. I was walking down the lane next to my house. Suddenly somebody jumped me from behind. I managed to see their faces. Then I heard someone come running down the lane towards me. The other men ran away. I got up and ran after them. They stopped and started walking. I think they felt that they were now safe amongst crowds. I followed them until they went into a house. I took the number of the house and phoned the police. In the morning I was asked to identify the people who had attacked me. Later, after a trial, they were sent to prison". In this environmental study, Thomas gave a pretty shrewd picture of a delinquent area, where common assaults were part of regular happenings. Thomas portrayed himself as a law-abiding citizen, who had found himself at the receiving end. But he refused to give in, and as a result of his persistence punishment followed criminality. The attackers were traced and they paid for their criminal and asocial activities. Thomas proved that, "Crime does not pay".

Card 19. "Our little village stands near a hill. High up on the hill side

stands a shepherd's cottage ... When I was quite a young boy, I had lost my way near this cottage. I was walking by it, looking very frightened and then suddenly the bearded face of the old shepherd appeared at one of the windows. I got the fright of my life and ran all the way home. The shepherd shouted, "Don't run! I'm not going to harm you". He caught up with me and gave me sweeties. Later he took me home. After that I never got frightened of him again". In this story, Thomas showed an unusual fear of an elderly person and old age. The shepherd could have been the father figure, with whom the boy initially found it difficult to establish good relationship. But, he wanted this state of affair to end and desired his distant and aloof father to become a part of his ordinary living.

Card 20. "I was on my way home from my aunts. I was walking down the street when I saw a figure standing under a lamp ... I walked on. Then I heard a loud cry. I ran back to the place where I had seen that man. I found that he was pulling a girl by the hand and she was screaming her head off. I charged at him and he let her go and started running. I gave him chase and he was caught by a policeman on the pavement near High Street. He was charged as a kidnapper and at the trial was found guilty and sent to jail for 3 years." In this highly aggressive story, Thomas once again played the part of a law-abiding "Sir Galahad", who came to the rescue of a damsel in distress. Consequently, a criminal was caught, punishment followed asocial activity and right triumphed over wrong. Tom's action as a good citizen clearly indicated that he was anxious to win adult approval and acceptance.

Summary of Theme Frequencies in Tom's Stories *

In Tom's fantasy world most of the heroes were male (26 in 20), youthful (17 in 16), a few were elderly persons (10 in 8) and juveniles (5 in 5). They were law-abiding (27 in 19), mentally normal (28 in 19), friendly (25 in 18), usually moral (18 in 12), social (28 in 20) and reasonably thoughtful and decisive (16 in 13). Tom portrayed some of them as superior (3 in 3), gregarious (8 in 8), leaders (8 in 8), ambitious (4 in 4) and altruistic (11 in 10). He also introduced people who were inferior (3 in 3), criminal (3 in 3), quarrelsome (4 in 4), immoral (3 in 3), asocial (4 in 4) and aggressive (12 in 9). Many of the heroes tended to be anxious (23 in 13). Some of them were solitary (5 in 4), depressive (3 in 3) and excitable (13 in 13). A few were rather timid (3 in 3), indecisive (5 in 5) and acted as followers (7 in 6). Tom presented some erotic (6 in 6) individuals also.

The heroes suffered abasement (11 in 11), but managed to show a certain degree of achievement (12 in 12). They directed, together with destruction (2 in 2), emotional and verbal (10 in 9), physical and social (6 in 6) and physical and asocial aggression towards their environment. They used coercion (10 in 8) and restraint (6 in 5), inducement (6 in 6) and seduction (2 in 2) to gain their own ways. Only a few of them indulged in introgression (1 in 1), intranurturance (1 in 1), passivity (8 in 7) and sex (6 in 6). Some needed succourance (6 in 5). They showed some kindness and consideration towards the members of the family (16 in 15), friends (5 in 5), other people (5 in 5)

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

and objects (1 in 1). Their inner states and emotions were marked by conflict (10 in 7), emotional changes (10 in 8), dejection (7 in 6), anxiety (21 in 14), and distrust (3 in 3). Many of the heroes enjoyed feelings of exaltation (14 in 13) and happiness (17 in 15).

Tom's heroes enjoyed associative (18 in 16) and emotional (13 in 11) affiliation. They suffered emotional and verbal (9 in 8), physical and social (4 in 4) and physical and asocial (6 in 6) aggression together with destruction (2 in 2). Forces of coercion (10 in 10), restraint (7 in 7), inducement (5 in 5) and seduction (1 in 1) were used to influence them. Members of the family (16 in 16), friends (4 in 4), other people (5 in 5) and objects (1 in 1) showed the heroes kindness, consideration and understanding. A few of them showed a lack (6 in 6) and loss (7 in 7) of things needed for happiness. They also faced physical dangers (6 in 6) and had suffered physical injuries (9 in 9).

The heroes reacted to their environment where things happened to them (17 in 15) and they caused things to happen (15 in 13), in an energetic and determined (26 in 20) fashion. They were persevering (24 in 20), active (23 in 20), self-sufficient (20 in 18) and a success (18 in 15). Although they were coerced (17 in 15) they were prepared to face and overcome opposition (20 in 18) and if necessary coerce (13 in 12) in return. A few were passive (5 in 5), preferred help (9 in 8) and succumbed to opposition (4 in 4). There were some people who were callous (2 in 2), selfish (3 in 3) and could be regarded as a failure (3 in 3).

Although many of the heroes found their world beneficial (19 in 19) they regarded their paths of achievement as difficult (14 in 14). A few thought

that their environment was negative (3 in 3) and punitive (8 in 8). They had suffered separation (3 in 3), rejection (3 in 3), punishment (6 in 6) and had known death (3 in 3) and illnesses (1 in 1). Their interests and sentiments were dominated by positive cathexis (19 in 19). Negative cathexis (5 in 5) made very little impact. Forces of ego (20 in 20) and super-ego (18 in 18) kept id (10 in 10) subdued.

Implications growing out of the Stories.

Thomas came from a reasonably adequate and well-meaning home, situated in an area where there was a high incidence of delinquency. Naturally, some of his stories told of wrongdoing and criminality. But somewhere in his experiences, however, there had been forces which had pointed out to him the differences between right and wrong and as a result of that Thomas played the part of a law-abiding citizen, who made sure that the maxim "crime does not pay" was not violated. It seemed he was anxious to follow the straight and narrow path although in his fantasy world he directed considerable aggression, on behalf of his brother, towards his teachers, who in real life found him sly and untrustworthy, and painted them as highly punitive and thoroughly unsympathetic.

Within a domestic situation, Thomas presented himself as an obedient and well-behaved member of the family. He was kind, considerate and highly altruistic. His actions brought him praise, recognition and gratitude. He respected his mother and found her to be a kind and understanding person, prepared to do her best for her children. Thomas seldom mentioned his father and when he did he showed a certain degree of ambivalence towards him.



A MAN IN A MEXICAN VILLAGE (PLATE 144)

Thomas strongly craved pleasure and love. He was sensitive to sexual features and was attracted to femininity. Love, recognition and acceptance from adults and peer groups supplied Thomas the basis for a secure and stable family life. He was also aware of his limitations and was prepared to learn from his mistakes.

Drawings and Paintings by Thomas.

"A Man in a Mexican Village (Plate 144)" was Thomas's first painting. It was an introverted, part imaginative and part expressionist piece of work. He took a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensation. In this picture, Thomas successfully escaped from his real world and removed himself to his utopia, thousands of miles away from a disagreeable and stressful situation. His colourful painting reflected his gay feeling of happiness. He was free from all rules and restrictions. He was his own master.

"At the Bull Fight", an introverted and imaginative painting, Thomas projected his escapist desires. He portrayed himself as a carefree Mexican matador, getting ready to put an end to his antagonist, "the best and the most fearsome bull in the whole area." Thousands of spectators were anxiously waiting to applaud his tremendous feat. "He knew that that evening he was going to be crowned "the King of the Matadors" at the local inn. He was to become the greatest of them all!" His stray remarks clearly indicated that he craved recognition and high social status. He was anxious to win everlasting glory for himself. His picture also gave vent to his aggressive impulses.

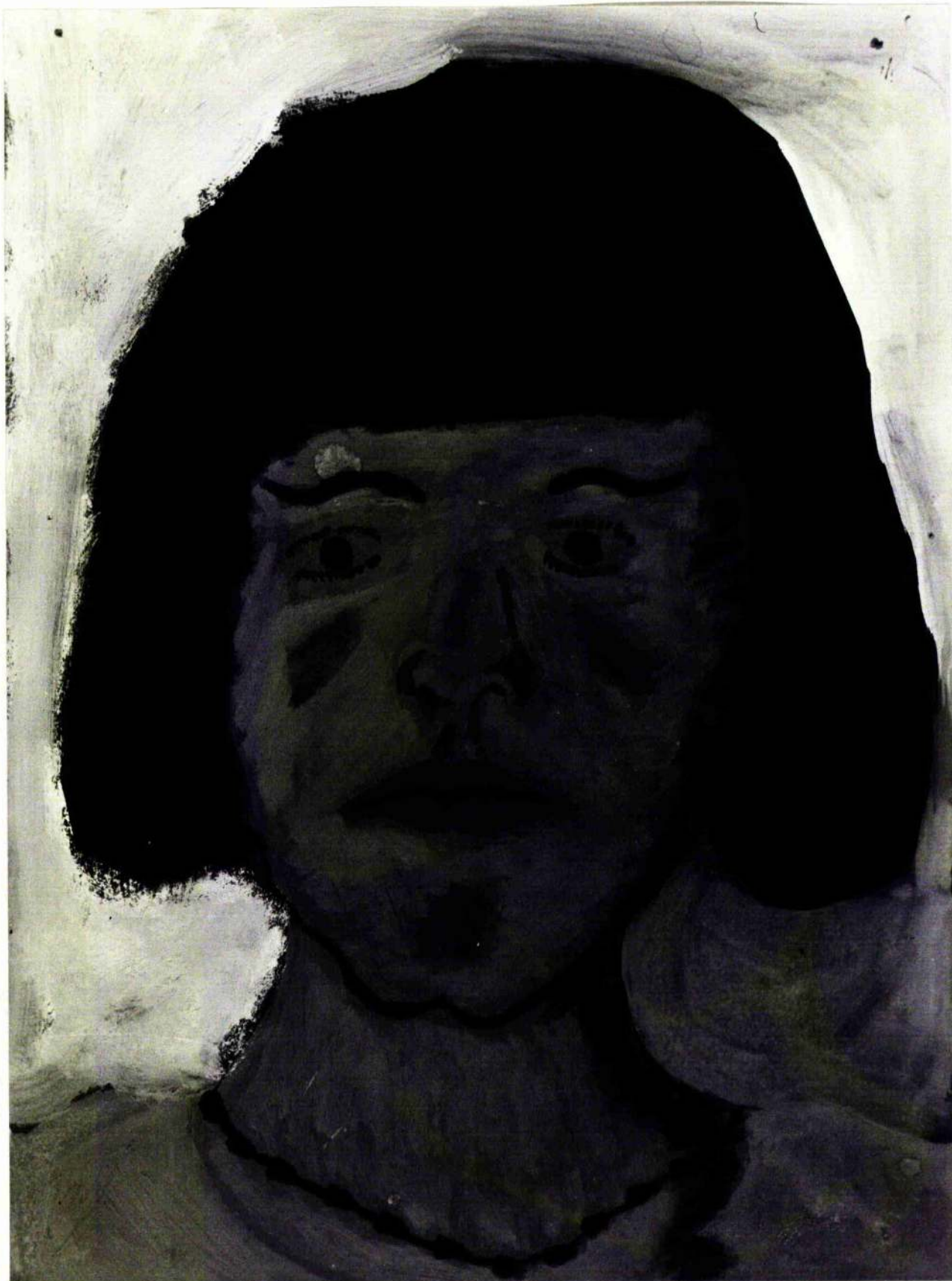


THE WEE FARM (PLATE 145)

"The Wee Farm (Plate 145)" was another introverted, part imaginative and part organic painting, which intensified his escapist desires. Thomas, after establishing a direct visual and sympathetic relationship with external objects, adapted a local scene as his subject matter. A narrow stream divided his picture into two halves. The foreground was taken up by two lonely and isolated farm houses, enclosed by fences, standing on their own grounds, nine hayricks were shown on the right and a wood appeared on the left. In the background, beyond the stream, acres of green field receded into the breast-shaped mountains, which were silhouetted against a pleasant sky. "The Wee Farm" clearly indicated that Thomas, in his fantasy, was desperately searching for his peaceful utopia where he could withdraw in order to escape from social responsibilities. He was anxious to get right away from a disagreeable and stressful situation. At the unconscious level, this landscape with farm houses, breast-shaped mountains, woods and water was a complicated topographical study of the female sexual organs. The fences and the mountains were also symbolical of all the barriers and restrictions Thomas was subjected to and was unable to get rid of during his stay at Mossbank.

"Island of Salport", an introverted, part imaginative and part expressionist painting, followed "The Wee Farm". This picture was dominated by awe-inspiring mountains, which were, according to Thomas, symbolical of insurmountable barriers. After completing his painting, Thomas remarked, "All these approved schools are like those rugged mountains on the Island of Salport - They are fearsome and very difficult to please and conquer!"

His next three paintings, "Me and My Dog", "The Snowmen" and "The Christmas Bells", expressed his nostalgia for home and its environment and,

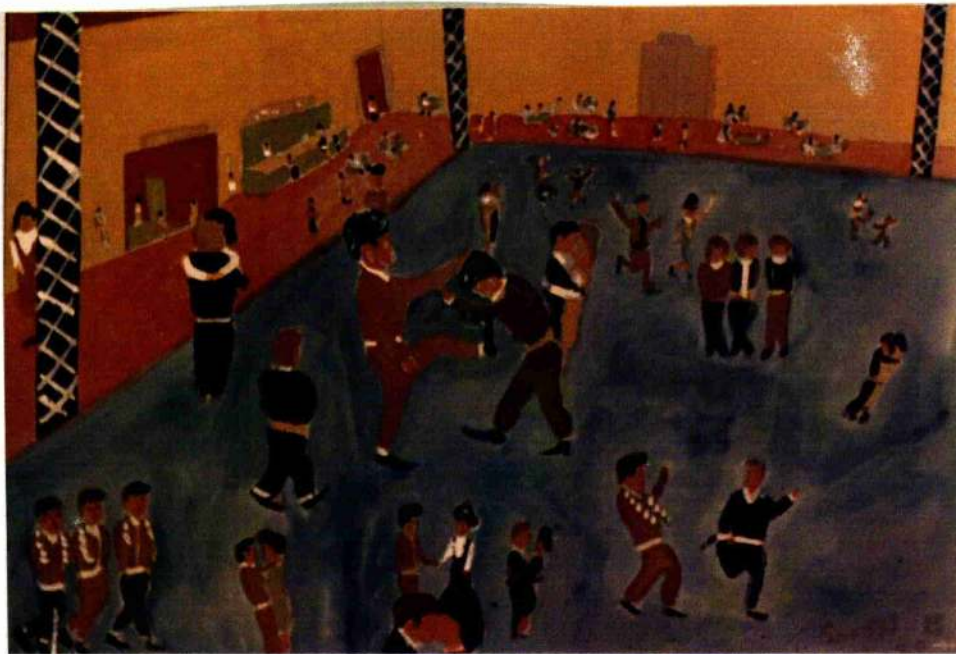


SUSAN (PLATE 146)

at the same time, tried to anticipate the joys and pleasures connected with his forthcoming Christmas holidays. At this period his general behaviour was highly satisfactory. He was responding well to the school training programme and was apparently frank and open. He was looking forward to his leave.

On his return from his Christmas leave, Thomas painted "Susan (Plate 146)!" It was an introverted, part imaginative and part expressionist portrait, which expressed egocentric sensation and also represented an external object as it presented itself to the sensations of the artist. Thomas took a theme from life and heightened its effect with fantasy, which involved inventive reconstruction and recombination of memory and living images. His picture expressed nostalgia for home and sublimated sexuality. According to him, "This picture shows my girl friend, Susan. She is a very nice and pretty girl. All my pals are jealous of me because I have such a nice 'bird' ! During the holidays we went to the baths, pictures and dancing - We had a great time! Some nights Susan invited me for supper and we listened to the 'pop' records. We both like 'the Beatles' - They are just fab! She has asked me to keep out of trouble and when I get out of here we are going to go steady. Some day, when we both are earning good wages, we will get engaged and then be married. I know I am going to be very happy with her - She is such a nice girl!" His remarks clearly indicated that love and marriage seemed romantic to him. He strongly craved happiness and pleasure.

"Susan" was followed by an introverted, expressionist portrait of a bearded youth, "dressed in 'mod' gear which showed the colours of Rangers Football Club, the best club in the world!" The young man was meant to be Thomas himself.



AT THE PALAIS (PLATE 147)



SUSAN AND I (PLATE 148)

His next painting, titled "At the Palais (Plate 147)", was an introverted, part imaginative and part expressionist environmental study of a local Dance Hall, frequented by the young people of the area. Themes of aggression and eroticism, pain and pleasure dominated this picture. The middle of the dance floor was taken over by two battling figures - "They were the two hard men of the scheme. On their right stood three of the Billy Boys, waiting to jump in! You can see Billy moving towards the two warriors". On the left of the foreground, Thomas showed three rather grim looking characters going forward to spoil the fun and enjoyment of some of the dancers, who were quite oblivious of the battle which was raging behind them. The other couples, who were nearer the battle scene and those who were sitting round the dance floor, were shown to have taken no notice of the two fighters. Thomas informed, "During the holidays I took Susan out dancing a few times - you can see us just behind the fighters doing the "Mooney" - and then this night the two 'neds' decided to fight over this 'bird' ! They were both drunk, you see! We just kept on dancing and the Manager phoned for the police. They came and chucked out Billy and his friends and charged them with breach of the peace! They never learn - I think they feel great when they are playing the hard man stuff! Anyhow, after they went we all had a lot of fun - Good fun! Nothing dirty, you know!" In his story, Thomas presented a very objective picture of his delinquent environment and went out of his way to present himself as a law-abiding citizen, who was critical of the behaviour of some of the members of his own age group. At this period, Thomas was anxious to win adult approval and was working hard for an early release.



THE HIGHWAYMAN (PLATE 149)



THE BEDOUIN BANDITS (PLATE 150)

A striking portrait study, titled "Susan and I (Plate 148)", followed "At the Palais". It was an introverted, expressionist painting which expressed egocentric sensation and nostalgia for home. Thomas said, "My picture shows Susan and me all dressed up for the party. At the week-end a pal of mine is throwing a birthday party and he had invited both of us. I just can't wait - I hope the Headmaster would give me an overnight leave! Pity he didn't throw the party during our Christmas holiday - I would have whooped it up!"

"The Highwayman (Plate 149)" was his next introverted and expressionist painting. Thomas said, "It is me, dressed up as a highwayman! Call me Dick! You know Dick Turpin!" He expressed his own aggression and delinquent impulses by identifying himself with Dick Turpin. But, in his anxiety for adult approval, he disguised his real feeling by showing an apparent interest in a historical character. "The Bedouin Bandits (Plate 150)", an introverted and expressionist picture, which followed "The Highwayman" expressed the same feeling he had outlined in his previous painting. His next two pictures gave an imaginative and fanciful rendering of the Bedouin land and life. The first one presented a desert scene which contained a pyramid, an oasis and the legendary sphinx. The second picture showed a luxurious, dome-shaped tent. Thomas said, "This belongs to the chief. He is in there having fun!" He then winked and continued, "That's the harem! The guard is there with his spear to stop all trespassers. The chief doesn't want to be disturbed - You know why!" Thomas identified himself with the Bedouin chief and through him expressed his own sexuality.



THE SUNRISE FROM THE WEE FARM (PLATE 151)

"The Sunrise from the Wee Farm (Plate 151)" was his last painting. This introverted, part imaginative and part organic piece of work expressed and intensified his escapist desires. Once again, a narrow stream divided his picture into two halves. On the extreme left and at the bottom half of the foreground, Thomas showed two lonely and isolated farm houses, enclosed by fences, standing on their own grounds. There was an opening in the fences and a path led up to the first house. A big haystack was shown on their right. Many acres of green field and the sparkling blue stream receded into the distant golden horizon, where the sun was rising in all its glory. Peace and tranquility, contentment and happiness pervaded this painting. It would seem that Thomas in his fantasy, had at last found his utopia where he could withdraw from the hustle and bustle of modern living, escape from a disagreeable and stressful situation and do without the socially imposed responsibilities - There in his haven he could afford to become the uninhibited child of Mother Nature and enjoy unlimited freedom. Thomas said, "My painting shows my dream farm, far away from all fights and troubles! There is real peace in there! I wouldn't mind a job in a farm like that! But, there is one snag - I am a real townie! I love bright lights!"

Implications growing out of the Drawings and Paintings.

Thomas was an introverted personality. He had a strong ego, his super-ego was active and he kept his id under reasonable control. Usually Thomas took a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensation.

He was essentially an escapist. In his fantasy he desperately searched for a utopia where he could withdraw and escape from all responsibilities. He found it rather taxing to be a part and parcel of a disagreeable and stressful situation. He fantasied a haven of freedom for himself - An air of peace and tranquility, happiness and contentment pervaded the atmosphere of his utopia. He was free from punitive restrictions.

Nostalgia for home and its environment dominated some of his paintings. They depicted his quest for love, security, happiness, pleasure and joy. He also exhibited some craving for recognition, high social status, adult approval and acceptance.

A few of his paintings dealt with aggression, delinquency and sublimated sexuality. He tried to project himself as a law-abiding citizen and disguised his aggressive and delinquent impulses by identifying himself with a historical and tribal figure. An apparent interest in social history helped him to achieve his goal.*

An overall personality profile of Thomas.

Thomas, a truant, came from a reasonably adequate and well-meaning home. His father was a strict disciplinarian and tried his best to train him to be responsible to the family and society. His mother worried about him and was hurt by his delinquent and anti-social activities. But he failed to mend his ways. He truanted regularly from school, lied out of trouble and kept up his friendship with inadequate and delinquent friends. He directed aggression outwardly, towards other people and things in the environment.

Following table, based on the ten point guide, gives the rater's (I) rating of Tom's drawings and paintings (144-151), and also incorporates the ratings of the judges, consisting of two psychologists (A & B), an school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	3	0	1	2	2
Anxiety	5	0	5	5	3
Depression	0	0	3	4	3
Fear	1	0	0	0	1
Withdrawal	0	1	0	0	0
Escapism	0	3	4	5	6
Symbolism	1	0	1	5	0
Fantasy	8	0	6	7	1
Extraversion	6	6	1	1	0
Introversion	8	0	7	3	0

On his transfer to Mossbank, he was apparently found to be cheerful, frank and open. He was anxious about adult interest and affection, tended to steal the limelight by being overdemanding and by constant attention seeking. With regard to other children he was desperate for their friendship and acceptance.

Although much of his fantasy world was dominated by tales and pictures of aggression, delinquency and sublimated sexuality, Thomas played the part of a highly altruistic law-abiding citizen, who was desperately searching for a utopia which would provide him with love, security, happiness, pleasure and joy. The escapist in him expressed a tremendous nostalgia for home and its environment and was anxious to get away from a disagreeable and stressful situation.

Thomas in July, 1967.

Thomas failed to persevere as an apprentice machinist and drifted from job to job. Finally, he went down to England and found employment in one of the holiday camps. In the middle of 1966 he was arrested on a charge of theft of a motor car and was put on three years probation on condition that he came home to Scotland to live with his parents. He found a job as a message boy with a Grocery Firm and was doing reasonably well.

VINCENT McDCUGALL

Date of Birth: 1. 6. 48.

Date of Committal: 7. 8. 57.

Date of Transfer: 24.11. 61.

History of Delinquency:

17. 7. 56.	Theft (11) Theft by Housebreaking. Malicious Mischief. Housebreaking with intent.	3 Years Probation.
7. 5. 57.	Reset.	3 Years Probation and live with grandparents.
7. 8. 57.	Theft.	Committed to Dale School.
24. 11. 61.	Theft. Theft by opening Lockfast Premises.	Recalled to Dale School and transferred to Moss- bank School.

There was also some evidence of truancy.

Home Circumstances:

The father was a Pole and a Roman Catholic. He had a criminal record and was divorced by the mother in 1959 for cruelty. He had a bad record of chronic drunkenness and wife assault and had also assaulted his children. The mother was of a local family, living in Oban. Her father and brothers had bad records of violence. The mother was a protestant and the five children attended the local

Baptist Church. She was on National Assistance, but did casual hotel work. The home was a four apartment Council House and was well furnished and well kept. The area had a bad record of delinquency and was inhabited by problem families.

The Boy Himself:

He was a smart looking boy of ordinary height and build for his years. The circumstances of his various thefts almost suggested that there was an older head behind them and that he was being encouraged to bring home stolen goods. He had no hobbies and no constructive pursuits.

Educational Information:

The boy was of average intelligence (I.Q. 97 WISC). At the time of his committal he was in a low second year class in a Comprehensive School and in spite of his truancy his progress was reasonable. His class conduct was satisfactory and his headmaster viewed him as a corrupting influence only in so far as he was a frequent truant. The boy gave as his reason for truancy that one of the teachers taunted him with being a Borstal boy in

front of the other pupils and that as a result he avoided school when he could.

At Mossbank, he was put in the top class. He just did enough work to keep out of trouble. He was lazy and a day-dreamer.

History at Mossbank:

He was admitted on 24.11.61. He seemed quiet and gave no trouble. The mother wrote and by agreement the Polish surname was abandoned and he was referred to as McDougall (the mother's Maiden name). He accepted and the mother agreed that there could be no question of Christmas home leave. On 10.1.62. he absconded with another new boy and they both appeared later in the Glasgow Juvenile Sheriff Court, charged with Theft and Housebreaking. They were admonished and returned to Mossbank.

In spite of this unfortunate start it was decided to try him on a long week-end at the end of February. He failed to return in time and forfeited his Easter leave. At the end of March he, together with another two boys, raided a van parked in the school playground for a short spell. In this instance he proved to be a very accomplished liar.

On 27.5.62. he absconded again, taking with him a stupid boy, who had absconded before and a boy who had absconded for the first time much to the surprise of the other boys. McDougall quite obviously was the leader of this escapade. Although the boy gave the impression of being shy, polite and conforming, he was a calculating schemer. He had been so used to the approved school system from 1957 that the Headmaster felt obliged to seek a transfer rather than a fresh committal in order to persevere with him. Accordingly, he was transferred to another Intermediate Approved School on 24.11.61.

Personality traits as revealed through:

- (a) ^{Personality} ~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score:

Syndrome	Total Responses
Unforthcomingness (U)	5
Withdrawal (W)	8
Depression (D)	2
Anxiety about adult interest (XA)	6
Hostility to adults (HA)	7
Attitude of unconcern for adult approval (K)	9
Anxiety for approval by other children (XC)	1
Hostility towards other children (HC)	1
Restlessness (R)	2
Emotional Symptoms (M)	3
Nervous Symptoms (MN)	0
TOTAL	44

Vincent was unforthcoming and thoroughly withdrawn. He showed a lack of confidence with people and with fresh things or in new situations. He found it a great strain to be adaptable; he was inclined to erect defences against human contact and against being loved. He was uncertain about adult interest and affection and was thoroughly hostile towards any approach which resembled socially accepted forces of law and order. He had developed an attitude of unconcern for adult approval and lacked a sense of fellow feeling and moral compunction. At times, he regarded himself as an immature outsider with no feelings of obligation. He was not particularly interested in other children and preferred to live for the moment a life of his own which had no long term interests or ambitions.

Stogdill's Behaviour Cards Score (150) Cards

Classified List	Possible Responses	Total Responses
Feels picked on	9	6
Anger, disobedience	7	3
School difficulties	8	6
Stays away from home	10	9
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	4
Inadequate companions	12	7
Delinquent companions	12	6
Stealing	9	8
Obscenity	5	5
Sex experience	8	4
In Court	2	2
Robbery	3	0
Smokes, drinks	5	3
Sets fires	2	0
Fears, worries	14	2
Home unsatisfactory	24	5
TOTAL		78

Vincent's father had left home when he was quite young and it was left to his mother to bring up the children. She was utterly callous and selfish and as a result the children went astray and became thoroughly anti-social. The home had little to offer and the boy stayed away from home whenever it was possible. He hated school and its discipline, truanted regularly and tried to lie out of trouble. He enjoyed the friendship of inadequate and delinquent friends. In their company he swore at the

slightest provocation, took part in organised stealing, told dirty stories and listened to dirty talks and took part in sexual adventures. He was well known to the officials of the Juvenile Courts. He was a heavy smoker and a confirmed gambler. His only worries were bad dreams, a certain fear of hell and a definite hatred of being picked on.

Vincent was dominated by ego-defense reactions and also gave vent to obstacle-dominance reactions, in which the barrier occasioning the frustration stood out in the responses. He was essentially extrapunitive and directed his aggression outward, towards other people and things, and insistently pointed out the presence of the frustrating obstacle. Occasionally he took the blame and accepted censure, and when it suited him, he evaded aggression in an attempt to gloss over the frustration by regarding it as unavoidable or denying its presence. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else. The extrapunitive and intropunitive factors were equally strong. The near normal G.C.R. suggested that only occasionally he failed to meet stressful social situations in conventional fashion. Under stress he was inclined to turn his aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>432</u>
Primary	0	0
Secondary	0	0
Partial	8	23
Literary	0	0
Same sex	19	28
Opposite sex	6	7
Elderly	7	12
Youth	12	16
Juvenile	4	7
Superior	4	6
Inferior	9	10
Law-abiding	10	16
Criminal	11	13
Mentally normal	18	31
Mentally abnormal	3	4
Gregarious	3	5
Solitary	12	15
Leader	2	2
Follower	0	0
Friendly	11	21
Quarrelsome	12	17
Moral : Good	10	16
Immoral : Evil	11	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>432</u>
Social	11	20
Asocial	13	15
Thoughtful & Decisive	19	33
Indecisive & Escapist	2	2
Ambitious	12	18
Anxious	15	28
Aggressive	14	21
Altruistic	2	3
Depressive	7	8
Excitable	6	11
Erotic	5	8
Timid	3	3
<u>(B) NEEDS</u>		<u>175</u>
Abasement	16	29
Achievement	3	3
Aggression		38
Emotional & Verbal	10	16
Physical & Social	4	7
Physical & Asocial	13	15
Destruction	0	0
Dominance		30
Coercion	10	12
Restraint	7	10
Inducement	5	6
Seduction	1	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>175</u>
Introgression	12	23
Nurturance		17
Parents	1	1
Wife	2	2
Husband	1	1
Children	0	0
Siblings	0	0
Relatives	1	1
Friends	4	9
Other People	3	3
Objects	0	0
Passivity	4	5
Sex	5	8
Succourance	7	12
Intranurturance	7	10
<u>(C) INNER STATES and EMOTIONS</u>		<u>138</u>
Conflict	13	22
Emotional Change	20	34
Dejection	13	20
Anxiety	14	26
Exaltation	7	14
Distrust	10	16
Jealousy	1	1
Happiness	4	5

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>187</u>
Affiliation		25
Associative	8	16
Emotional	7	9
Aggression		30
Emotional & Verbal	7	8
Physical & Social	9	9
Physical & Asocial	5	8
Destruction	2	5
Dominance		46
Coercion	14	23
Restraint	14	17
Inducement	5	6
Seduction	0	0
Nurturance		25
Parents	1	1
Wife	1	1
Husband	1	1
Children		
Siblings	1	1
Relatives	2	2
Friends	6	13
Other People	6	6
Objects	0	0
Lack	17	28
Loss	11	15

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>187</u>
Physical Danger		12
Active	5	11
In support	1	1
Physical Injury		6
Person & Animal	2	5
Accident	1	1
(E) <u>OUTCOMES</u>		<u>528</u>
Hero		349
Energetic & Determined	20	34
Persevering & Competent	16	30
Faces & Overcomes Opposition	19	32
Succumbs to Opposition	13	21
Coerces	15	23
Is coerced	16	25
Active	20	33
Passive	3	3
Repents & Reforms	1	1
Callous and No Conscience	12	15
Selfish	12	15
Unselfish	4	5
Prefers Help	7	8
Self-Sufficient	12	21
Makes things happen	20	30
Things happen to hero	16	27

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>528</u> <u>349</u>
Hero		
A Success	5	9
A Failure	11	17
Hero's Environment		112
Path of Achievement Easy	15	16
Path of Achievement Difficult	17	28
Beneficial & Positive	9	12
Non-beneficial & Negative	18	28
Punitive & Unsympathetic	18	28
Ending		67
Happy	10	17
Unhappy	9	11
Status Quo	7	15
Anti-climax	1	3
Dramatic Conclusions	8	13
Acceptance of lower standards	5	8
<u>(F) INTERESTS and SENTIMENTS</u>		<u>27</u>
Positive Cathexis	11	11
Negative Cathexis	16	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>42</u>
Id	16	16
Ego	10	10
Super- Ego	16	16
<u>(H) OTHER VARIABLES</u>		<u>168</u>
Style		42
Specific Names	20	20
Detailed description	20	20
Incongruity	2	2
Excitement		24
Adventure & Thrill	10	10
Danger & Suspense	12	12
Distant Lands & Different People	2	2
Appearance	18	18
Residence	15	15
Entertainment	6	6
Illness	1	1
Death	5	5
Separation	12	12
Rejection	14	14
Punishment	12	12
Excuse, Alibi & Apology	9	9

Analysis of Vincent's Stories.

Card 1. The experience described in this story was autobiographical in character. Vincent expressed a feeling of being rejected by his aggressive father, who was callous, unsympathetic and capable of causing a state of anxiety. When the hero approached his father with his broken violin he was curtly told "Away you go! I have no time to sort this bloody machine of yours! I have more important jobs to do!" Finally, the violin was "sorted" by the uncle.

Card 2. This erotic story described Vincent's high ideals and aspirations of a not-too-realistic sort. Love, marriage, higher education and wealth produced romantic feelings in him. He also described his rather disharmonious and poor relationship with his mother who was very jealous of the boy's girl friend and wanted the friendship to end. According to the story, "She nagged David all the time and demanded that he should give up Judith. Just to take spite on her David got engaged and told his mother, I am not a baby anymore - just you remember that!"

Card 3. This story outlined Vincent's history of delinquency. He also described a well-meaning, but punitive father. His own attitude towards him was aggressive. He felt he "would be better off in an approved school, away from his rotten father".

Card 4. In this story a "peeping Tom" caused a lot of trouble, alarm and anxiety to three law-abiding citizens. Vincent had vividly described a situation which could have come out of his own personal experience. At the end the lawless and anti-social element remained free - Inspector Lynch waited

in vain to catch his man. Status quo was preserved.

Card 5. Lonely and old Mrs. Thomson found a hungry and cold waif in her kitchen. The boy pleaded with her, "Please, Mrs., let me be! let me be! I have no place to go. I went home and there was nobody in. I was wet and hungry and I saw all the lights in your house were out and so I thought I would sneak in and get something to eat. I was so hungry, Mrs! Please, don't call the police". Vincent here most probably gave vent to his own personal experience and described his inadequate home and irresponsible parents. He wanted to see them get punished for gross negligence and hinted indirectly as if hunger and cold discomfort forced him on to the road of delinquency.

Card 6. In this story a callous son stole from his own mother's house - Something Vincent himself was quite capable of doing. This aggressive and dishonest trend naturally aroused a sense of guilt and so the burglar was apprehended and the well worn maxim "Crime does not pay" was established. This story too showed Vincent's poor relationship with his mother. According to the story she "refused to see the burglar. He was her own son".

Card 7. In this story two criminals get together to settle an old score. Just as David drew his gun, John's mistress appeared and shouted, "Stop it! Stop it! It was me who shopped on you! ... If you must shoot - shoot me!" John saved this melodramatic situation by pointing out, "She is your mother and I looked after you and her when your father died and you were only a baby". The oedipus situation appeared in a somewhat distorted form. It seemed quite clear that Vincent was sensitive to disloyal actions and was quite willing to react in an aggressive fashion to counteract the forces of

rejection. He gave a graphic account of his criminal environment, which bore the mark of personal experience and to some extent indicated his future way of life.

Card 8. In this story Vincent once again talked about an uncle, who "was a great poacher" and quite willing to let Vincent "see the ropes of the game". An attempt had been made to establish warm relationship with a father figure and he expressed a desire to belong. He also brought out his criminal background to focus and showed an ambivalent attitude towards crime and punishment.

Card 9. This story dealt with war and aggression. Four prisoners, including Vincent's father, escaped from a German P.O.W. camp. They were recaptured and were severely punished by their custodians. He attempted to glorify his father as a war hero and a patriot, but failed to hide his hostility towards him. He indirectly got him severely punished and put in solitary confinement.

Card 10. This was a story of romantic love and marriage. It clearly indicated Vincent's yearning for a happy home life and he gave an idealistic description of love between the parents before the war intervened to separate them. His mother "cried a lot at the station then she kissed him good-bye and said "I'll be waiting for you darling". The oedipus conflict was resolved by getting the father across to France and through parental love plays he managed to express his own erotic feelings and desires.

Card 11. It was Christmas time and four boys went to the mountain top to sing their carols. They were chased by a hungry pre-historic dragon - "It roared

and spat fire". The boys managed to make a successful getaway and "they promised never to return there again". Vincent gave vent to primitive fear and superstition, capable of causing an anxiety state. Once again he talked about food, lack of which made him break into Mrs. Thomson's kitchen, and remarked "smell of good food played in the air. This preoccupation with food was indicative of a prevalent nervous tension and also pinpointed a poor and hungry home.

Card 12. Ian returned from prison bent upon taking revenge on his friend, who had "shopped" him to the police. Ian managed to strangle John, rubbed his hands together and said, "Well, I've got my revenge". He then gave himself up to the police. At the trial he was found insane and the Judge committed him to Carstairs for life. Throughout this story there was conflict between temptation and resistance to it. Vincent made John to choose between a life of crime and "going straight". John was punished for selecting the latter. To Vincent it was an act of disloyalty. This aggression, however, aroused a sense of guilt and to counteract its effect Ian was declared insane, thus not responsible for his criminal action. Vincent used wrongdoing as an outlet of revenge for unkind treatment.

Card 13. The oedipus conflict appeared in this story in a rather distorted form. A young couple fell in love, they married and after a short period of utter bliss a child was born. Mother got herself involved with the baby and out of sheer jealousy father got disenchanted with married life, started drinking heavily and domestic harmony gradually disintegrated. Then another man came into her life. One night the father came home drunk and found his

wife making love to "this other man". He kicked him out and then started hammering his wife. She died. Suddenly, the man sobered up and realised what he had done. He looked at his wife and started crying, "I love you, I love you". But she never heard him - she was dead. He went to the police and gave himself up". In real life Vincent's parents were divorced and mother had enjoyed promiscuous relationships with other men. This story could be reference to this fact and his jealousy of her lovers. Again it might have related fundamentally to his jealousy of his father's position with his mother. It also indicated that Vincent was sensitive to unfaithfulness in love affairs as he was sensitive to disloyalty in friendship. Once again he asserted that his father was a cruel and callous man, but he made him repent and forced him to surrender himself to the police.

Card 14. This story was thoroughly autobiographical. It outlined Vincent's short and turbulent stay at Mossbank Approved School and described one of his methods, escaping from a disagreeable situation, of dealing with his hostile environment. He detested school discipline and was antagonistic towards forces of law and order. He concluded his story with this classical remark "they would look sick, real sick when they discover that I have done the bunk again".

Card 15. This was an incongruous and aggressive story, dominated by horror comic characters. Dracula and his friend went about "killing people and sucking their blood". One dark night Vincent let them free at Riddrie graveyard and "soon after a policeman heard a terrific cry ring out. He ran as

fast as he could. When he got to the police box he found his pal lying on the ground with a great big hole in his throat. There was no blood anywhere - every drop had been sucked dry". Through Dracula and his friend, Vincent directed his aggression and hatred towards the forces of law and order.

Card 16. In this story Vincent introduced a professional gunman, a typical wild west character, who gambled with his own life and lost. This time crime and aggression failed to pay dividends - Punishment followed criminal act. In this instance, Vincent showed a kind of objective detachment and made good triumph over evil. This was a clear indication that somewhere in Vincent's experiences there were forces which had pointed out the right way of living to him.

Card 17. In addition to craving love, Vincent wanted recognition. He desired to be part of a socially acceptable and congenial group. In this story he talked about Alan, who had joined a circus party after leaving school. He was trained to become a trapeze artist and made a "fabulous" impact at his first public performance. "Everyone applauded his courage and skill as he came down the rope".

Card 18. In this story Vincent painted a picture of a feckless youth, who had failed to learn from his mistakes and wanted to drift away from his hostile environment and escape from a disagreeable situation. In some ways he tried to anticipate his own future in this story. Once again he had made punishment follow criminal actions and good triumphed over evil.

Card 19. Vincent in this Story introduced a young man with a serious and curious mind. He was positive in his thinking and had no fear of the unknown. Here we come face to face with a stable, responsible and respectable young person, something Vincent himself most probably wanted to become but never really made it.

Card 20. A lonely tramp had nowhere to go. He had just been released from prison and had squandered his last penny gambling. He hovered about near a police box and hoped that "the beat constable would pick him up for loitering with intent and that would mean a cosy cell, some food and a mug full of hot tea for sometime again. He won't have anything to worry about - Life would be just dandy". This pathetic O'Henry character had a twisted, distorted and irresponsible point of view with regards to life. Vincent felt a fellow feeling towards this tramp and tried to picture his own future through the eyes of the old lag, a character not in any way unknown to him.

Summary of Theme Frequencies in Vincent's Stories *

In Vincent's fantasy world most of the heroes were male (28 in 19), youthful (16 in 12), mentally normal (31 in 18), thoughtful and decisive (33 in 19). Law-abiding (16 in 10) and criminal (13 in 11), friendly (21 in 11) and quarrelsome (17 in 12), moral (16 in 10) and immoral (13 in 11) social (20 in 11) and asocial (15 in 13) elements nearly counterbalanced each other.

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

A few of them were superior (6 in 4), gregarious (5 in 3), erotic (8 in 5) and timid (3 in 3). Most of them were solitary (15 in 12), ambitious (18 in 12), anxious (28 in 15) and aggressive (21 in 14). Some were depressive (8 in 7) excitable (11 in 6) and inferior (10 in 9).

They suffered from abasement (29 in 16), showed very little achievement (3 in 3) and indulged in introgression (23 in 12). Fantasies of their aggression (38 in 27) were mainly emotional and verbal (16 in 10), physical and asocial (15 in 13) and physical and social (7 in 4). They tried to dominate their environment through coercion (12 in 10), restraint (10 in 7), inducement (6 in 5) and seduction (2 in 1). A few of them were kind and considerate of the feelings of the members of the family (4 in 4), relatives (1 in 1), friends (9 in 4) and other people, (3 in 3). A certain degree of passivity (5 in 4) was enjoyed by a few and, in some cases sex (8 in 5) answered their needs. They also looked for succourance (12 in 7) and at times suffered from intranurturance (10 in 7). Their inner states and emotions were marked by conflicts (22 in 13), emotional changes (34 in 20), dejection (20 in 13), anxiety (26 in 14) and distrust (16 in 10). Some did enjoy a state of exaltation (14 in 7) and happiness (5 in 4).

Many of them were blessed with associative (16 in 8) affiliation, but only a few had emotional (9 in 7) ties. They found their environment emotionally and verbally (8 in 7), physically and socially (9 in 9), physically and asocially (8 in 5) aggressive. Forces of coercion (23 in 14) and restraint (17 in 14) were much in evidence. Some friends and other people (19 in 12) showed Vincent's heroes some kindness and consideration. Members of the

family (6 in 6) were not over concerned. Most of them felt the lack (28 in 17) of things needed for security and happiness. Some were aware of the losses (15 in 11) they had suffered. They were conscious of active physical dangers (11 in 5) and some suffered physical injuries (6 in 3).

The heroes reacted to their environment, where things happened to them (27 in 16), in an energetic and determined (34 in 20) fashion. They were persevering and competent (30 in 16), willing to face and overcome oppositions (32 in 19). Some succumbed to oppositions (21 in 13) and some were coerced (25 in 16). Most of them were active (33 in 20) and self-sufficient (21 in 12). They coerced (23 in 15) things to happen (30 in 20). There were some callous (15 in 12) and selfish (15 in 12) individuals, who were also the failures (17 in 11). Some were unselfish (5 in 4) and reasonably successful (9 in 5) in life.

Although some of the heroes found their world easy (16 in 15), beneficial (12 in 9), most of them regarded their environment as difficult (28 in 17), negative (28 in 18) and punitive (28 in 18). They also had suffered death (5 in 5), illnesses (1 in 1), separation (12 in 12), rejection (14 in 14) and punishment (12 in 12). Their interests and sentiments were dominated by negative cathexis (16 in 16). Some practised positive cathexis (11 in 11). Forces of id (16 in 16) and super-ego (16 in 16) were stronger than ego (10 in 10).

Implications growing out of the Stories.

Vincent's delinquent behaviour, in the beginning, was his protest against the harsh circumstances of his early life. He was the product of an inadequate and broken home, located in a highly delinquent area inhabited by the problem



THE EYE (PLATE 152)

families of the district. His parents were divorced. His father was a criminal and had a bad record of chronic drunkenness and wife assault. The children were also assaulted quite regularly. Vincent's mother was no angel and her relations had bad records of violence, court appearances and convictions.

In this atmosphere, he grew up to be a lonely boy, unforthcoming and unable to establish stable relationship. He followed the patterns of his own sub-culture and became aggressive and asocial although he was aware of the differences between right and wrong. He was uncertain about adult interest and in his anxiety drifted away from them and was hostile towards normally and socially accepted forces of law and order.

Vincent had found his world difficult, negative and punitive, where he had suffered separation, rejection and punishment. Consequently, he had developed an attitude which could only be described as callous, criminal and selfish. Life had given him very little and he himself had little to offer. He regarded himself as an outsider and preferred to live for the moment.

Drawings and Paintings by Vincent.

"The Eye (Plate 152)" was Vincent's first picture. It was an introverted, expressionist painting. This disintegrated and chaotic piece of work expressed egocentric sensation and also represented an external object as it presented itself to the sensations of the artist. He apparently settled down well to the regular routine of the school, but deep down within himself he was thoroughly resentful of all the rules and regulations. He was tired of the



THE LONELY ROAD (PLATE 153)

restrictions they imposed and often harboured the thought of absconding. "The Eye" of his picture was actually the eye of his super-ego, which was endeavouring to keep him within the bounds of his own school. "The Eye" was placed in the middle of the painting and was surrounded by disintegrated, but colourful patterns, some of which resembled various phallic symbols. The rootlessness of "The Eye" to some extent symbolised Vincent's own rootlessness. From an early age he was institutionalised and never did enjoy a sense of belongingness. When he was asked to comment on his picture, he gave a sly smile and then remarked, "It just shows an eye, hiding behind a heavy curtain! It is the eye of "the big brother" saying "Watch it! I can see you and everything!" You just can't get away from him!"

"A Lonely Road (Plate 153)" followed "The Eye". It was an introverted, part imaginative and part expressionist painting. Vincent took a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensations. His picture showed the emptiness and loneliness of his world. Like the road he too was fenced in by barriers, formulated by the rules and regulations of the school. Theme of isolation and an atmosphere of desolate nothingness dominated this painting. When Vincent was invited to comment on his picture, he remarked in a very nonchalant way, "I guess it is a sad picture in a way! It shows a long and lonely road going on and on for ever and getting nowhere!" He stopped abruptly, smiled and then said, "This road is like myself! I too will go on and on and finally get to no places! This painting is going to be the story of my life! But there are many people like me and so why worry!" Vincent made it quite clear that he was absolutely resigned to his fate and was prepared, in his own way, to drift along come



MOTHER (PLATE 154)

what may.

"Mother (Plate 154)" , an introverted and expressionist portrait, was his next painting. It expressed a certain amount of his nostalgia for home and his dependence on his mother. At the unconscious level, he directed definite sexual desires towards the highly glamourised and scantily dressed mother figure who was enjoying the warmth of the sun under the shadow of the tropical palm trees. But, Vincent failed to disguise her grim, forbidding and mean expression, which was so typical of the woman in real life. Her sophisticated facade was only skin deep. Vincent said, "This is a picture of my Ma, all dressed up for the beach of Costa Brava! She was there last summer with her fancy man and had a good time! She is quite popular - you see she has a nice figure! Trouble is that she doesn't want to know us, her weans, when the holidays come round! Bad for business!" Vincent expressed considerable hidden animosity towards his mother in his remarks. His anti-feelings were caused by his jealousy of the mother's paramours.

"Firth of Lorne" intensified his nostalgia for home and its environment. This picture presented a section of the firth which could be seen from Oban harbour, Vincent's home town. The foreground of the painting showed a lighthouse on the extreme right and the middle of the picture was dominated by a boat, waiting to approach the harbour - "She has come home after a long, long voyage". An air of peace and happiness pervaded this painting. At this stage of his stay, Vincent was looking forward to a long week-end leave at home.

"The Two Gobblers (Plate 155)" was an introverted, expressionist painting



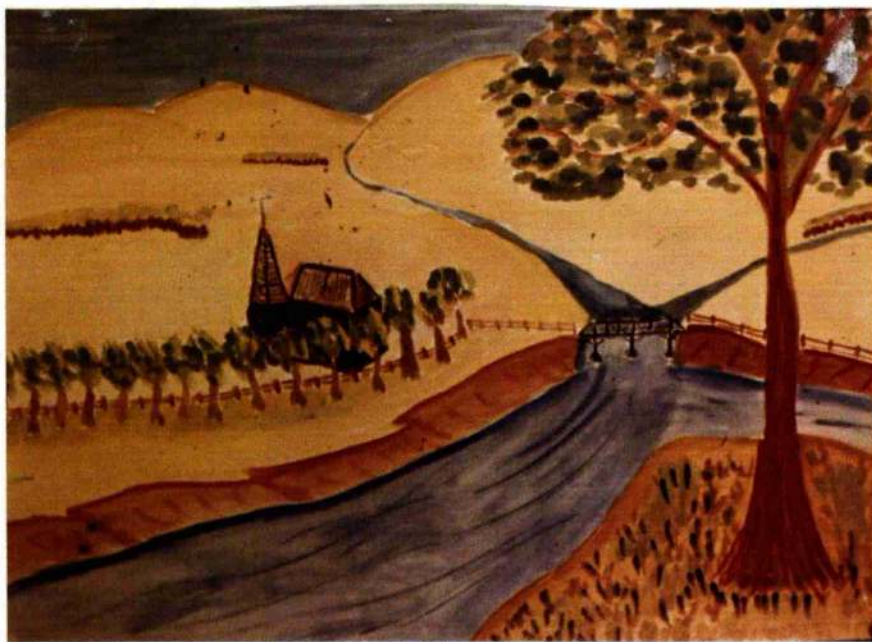
THE TWO GOBBLERS (PLATE 155)



VINCENT McDOUGALL (PLATE 156)

which expressed Vincent's aggression and perverted sexuality. Vincent's contemporaries at Mossbank used the term "gobbler" to describe those boys, who took part in homosexual practices. His picture showed two undefinable animals, painted in brown, busy devouring a light red cigar-shaped object. A spotlight was beamed on to them. The two animals were symbolical of two boys and the cigar-shaped object symbolically represented the penis, which a "gobbler" was expected to hold in his mouth and thus receive all the excitement of an oral intercourse. When Vincent was asked to comment on his picture, he remarked, "My picture is showing two gobblers, fighting over you know what!" He was pressed to explain himself further and he answered, "There is nothing more to say - They are doing what they always do when no one is about and they are in heat! They are gobblers, you know! They like it - It is fun!" He then blushed violently and went completely dumb.

His next painting, a portrait study, was titled, "Vincent McDougall (Plate 156)". It was an introverted and expressionist picture, which showed a grim-faced young man standing in front of a closed door. He was dressed in a black "beetle" type suit and looked thoroughly aggressive and anti-social. This painting was produced soon after an interview Vincent had with the Headmaster in connection with a theft from a van, which was parked in the school playground. In his picture, Vincent presented himself as he really was and attempted to recapture all those moods he had exhibited in the Headmaster's Office. In a very aggressive manner, he described, "That's me standing in front of the Headmaster's desk. The door behind me was shut by another boy, who had shopped me and brought me into the office. The



THE KIRK BY THE RIVER (PLATE 157)

Headmaster accused me of breaking into a van which was parked in the playground. I got done for nothing!"

"The Kirk by the River (Plate 157)" was an introverted, part expressionist and part organic painting. This bright and cheerful landscape managed to capture the happy and peaceful atmosphere of a Scottish glen. In his fantasy Vincent went right back to Oban area. The story he supplied in connection with his picture was totally delinquent, highly aggressive and thoroughly anti-social. He said, "The Manse was just behind that Kirk in the middle. I was on the run and I was feeling very tired and hungry! I walked across the bridge, jumped over the fence and knocked at the manse door. The minister's wife asked me in, made me sit down on a chair and went off to the kitchen to get me some food. She was really feeling sorry for me! On her way out she forgot to lift her purse - It was loaded! I picked out a couple of fivers and shoved them in my pocket. Then I looked around the big room and saw many beautiful things - Plants, model boats, lovely pictures and what not! I have never seen such beautiful things ever before! On the minister's desk there was a silver cigarette box - I took a few fags out! Just then the minister's wife returned with a tray. She gave me a good feed and I bunked before the minister returned and she opened her purse! I didn't want to get caught while I was on the run! I hitched a lift to Oban and had a marvellous time with my two fivers!"

The two paintings which followed next were of those things he had seen in the minister's drawing room. The first one showed a potted cactus plant which was placed on the window sill and the other one depicted a model sailing ship.



AN ABSCONDER (PLATE 158)

"Mars and a Martian" was his next painting. He took a fanciful theme, stimulated by science fiction comics, from a literary source and added personal imagination to it. The foreground of the picture was taken up by an aggressive, two-headed monster, who was about to attack a rocket which had landed on the planet. The background showed rugged mountains and the space was dominated by two moons.

"An Absconder (Plate 158)" was an introverted, part imaginative and part expressionist painting. Vincent adapted a theme from life, heightened its effect with fantasy and used it to express egocentric sensation. The foreground of the picture was taken up by a patch of green which resembled the school playground. It was enclosed by fences. Beyond these fences Vincent showed an ancient building, an unconscious study of the school, in the middle of the picture. On its right stood a barren tree. In between them a walking figure of a boy was shown. On the left, a shadowy and ghost-like monster, painted in green, appeared. He dominated this painting in a most aggressive sort of way. The sky, in the background, was filled with haphazard prussian blue lines. The setting sun was given a place of prominence on the top right of the picture. Vincent produced this painting when he was particularly anxious to get away from Mossbank School. During this period, he exhibited signs of depression and withdrawal. He was unforthcoming and refused to co-operate. But, he was aware of the fact that absconding would not help his cause in any way. In this picture, he tried to visualise the return of one of the prodigal pupils. Actually the walking figure of a boy was Vincent himself. The shadowy, ghost-like monster was his own aggressive and domineering super-ego. The fences represented all the barriers and



THE OLD MAN (PLATE 159)

restrictions he had to face in an institution. The gloomy and depressing looking sky was symbolical of his disturbed state of mind. The setting sun either signified end of all hope or pin-pointed the most propitious moment for absconding. Vincent said, "The boy in my picture decided to shoot it immediately after tea. He went quite a distance and then realised he would get caught anyhow and summer leave was coming up! He thought for a wee while and then turned back! As he got nearer the school he began to get terribly frightened! He knew he was bang in trouble! He could picture "Big Shug" looking down at him and snarling, "How dare you! How dare you!" He is a hell of a man! As the boy thought of "Big Shug" he felt like running away again, but changed his mind and marched in through the front door! He didn't want to land at the Rossie Closed Block!" The story he gave in connection with the picture was thoroughly autobiographical in character. It brought into focus the shrewd and calculating schemer within him.

"The Old Man (Plate 159)", an introverted, part imaginative and part expressionist picture, was his last painting. A week after completing this study Vincent absconded and the Headmaster felt obliged to transfer him to another Approved School. This painting was dominated by a pathetic and tragic figure of an old man, bent with age and emaciated beyond recognition. He was walking through a church garden, which showed part of the Kirk and the adjacent cemetery. Beyond the high wall, the grey sky looked gloomy and depressing. An air of impending doom pervaded this picture. Vincent volunteered the following story: "That church and the cemetery are part of a great big prison in Scotland and the old man is one of the permanent residents of the place! He had been there for years. He murdered his wife

and got life imprisonment and then he killed one of the screws in the jail and got another life imprisonment! He was told that he would spend the rest of his life till death in the 'nick' - He would never be released! He is now eighty years old - He is completely done! Finished! Nobody really bothers about him anymore. He wanders about all over the joint and does a wee bit of work in the church garden. He is a lost wee soul, just waiting to die and be buried near his favourite tree, which stands beside one of the prison gates. He sits there on a bench and listens to the outside traffic go by. There life might be gay and full of fun, but inside the prison wall nothing ever changes for the poor, old man! Everything remains the same and it doesn't worry him anymore!" The story Vincent supplied in connection with his painting had a prophetic ring about it and could quite easily become his own epitaph.

Implications growing out of the Drawings and Paintings.

Vincent was an introverted personality. His ego was weak and his reactions were dominated by his id and super-ego. He was an imaginative worker, who usually adapted a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensation. His paintings involved inventive reconstruction and recombination of memory and living images.

Themes of aggression, delinquency and anti-social behaviour pervaded most of his paintings. Some of them brought into focus his loneliness, rootlessness and the emptiness of his world, which was ruthlessly dominated by severe restrictions.

He showed a certain amount of nostalgia for home and its environment and dependence on his mother, who was an inadequate personality. She had many lovers and Vincent directed strong oedipus jealousy towards her paramours. He was also aware of perverted, homosexual practices.

Although essentially a drifter, he was anxious to escape from a disagreeable and stressful situation. He was unconcerned about his future and was ever prepared to justify his delinquent actions and impulses. He was also a calculating schemer.*

An overall personality profile of Vincent.

Vincent, an aggressive and anti-social truant, was the product of a poor, inadequate and broken home. His parents were divorced. His father had criminal records and the mother was no angel. Vincent's siblings and other relations had bad records of court appearances and convictions. He followed the patterns of his sub-culture and enjoyed the friendship of inadequate and delinquent friends. In no time he became quite well known to the officials of the Juvenile Courts and easily got used to the Scottish Approved Schools system.

On arrival at Mossbank, he gave the impression of being shy, polite and conforming. But, he was actually a calculating schemer, who was unforthcoming and thoroughly withdrawn. He showed an attitude of unconcern, lacked a sense of fellow feeling and was thoroughly hostile towards socially accepted forces of law and order.

He fantasied that the world he lived in was difficult, negative and punitive. Consequently, he developed an attitude which could only be described

* The following table, based on the ten point guide, gives the investigator's (I) rating of Vincent's art-works (Plates 152-159), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	7	1	1	5	1
Anxiety	5	0	3	3	2
Depression	4	1	3	5	2
Fear	3	1	2	2	2
Withdrawal	1	1	1	2	0
Escapism	4	2	2	4	2
Symbolism	3	2	4	6	1
Fantasy	6	2	6	4	3
Extraversion	4	3	0	0	0
Introversion	8	0	8	4	1

as callous, criminal and utterly selfish. Themes of aggression, delinquency and anti-social behaviour dominated most of his drawings and paintings. Nostalgia for home and its environment and desire to escape from a disagreeable and stressful situation were expressed in some of the pictures which brought into focus his loneliness, rootlessness and the emptiness of his world. He remained an outsider, who preferred to drift and live for the moment.

Vincent in July, 1967.

After "serving his time" in another Intermediate and a Senior School, Vincent was finally released to his mother in 1965. He did casual hotel and labouring jobs, but found nothing constructive to do. He soon got into trouble and was committed to a Borstal for corrective training. A few months after his release in 1966, he was charged with the murder of an Irish labourer. At the end of the trial a "Not Proven" verdict was pronounced. Soon after the trial he disappeared from Oban and nothing was known about his present whereabouts.

JAMES GRANT

Date of Birth: 20. 6. 48.

Date of Admission: 8. 11. 62.

Date of Leaving: 22. 2. 64. (Recalled 26.6.64. Relicensed
2. 1. 65.)

History of Delinquency:

29. 6. 61. Theft. 2 Years Probation.

31. 10. 61. Theft by Housebreaking. 28 Days Detention.

8. 11. 62. Theft by Housebreaking (4) Committed to
and Opening Lockfast Mossbank
Premises (1) School.

There was also a history of truancy.

Home Circumstances:

James was an illegitimate son. The mother separated from her legal husband, cohabited with the boy's father and had two children. The home was a five apartment house which was clean, tidy and very comfortable, adjacent to the docks. The sister, a typist, contributed £2 weekly and the mother received £4.7/- from the National Assistance Board and 10/- of a Widow's Pension.

The Boy Himself:

He enjoyed normal health. When he was much younger his mother was worried about a tendency to "show off" and he

was seen by a Psychiatrist. This condition disappeared with age. He took part in the Scout Movement for five years and then suddenly decided to leave it. He was a very restless boy and failed to persevere with anything for long. Out of doors he played football and joined in street games. His pocket money was 2/6 weekly. The present offence he said he committed because he did not have enough spending money. He appeared to be a pleasant, tidy boy, with a likeable nature. He craved attention and was inclined to become over-familiar. He lacked the moral fibre to resist temptation when left to his own devices.

Educational Information:

At the time of his committal he was a pupil in a Junior Secondary School and was in the second six months of the second year. His progress in general subjects was good, but in practical work was poor. Tested at the Child Guidance Clinic on 22. 10. 54. he was found to have an Intelligence Quotient of 103. Later tests have I.Q.'s of 98 and 88. His Headmaster found him to be neither trustworthy nor diligent and of cunning and sly disposition, not amenable to discipline and a bad influence on his

companions. He was not interested in sports or games. The Remand Home reported his intellectual ability as average and his educational age approximately twelve years. He was very much retarded in Arithmetic, but his English was reasonable. He showed an interest in his lessons and put an effort into his work. At Mossbank, he worked reasonably well after being placed in the lowest class. He was neat and tidy and posed no disciplinary problem.

History at Mossbank:

He settled down well and made friends easily. The members of the staff found him polite, respectful and even-tempered. Then quite suddenly his whole attitude changed. He complained that his mother did not love him at all and would rather see him out of the home. About this time (November 1963) his mother started courting and he became more disturbed.

After his mother's marriage he once again settled down to normal school routine and gave the impression that he felt no ill-felling towards his step-father. As he did not get into any trouble and conformed most diligently, he was licensed on the 22nd February, 1964.

He started work as a Car Wash Attendant at £3.15/- a week with hopes of becoming an apprentice motor mechanic. He was not pleased at the prospect of 15/- a week pocket money and seemed to think it should be considerably more. By March 1964 he was scrounging money from his mother during the week and was attending a Dance Club. He had to be re-called in the month of June 1964 for getting into further trouble and because his mother felt that she could not cope with him.

On his return he was placed in the Shoemakers' Shop and tried hard to please. His work was above average, although his reliability was questionable. He was very friendly with the staff and behaved well both under supervision and under trust, although his choice of companions was poor. He aligned himself with the bullies and the so-called 'tough men' and had hoped to run the school to his liking. His case was reviewed by the Managing Committee on 21st December and while still in the school, he was seen into employment with a view of being released to his mother on 2nd January, 1965.

After License:

He found employment as a labourer at £4.6/- per week.

His behaviour returned to his vicious normal as soon as he was allowed to leave school to live with his mother. He had been seen associating with undesirable types and within a week was warned by the police to watch his conduct.

Personality traits as revealed through:

- (a) ^{Personality} ~~Integrative~~ Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score

Syndrome	Total Responses
Unforthcomingness (U)	0
Withdrawal (W)	2
Depression (D)	4
Anxiety about adult interest (XA)	11
Hostility to adults (HA)	15
Attitude of unconcern for adult approval (K)	7
Anxiety for approval by other children (XC)	13
Hostility towards other children (HC)	4
Restlessness (R)	4
Emotional Symptoms (M)	2
Nervous Symptoms (MN)	2
TOTAL	54

James was a backward boy, who was also rather immature and nervous in his attitudes. He had no long-term interests or ambitions and tended to be moody. He was over-demanding and sought constant attention, reverting to hostility when his need was overlooked. He took pleasure in expressing his hostile rejecting moods through anti-social behaviour and by developing an attitude of unconcern for adult approval. He lacked a sense of fellow feeling and moral compunction in minor matters. He was anxious to buy the friendship of other children by allowing himself to be led into mischief. In his jealous and selfish mood he could be hostile towards other children.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels Picked on	9	9
Anger, disobedience	7	7
School difficulties	8	6
Stays away from home	10	5
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	8
Inadequate companions	12	7
Delinquent companions	12	10
Stealing	9	6
Obscenity	5	5
Sex experience	8	6
In court	2	2
Robbery	3	0
Smokes, drinks	5	4
Sets fires	2	0
Fears, worries	14	0
Home unsatisfactory	15	10
TOTAL		93

James had a chip on his shoulder. He felt everybody was against him. He hated school and was a truant. He was disobedient and found it difficult to control his temper. He was an aggressive fighter, who found life bearable amongst inadequate and delinquent companions. He was dishonest, obscene and a glib liar. He smoked, drank and indulged in sexual malpractice. He found his home from where he had stayed away on occasions, unsatisfactory and mother a constant worrier. She found it extremely difficult to cope with him.

When James allowed his ego to dominate his reactions, he repeatedly pointed out the barrier occasioning the frustration and also emphasized the solution of the frustrating situation in his responses. He was essentially extrapunitive and directed his aggression outward, towards other people and things, by insistently pointing out the presence of the obstacle and by suggesting that a solution for the frustrating situation was expected of someone else. On occasions, when he tried to blame and censure himself he also endeavoured to minimize the obstacle, almost to the point of denying its presence, causing the frustration. The super-ego patterns leaned towards intropunitiveness. He was inclined to admit his guilt but denied any essential fault by referring to unavoidable circumstances. The G.C.R. indicated that he was able to meet stressful social situations in conventional fashion. Under stress he was inclined to point out the presence of the frustrating obstacle.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>343</u>
Primary	0	0
Secondary	0	0
Partial	6	13
Literary	1	1
Same sex	18	24
Opposite sex	5	5
Elderly	8	8
Youth	16	21
Juvenile	3	3
Superior	2	2
Inferior	6	9
Law-abiding	14	16
Criminal	8	12
Mentally normal	19	27
Mentally abnormal	1	1
Gregarious	6	6
Solitary	12	16
Leader	3	3
Follower	1	1
Friendly	14	16
Quarrelsome	7	10
Moral : Good	13	15
Immoral : Evil	7	10

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>343</u>
Social	13	15
Asocial	10	14
Thoughtful & Decisive	17	21
Indecisive & Escapist	4	7
Ambitious	11	15
Anxious	14	19
Aggressive	10	14
Altruistic	4	4
Depressive	4	4
Excitable	2	2
Erotic	3	4
Timid	1	1
<u>(B) NEEDS</u>		<u>118</u>
Abasement	15	20
Achievement	5	5
Aggression		26
Emotional & Verbal	9	9
Physical & Social	4	4
Physical & Asocial	10	13
Destruction	0	0
Dominance		17
Coercion	5	5
Restraint	5	5
Inducement	6	6
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>118</u>
Introgression	9	9
Nurturance		21
Parents	1	1
Wife	1	1
Husband	2	2
Children	3	3
Siblings	3	3
Relatives	1	1
Friends	3	4
Other People	5	5
Objects	1	1
Passivity	5	6
Sex	4	5
Succourance	7	7
Intranurturance	2	2
<u>(C) INNER STATES and EMOTIONS</u>		<u>89</u>
Conflict	11	14
Emotional Change	18	21
Dejection	11	14
Anxiety	16	19
Exaltation	3	3
Distrust	8	8
Jealousy	0	0
Happiness	10	10

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>142</u>
Affiliation		18
Associative	7	10
Emotional	8	8
Aggression		19
Emotional & Verbal	2	2
Physical & Social	6	9
Physical & Asocial	5	5
Destruction	3	3
Dominance		33
Coercion	9	12
Restraint	10	13
Inducement	6	6
Seduction	2	2
Nurturance		20
Parents	2	2
Wife	1	1
Husband	2	2
Children	1	1
Siblings	2	2
Relatives	1	1
Friends	5	5
Other People	5	5
Objects	1	1
Lack	16	19
Loss	14	18

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>142</u>
Physical Danger		8
Active	6	7
Insupport	1	1
Physical Injury		7
Person & Animal	4	5
Accident	2	2
(E) <u>OUTCOMES</u>		<u>409</u>
Hero	.	275
Energetic & Determined	20	28
Persevering & Competent	20	28
Faces & Overcomes Opposition	18	26
Succumbs to Opposition	12	15
Coerces	10	13
Is coerced	12	15
Active	20	26
Passive	3	3
Repents & Reforms	1	1
Callous and No Conscience	8	12
Selfish	9	12
Unselfish	5	5
Prefers Help	6	6
Self-Sufficient	13	18
Makes things happen	18	21
Things happen to hero	18	21

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>409</u>
Hero		275
A Success	8	10
A Failure	11	15
Hero's Environment		86
Path of Achievement Easy	9	12
Path of Achievement Difficult	17	23
Beneficial & Positive	10	12
Non-beneficial & Negative	16	20
Punitive & Unsympathetic	15	19
Ending		48
Happy	9	9
Unhappy	14	18
Status Quo	4	7
Anti-climax	0	0
Dramatic Conclusions	8	9
Acceptance of lower standards	2	5
<u>(F) INTERESTS and SENTIMENTS</u>		<u>27</u>
Positive Cathexis	16	16
Negative Cathexis	11	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	16	16
Ego	16	16
Super- Ego	16	16
<u>(H) OTHER VARIABLES</u>		<u>153</u>
Style		35
Specific Names	14	14
Detailed description	20	20
Incongruity	1	1
Excitement		32
Adventure & Thrill	13	13
Danger & Suspense	15	15
Distant Lands & Different People	4	4
Appearance	19	19
Residence	16	16
Entertainment	5	5
Illness	2	2
Death	7	9
Separation	13	13
Rejection	9	9
Punishment	7	7
Excuse, Alibi & Apology	6	6

Analysis of James' Stories.

Card 1. In this story James talked about his friend, Billy, "who was given a violin when he was a young boy. He got it for Christmas. But, Billy couldn't play it. His next door neighbour used to play for a dance band and he promised to give Billy lessons. Billy was quite keen and learnt quickly. As he grew up he became better and better He did well and became a violinist with the Looarno Ballroom Band". Through Billy, James projected his own love of music and dancing. In real life he lacked the company of an adult male at home. His own father had left and mother had remarried. He did not get on well with his step-father, but needed a masculine figure with whom he could identify and whom he could follow as a leader.

Card 2. This story tried to describe the rebuilding programme in post-war Britain. According to James, "With the coming of the peace they devoted their time to grow crops, build homes and towns. New schools and churches were built to give people more education. Once again the people of Britain became civilised. They became happy in their homes". Although James refused to go deep into the picture, he tried to underplay aggression and projected a thoughtful and positive outlook, which is part of a stable and secure existence.

Card 3. James here told the story of a pretty and loving sister, who was so grief stricken at her brother's death that "she just couldn't say anything and returned to her flat alone. There she just sat down on the floor and thought about her brother's death. She couldn't cry. Suddenly she took a

knife out of her bag and plunged it into her heart and dropped down dead. In real life James had a sister, who was a young typist. She was responsible, law-abiding and a great help to her mother. James was used to complaining that nobody at home loved him and would rather see him out of the home. It would not be wrong to presume that he suffered from sibling jealousy and in his extreme aggression desired the death of his sister. He might have harboured incestuous feelings too towards his sister and punished himself by death for having such thoughts

Card 4. This was a tale of violence, which outlined an incident rather common in a delinquent area. "A man one night went out to have a drink. As he was walking down the street he saw someone lying on the road. He bent down to have a look and a man ran out from behind him and hit him hard on the head. But, he defended himself and knocked that man down on his face. Then he went over to see the body. It was a girl. He took her home and called the police. The police got the man, who had attacked. He was still lying unconscious on the ground. For his courage the police paid the man who had helped them so much". James here pictured himself as a Sir Galahad, willing to serve a damsel in distress. In the one hand he brought out his aggressive self and on the other he counteracted by producing the other James, who was sensitive to right and wrong. As a result punishment followed criminality and the socially accepted side was rewarded for playing the part of a good citizen thus proving that crime did not pay.

Card 5. James believed that his mother did not love him at all and would rather see him out of the home. He was uncertain about his mother's

affection, and in order to get her attention, he was willing to play the part of a masochist. He got mother to travel down to London to see her absent son, who had been away for a while in the army. "When he heard that his mother was coming down he promised to meet her as soon as possible. She got there alright, but there was no sign of her son. She waited in a room for him for hours. But, he never showed up ... Finally, she went up to the room she knew was rented to her son. There he was lying on the bed dead. It was a sad day for her". Through death James secured his independence from his mother and also managed to receive hundred per cent attention from her.

Card 6. In real life James had no father. He was an illegitimate son. But, he needed a father figure to sustain him in times of trials and tribulations. In this story he described a reunion between father and son. "One day, I was sitting in my room not knowing what was going to happen. Just then my son, whom I hadn't seen for four long years, came in and kissed me. Oh! It turned out to be such a good day and happy day." In his fantasy world he made himself receive fatherly love and affection, but that did not complete the whole picture. He wanted him to sustain him and so James went on to say, "Unfortunately, a man had followed him was hoping to cut up my son with a hatchet ... I 'phoned the police and they caught the man just when he was planning to move into the close". James was supplied with love, security and stability and punishment followed criminality as the to-be attacker "was sentenced to jail for two years".

Card 7. In this story James portrayed a well-adjusted and respected family, which unfortunately had a 'black sheep'. He, gave the others a bad name. "Finally, police caught up with him and the news of his arrest was in all the papers. His family got a very bad name and all the members lost the respect of their neighbours". In some ways the story was autobiographical in character, and in order to rationalise his misdeeds, to establish an excuse James made the High Court Judge rule "that the boy was mad and should be locked up. After the trial all the people who gave the Macdonald's a bad name came and apologised." James, in this story, was aware of his waywardness, but he was not brave enough to assume full responsibility. He tried to condone his asocial activities and find valid excuses for doing what he had done by pointing out the presence of a malady, which was beyond his control. He found it difficult to admit that he had let down a stable and secure home, which he had always wanted as a refuge.

Card 8. James, in this story, introduced a dare devil, who "was always wanting to sail in a ship over the sea and see the world. He stowed away a number of times, hoping that he would not be found. But, he always got caught ... One time he jumped on a cruel Captain's boat and was caught. The Captain just shot him dead with a pistol. Some sailors tried to save his live but they were too late. He was gone for ever". The escapist in James failed to reach his goal and discover his utopia. But he made sure that the force, which hindered his progress got his due". Some of the sailors got so mad that they got hold of the Captain and threw him overboard. He was drowned and he deserved it." This extreme aggression was directed towards

the forces of law and order and also, to some extent, gave vent to an oedipus hatred caused by the step-father taking away his mother's love and affection from him.

Card 9. This story presented four violent prisoners, who took advantage of a prison riot and escaped. "They ran like hell for miles and then they got so tired that they decided to have a nap on a hay stack ... The village policeman was passing by the farm and in his flash-light he saw these desperate prisoners. He moved away quietly and 'phoned the other cops to come and help him. They arrived soon and picked up the prisoners". In real life James always wanted to picture himself as one of the "hard men", but whenever it came to a crunch he faltered and became one of the ordinary mortals. He loved to be in the limelight and was anxious to "show off", but always gave in under pressure. In this story he tried to glorify a dramatic escape then his courage failed and a sense of guilt put an end to his aggression. He had to get the four prisoners recaptured in order to establish socially and morally accepted maxim "crime does not pay".

Card 10. In this erotic story James made love and marriage carry romantic notions for him. In them he saw the basis of a happy and stable home life, which started with the "getting to know you" process, then engagement and finally ending with the wedding at the village church. Jennifer, heroine created by James for this story, remarked with ecstasy, "my wedding day was my happiest day". Through her he managed to project his own ambition, desire and sexuality.

Card 11. This incongruous story described the adventures of a shepherd boy, who came across a mythical dragon up on the mountain, known as the Devil's Home. It was late in the evening and it was getting dark when he reached the cave. The dragon suddenly appeared from nowhere and the boy realised that the stories he had heard were true. He ran for his life as fast as he could. But, the dragon didn't bother to go after him. It just got hold of the sheep one after another and then went back into the cave. The boy never laughed again when he heard stories about the Devil's Home and kept himself away from the short-cut always". James here gave vent to his innermost fears and popular superstitions. The Devil's Home, the cave and the dragon in some ways were symbolical of his insurmountable primitive beliefs.

Card 12. James enjoyed being the centre of attraction. He craved for attention and usually managed to get it. In this story he described, "One night I had nothing to do and so I went to the Empire Theatre to see the show. It was very good and the magician was first-class. His last trick was very interesting. He wanted to hypnotise somebody ... Before I knew anything I was on my way to the stage. He asked me to lie down on a couch and showed me a wee light. He said, "now concentrate on this light and by the time I count ten you'll get into a deep sleep" I believe in my sleep I did many interesting tricks". Besides portraying popularly held belief about the work of a magician and a hypnotist, he also expressed the need of an adult male figure, who would act as a guide and leader.

Card 13. This story was somewhat autobiographical in character. "John was an orphan. He lived in a home, where no-one would play with him. He was very sad and so he ran away from there. He walked for miles, had to sleep

on the ground at night, beg for his food and work for his fare. He really had a hard life. One day he felt so tired that he just gave up walking and sat on the step of a house thinking that if he had his mother he wouldn't be in a home and be one of the happiest boys in the world. But, he knew he wouldn't be any happier than what he was then. When he realised that he just walked back to the home and settled down to stay". James here tried to outline his early stay at Mossbank. He expressed all his feelings of being rejected and isolated from people, who meant anything to him. James tried to deal with this disagreeable situation by running away and pining for motherly love, affection and care. The main theme was that he wanted to belong, be a member of a stable family, which would give him the security he needed. When he realised that circumstances would not allow him the things he had desired he surrendered himself to his fate and returned to the home and settled down to stay.

Card 14. This story too was autobiographical. James talked about a boy, who was roaming the streets at night. "He was followed by the police. As it got darker he slipped into a close and then went into the house through a window. The police waited under the window in the dark. He jumped down silently like a cat. Then he looked round. Seeing nobody he felt it was safe for him to walk away ... The police caught him round the corner. At first he refused to say that he was stealing. But, when the police said that he was going to be searched he admitted everything. He was charged at the police station and the Sheriff put him into an Approved School." This

was a straight-forward tale of delinquent and asocial behaviour James himself had indulged in. He expressed no remorse, but made punishment follow criminality as if to state that they were obverse and reverse of the same coin.

Card 15. This story expressed fraternal love and loyalty. "Mr. Brown died when he was eighty years old. He was buried in the local graveyard. His brother, who was seventy five years of age, loved him very much and every Sunday visited his brother's grave. He always said a short prayer over the grave and left a bunch of flowers. This Sunday too he was saying his prayers silently with his eyes closed. When he had finished he opened his eyes and all the stones seemed to come closer and closer. He let out a terrific yell before dropping down on his brother's grave. By the time the caretaker and the doctor got there he was quite dead". In real life James felt himself unloved and unwanted. In his fantasy world he introduced feelings, which formed the basis of a happy and stable relationship to outlast even time.

Card 16. James' flight of fancy took him "in the deep Amazon jungle" where he came across an idol made of solid gold, silver and precious stones. "Many times many people had tried to steal the idol, but no-one had been successful. Everyone of them who tried to remove the idol had been found dead, looking very frightened. "Greed and lust moved side by side but failed to achieve anything, but good triumphed over evil, right over wrong. By doing so James tried to adapt himself in believing that "crime does not pay".

Card 17. James, in this story, gave full vent to his anti-social desire of

becoming a "hard man". He talked in terms of breaking the law and ridiculing the forces of authority. "I was taken as a prisoner to Peterhead. The cops thought that by getting me there they would be able to get rid of me for a while. But, they were fools. They didn't realise that I had no intention of staying there. At Peterhead I became friendly with Dandy McKay and he helped me to get into the Tailor's Shop. There I worked hard and the screws were pleased with me. The fools didn't know that I was making a nylon rope to escape from them. After a few months the Head screw transferred me to the Gardens. One foggy morning I took my rope out with me under a jumper. The garden shed was near the wall. Dandy took the rope from me and tied it to a hook in the shed. Suddenly, the fog got thicker and it was our chance ... Dandy and I cleared the wall and in no time we were on our way back to Glasgow". James dealt with his hostile environment by escaping from a disagreeable situation, but the good in him refused to let the evil triumph and so "in the meantime somebody had squealed and we were caught in Belfast. They took us back to Peterhead to serve our time." This turn of event would, of course, give James a chance to believe that he was a victim of fate and thus offer him an opportunity to perpetuate his own image of a "hard man".

Card 18. In this erotic story James described a situation, which involved him personally and also threw some light on the delinquent environment he moved in. "I was sitting in the house watching television. Suddenly, the light went out and I got fed-up sitting in the dark. I decided to go for a drink and then go to the Locarno. I picked up a nice "bird" there and danced

a lot. When the dance hall closed she said, "Hey! Jimmy, how about taking me home?" I said, "O.K. with pleasure". I took her home and at the gate I kissed her many times before saying good-bye. She then turned in and said very loudly, "See you again, dear". I came down to the road and turned the corner. I heard footsteps behind me. As I turned two men grabbed me and knocked me down. When I came round I saw all my money was gone and there was a note in my pocket, "Don't pick up strange girls again, you nit!" This story besides pinpointing James' sexuality also indicated his inflated opinion of himself. In real life his mother was worried about his tendency to "show off" and this unfortunate trait came out quite clearly in this narrative. He was willing to go out of his way to find recognition and acceptance.

Card 19. James showed considerable positive quality in this story. He pictured himself as a member of a congenial group of lumberjacks, who did honest work to earn their living. "The Gang Leader was an old man, who lived by himself in a log cabin high up on the mountain. Snow and ice came down real heavy that winter and all the roads to the mountain were closed. We had no news of the old man and didn't know what to do. One day while we were resting we saw a dog coming towards us. When it came near we knew it was his dog ... It showed us our way up the mountain to the cottage, which was buried under the snow. We dug and dug and finally got to the old man ... and took him to hospital. He stayed there for weeks and slowly came round to lead us again." In real life James lacked adult male leadership and in his fantasy world he clearly indicated how he valued a masculine figure to

guide and lead him. He needed outside help to mobilize his positive tendencies.

Card 20. Themes of love and pleasure pervaded this story. This craving indirectly pointed out his desire to belong and be a cherished member of a warm hearted home, where people were kind and considerate of each other. He described, "I was staying with my girl-friend. We had a very nice time and then she said "you keep the fire going and I'll go out and get some fish suppers". I said, "I'll go". She replied, "No you are tired, I'll get it. I shan't be long". I put some more coal in the fire and settled down in front of the T.V. I was so tired that I just went off to sleep. When I woke up I found that she hadn't come back ... I was getting real worried and was about to 'phone the police. Just then she came in. I ran up and asked her "what had happened? You are so late!" She said, "Guess what! The night is so foggy that I couldn't see the bus stop. I stood under a lamp standard more than an hour thinking that was the bus stop! Stupid me!" We both burst out laughing and enjoyed our cold, cold fish supper." This story outlined a most congenial and happy atmosphere mixed with practical realism.

Summary of Theme Frequencies in James' Stories *

The heroes in James' fantasy world were mostly male (24 in 18), youthful (21 in 16), mentally normal (27 in 19), thoughtful and decisive (21 in 17). Law-abiding and criminal (12 in 8), friendly (16 in 14) and quarrelsome (10 in 7), moral (15 in 13) and immoral (10 in 7), social (15 in 1

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

and asocial (14 in 10) elements always counterbalanced each other. A few of them were superior (2 in 2) as against inferior (9 in 6). Some were gregarious (6 in 6), ambitious (15 in 11) and altruistic (4 in 4). On rare occasions some showed unique gifts of a leader (3 in 3) while a few could be termed as escapist (7 in 4), depressive (4 in 4) and excitable (2 in 2). Erotic (4 in 3) desires were also expressed. Quite a few of the heroes were solitary (16 in 12), felt anxious (19 in 14) and tended to be aggressive (14 in 10).

They suffered from abasement (20 in 15), and only a few showed any achievement (5 in 5). Fantasies of their aggression (26 in 23) were mainly emotional and verbal (9 in 9), physical and social (4 in 4) and predominantly physical and asocial (13 in 10). A few tried to dominate their environment through coercion (5 in 5), restraint (5 in 5), inducement (6 in 6) and seduction (1 in 1). Some of them were kind and considerate of the feelings of the members of the family (11 in 11), friends (4 in 3), other people (5 in 5) and objects like pet (1 in 1). A certain degree of passivity (6 in 5) was enjoyed by a few, some found sex (5 in 4) answered their needs while others looked for succourance (7 in 7) and a few indulged in introgression (9 in 9) and intranurturance (2 in 2). Their inner states and emotions were marked by conflict (14 in 11), emotional changes (21 in 18), dejection (14 in 11) and anxiety (19 in 16). Some were distrustful (8 in 8) while others felt exalted (3 in 3) and enjoyed happiness (10 in 10).

Some of the heroes created by James found associative (10 in 7) and emotional (8 in 8) affiliation. The aggressive forces within their

environment were mainly physical and social (9 in 6) and physical and asocial (5 in 5). Emotional and verbal (2 in 2) aggression and destruction (3 in 3) appeared only on occasions. The forces of coercion (12 in 9), restraint (13 in 10), inducement (6 in 6) and seduction (2 in 2) were also in evidence. Some members of the family (9 in 9), friends (5 in 5) and other people (5 in 5) showed them some kindness and consideration. Some were aware of the losses (18 in 14) they had suffered and pointed out the lack (19 in 16) of things, which ensured happiness. Physical dangers (8 in 7) and physical injuries (7 in 6) were not unknown elements to a few of them.

The heroes reacted to their environment, where things happened to them (21 in 18) in an energetic and determined (28 in 20) fashion. They were persevering and competent (28 in 20), willing to face and overcome oppositions (26 in 18). Some failed by the wayside (15 in 12) and were coerced (15 in 12). They were active (26 in 20), self-sufficient (18 in 13) and coercive (13 in 10) when they had to make things happen (21 in 18). There were some callous (12 in 8) and selfish (12 in 9) individuals. Some failed (15 in 11) while others were successful (10 in 8) in life.

Although some of the heroes found their world easy (12 in 9), beneficial (12 in 10) most of them regarded their environment as difficult (23 in 17), negative (20 in 16) and punitive (19 in 15). They also had suffered death (9 in 7), illnesses (2 in 2), separation (13 in 13), rejection (9 in 9) and punishment (9 in 9). Their interests and sentiments were marked by positive cathexis (16 in 11), but negative cathexis (11 in 11) was also much in evidence. The forces of id (16 in 16), ego (16 in 16) and super-ego (16 in 16)

were equally strong.

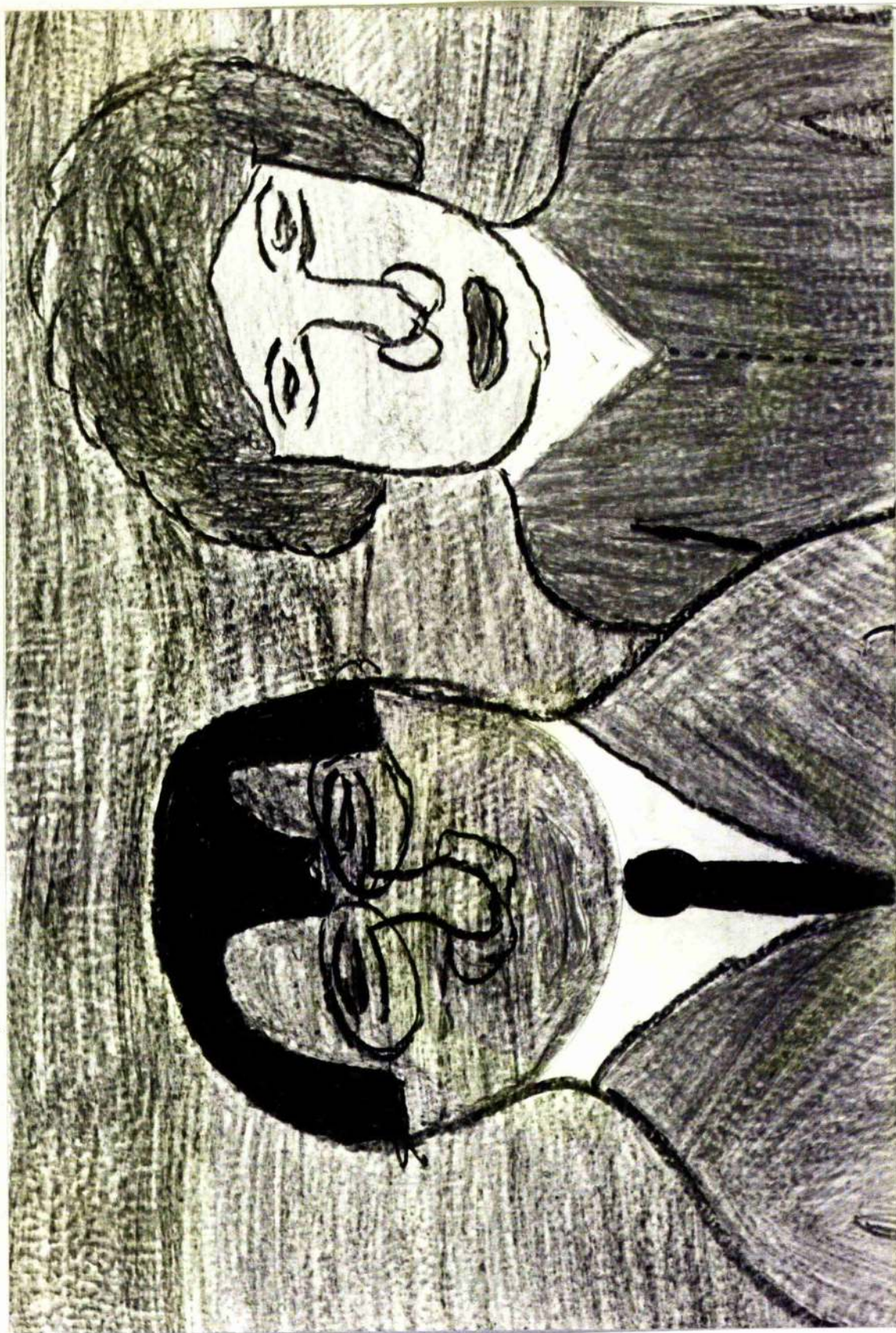
Implications growing out of the Stories.

James was an illegitimate son. The mother separated from her legal husband, cohabited with the boy's father and had two children. He felt insecure in an unstable, but comfortable, home and was uncertain about adult interest and affection. He suffered from hostile moods when he felt rejected and expressed his anxiety through anti-social behaviour by acting the part of a "hard man" and developing an attitude of unconcern for the commonly accepted forces of law and order. Although he was inclined to "show off" he was never very sure of himself. He wanted love, affection and attention and desired to be a part of a congenial and happy family life.

He had found his world difficult, negative and punitive. He had suffered separation, rejection and punishment. He went about with a chip on his shoulder, feeling that everybody was against him. He wanted and needed male adult leadership in order to establish positive identification. He was sensitive to right and wrong and felt punishment should follow criminality. He was aware of his shortcomings, but was unable to mend his ways and so had to find justifications for his misdeeds. Although he had tried to assert adolescent independence, he was in reality a very immature person, who lived in the world of a Walter Mitty.

Drawings and Paintings by James.

"Mum and Dad (Plate 160)", an introverted and expressionist crayon drawing, was James' first picture. It was a portrait study of parental



MUM AND DAD (PLATE 160)

figures. His drawing expressed his nostalgia for home and his love for his mother and father. In real life, James was an illegitimate child. The mother separated from her legal husband, cohabited with the boy's father and had two children. His natural father died when James was still quite young. He was attached to him and "loved him very much". During an interview, his mother reported, "My boy became very restless after his dad's death. He couldn't do anything for very long. He became a real scatterbrain! He started wanting too much attention and became very, very demanding. He wanted a lot of spending money and I just couldn't afford it, but would he listen? He went out and stole it! Of course, he got into trouble in no time! Really I don't know what to do with him!" James obviously, before his committal to Mossbank, felt a bit deprived and suffered some rejection. On arrival, in order to counteract the effects of a disagreeable and stressful situation, he, in his picture, attempted to recapture the atmosphere of pleasant days when he enjoyed the company of loving and understanding parents, who had given him a happy, stable and secure home, where he was regarded as a cherished member of the family. When he was asked to comment on his drawing, he said, "My picture shows my pa and ma. He died when I was a wee boy - He was very good to me! My ma is nice too - She worries about me a lot! I think I have let her down by getting into trouble. But, I am going to go straight from now on and make up for it. Mossbank is alright, but I would rather be home!" His remarks clearly indicated that he knew the differences between right and wrong and his anti-social behaviour had produced within him a definite feeling of guilt. At that stage, he was prepared to make amends for his mistakes.



ME (PLATE 161)

The portrait of his parents was followed up by a self-portrait, titled "Me (Plate 161)". It was an introverted, expressionist drawing, which showed a rather frightened young person trying desperately to act like a so-called "hard man". He was dressed in "mod" gear and his attitude and expression apparently suggested aggression. At Mossbank, James was anxious to win the approval and acceptance of other children. In order to gain their friendship he was prepared to be led into mischief and act in a hostile fashion towards those who did not belong to his own set. He was willing to keep delinquent company because it ensured him security, protection and gave him a sense of belongingness. His aggressive posture in his drawing was only a facade. It successfully managed to hide a weak, timid and basically inadequate personality. He said, "My picture shows me, and me only, raring to go against those other bums! They don't know me - They think I am soft! But I can be just as tough as them and I have friends! If we want we can cut them to ribbons!"

This process of self-glorification was further intensified in his next drawing, titled "The Viking Warrior". He identified himself with "the warrior who was capable of withstanding the onslaughts of thunder and lightning without battering an eyelid!" According to James, "He was the greatest of them all".

"The Concentration Camp (Plate 162)", an introverted, part imaginative and part expressionist painting, was an unconscious study of the school. Theme of escape from a disagreeable and stressful situation pervaded this picture. James adapted a personal experience as his subject matter, heightened its effect with fantasy and utilised it to express egocentric sensation. The foreground of his work was dominated by high barbed wire fences. Behind

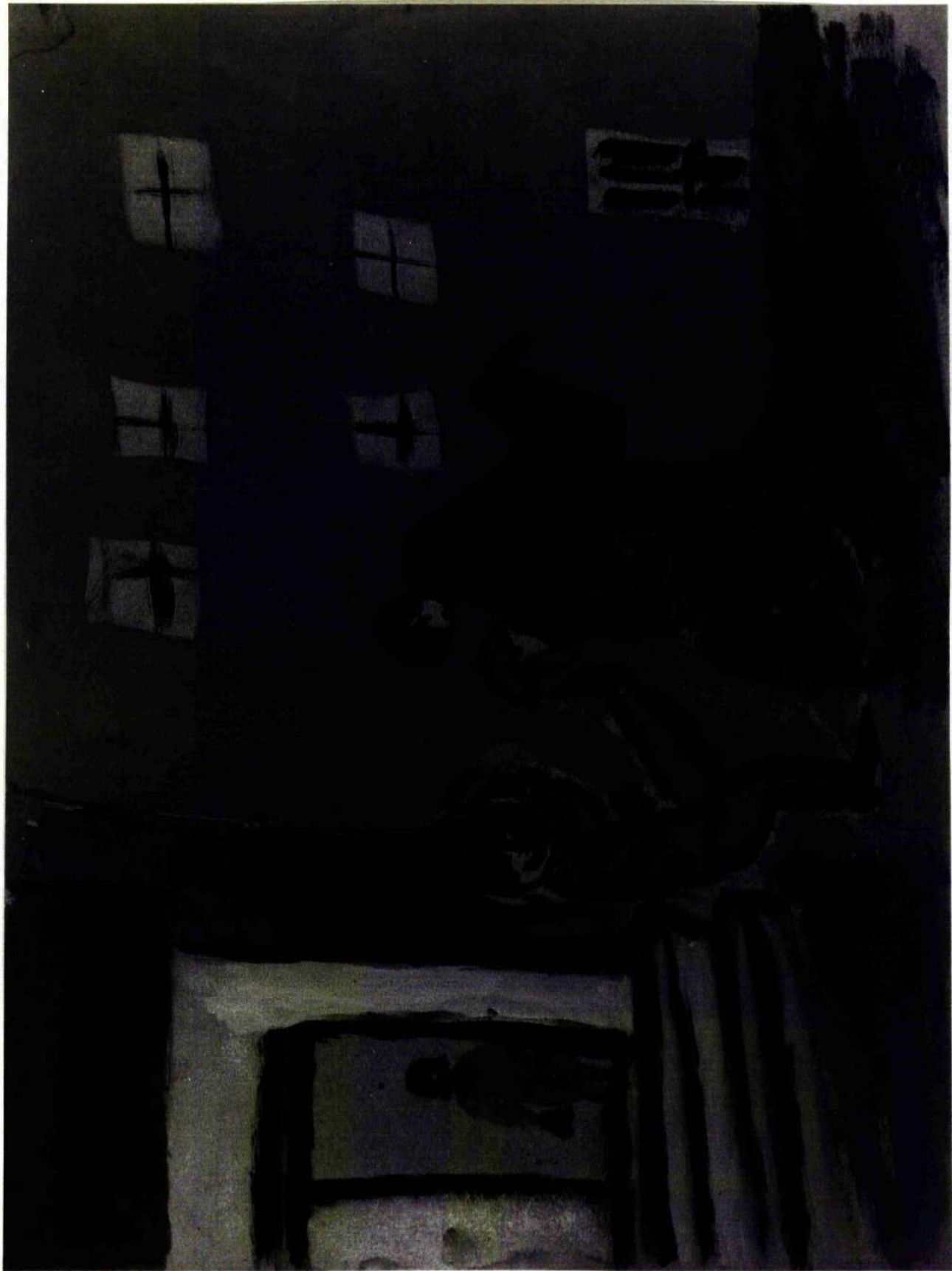


THE CONCENTRATION CAMP (PLATE 162)

them stood a forlorn, desolate and lonely figure. On the extreme left hand corner of the painting, an opening amongst the fences was shown. James said, "That's the hole the prisoners, those who want to get away from this place, must use and be done with this dreadful joint!" The background was taken up by more barbed wire fences and beyond them it was nothing but wilderness. James informed, "My picture shows a German prison camp and many people were locked in there. The Huns were cruel and showed no mercy to anyone who tried to get away, but all the same many did! Sometimes Mossbank can be just like this prison camp - People for ever watching you and watching you all the time! I would love to get away from here, but, I guess, I must first serve my time! There is no point absconding - One always gets caught!"

In his next painting, James reiterated his anxiety to escape from a disagreeable and stressful situation. In his fantasy, he identified himself with a witch, who had supernatural power. He said, "The witches have great power. They can come and go as they please! They just have to sit on their broom and away they go wherever they want to go - Nothing can stop them! I wish I had their power - Life will be great fun then!"

"The Thistle Bar" was an introverted, part imaginative and part expressionist environmental study. Themes of aggression, delinquency and anti-social behaviour dominated this painting. It depicted a public house brawl. The participants used knives, daggers and bottles to fight their battles. One of them was shown sprawled out on the floor and blood was gushing out from a severe head injury. He was still holding a chair leg, which he had used as his weapon. One of his attackers was standing at his



THE DIRTY FIGHT (PLATE 163)

head with a broken bottle in his hand, while another approached him from the right. He was wielding a hatchet. There were three onlookers in the picture. It would seem that they had nothing to do with the violent outburst. They were the callous witnesses and James was one of them. He informed, "In my area fights like this one happen at every week-end. The dockers come in with their wages, then they start drinking and, of course, get drunk in no time! Then the fighting starts! I have seen many fights like that - Me and my mates have picked up quite a few bob by just hanging around there! The dockers drop their wallets, coins and what not and we would just pick them up and take off! Easy! We never got caught!"

"The Dirty Fight (Plate 163)" was an introverted, part imaginative and part expressionist painting. James adapted a theme from life, heightened its effect with fantasy and used it to express egocentric sensation. Theme of chronic violence dominated this environmental study, which was a by-product of his nostalgia for home and its immediate surroundings. His picture showed a typical tenement property from one of the slum areas of Glasgow. Against this backdrop, James presented three youths, engaged in a fight at a close mouth. A girl stood at one of the lighted doorways and watched the whole proceeding. James supplied the following story: "You see that 'bird' in a green coat standing at the doorway - She was the cause of this fight! I picked her up at the Palais and had many dances with her - I thought she was really falling for me! She had a good figure and we danced very close, cheek to cheek! It was good fun and most exciting! The dancing stopped at midnight and I asked her if I could take her home. She said, "of course, mate! Sure! You're real cute! I like you!" On our way back I took her to an all night

cafe and had supper. I was loaded that night - My wallet was full! When she saw all that money her eyes nearly popped out! We walked back arm in arm. Sometimes she let me kiss and cuddle her - It was great! When we got to the close mouth, she shoved me the lighted door and said, "Well! that's me back home, sweet home!" I then said, "How about a last kiss and a cuddle?" She replied, "Sure! But, it will cost you plenty, mate - At least a fiver!" I smiled and said, "Sure! Sure!" and tried to put my arm round her. She pushed me away and said, "No, mate! Money first!" I said, "I don't know what you are talking about!" She replied, "Don't you? I'll learn you then!" She started screaming, "Help, Help, Please Help!" These two blokes ran out of the door and jumped me. One of them held me and the other kicked me and kicked me all over! She stood at the doorway and hissed, "He tried to do things to me! He is a hell of a man!" Her two brothers gave me a real doing and knocked me out unconscious. When I came round I saw myself lying on a bench in the park. I was covered in blood and all my money was gone! I was sore for days after that and went about with a real kecker! But, I learnt my lesson - I never pick up strange dames anymore!" In his story, James tried to project himself as a man of the world, who was prepared to risk personal safety in search of sex and pleasure. It would be pertinent to note here that the incident, described in his story and depicted in his picture, was indeed based on personal experience.

James settled down well at Mossbank. But, after a period of comparative calm and well-adjusted and conforming behaviour, he suddenly changed his whole attitude. He started suffering from gloomy moods of depression and chronic anxiety. He began to complain that his mother did not love him at all

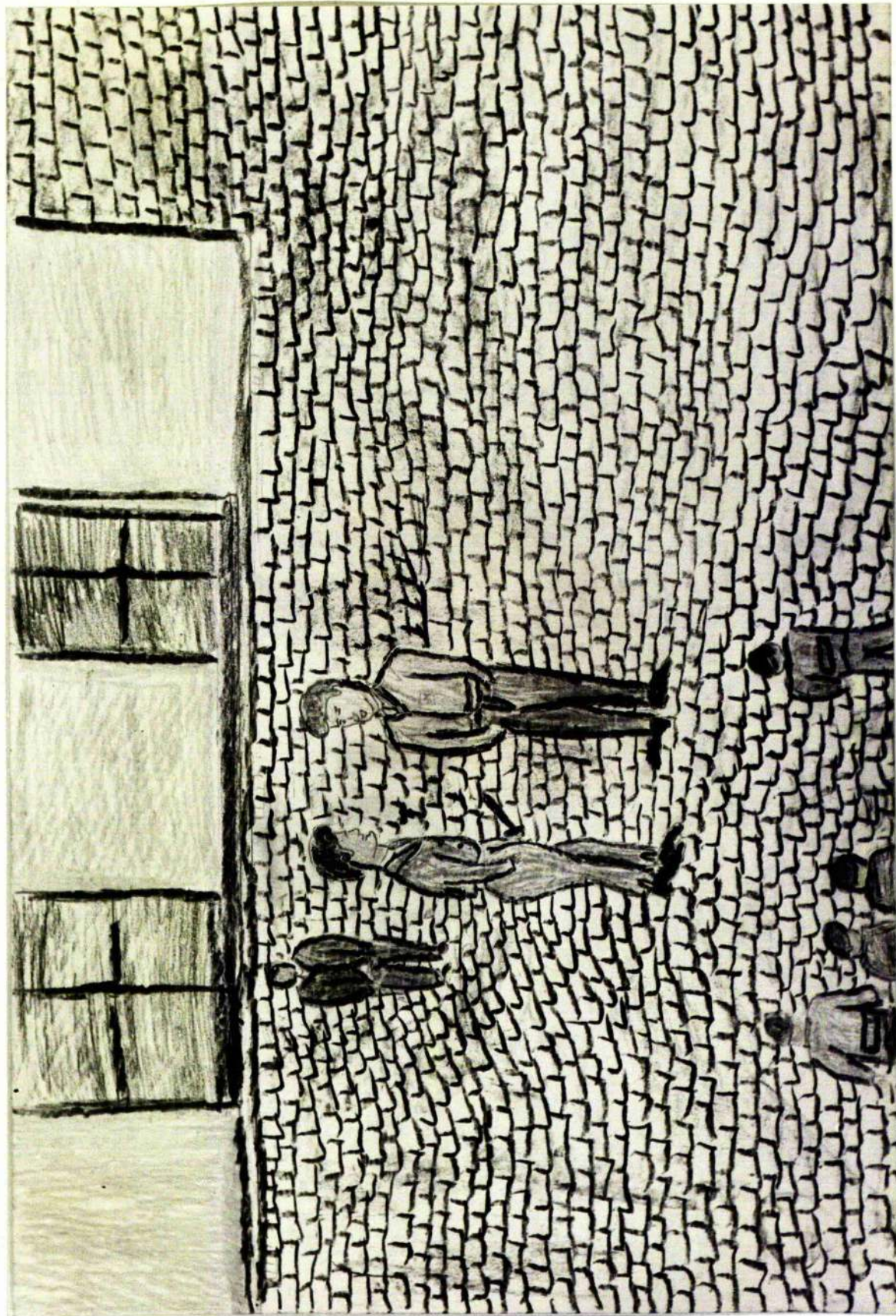


REVENGE (PLATE 164)

and would rather see him out of the home. He became more disturbed when he learnt that she was courting again and would like to marry. During this phase, he painted "Revenge (Plate 164)". It was an introverted, expressionist piece of work. Against the backdrop of a tenement building, James showed the figure of a man lying in a pool of blood on the pavement. A woman was shown to be restraining a monstrous little boy, who was carrying a bloodied hatchet and screaming, "Dad hit me", from hitting the fallen man any more. In this picture James gave full vent to his oedipus hatred and jealousy and directed his violent aggression towards his mother's future husband. He commented, "Some fathers are downright bullies and sometimes they deserve what they get from their laddies! In this picture, the wee boy drew the hatchet on his father because he couldn't stick his dad's nagging and bullying any more. He was even setting the mother against him - and he is not his own father! He just came from nowhere and took the best chair in the house!"

He repeated exactly the same theme in his next painting, which was also titled "Revenge". In this picture, James showed "the wee boy" actually hitting his father with a hatchet and then justifying his action by saying, "It was an accident".

Themes of aggression and religious strife, connected with the Orange Walk and the two premier football clubs in Glasgow, dominated his next painting, which gave an objective view of his delinquent environment. His picture showed two drunkards walking down a dark, narrow street shouting religious slogans. One of them was carrying a broken bottle in his hand and the other had a hatchet. A woman was shown lowering down a hatchet and a chain from her window to the first man, who was raising the ill-famed slogan



AT THE PLAYGROUND (PLATE 165)

own song, "Oh! The Sash!" The tenement wall carried the names of the two football teams, but the name of Celtic Club was scored out and that of Rangers Club was kept in. A couple of names of the local characters appeared on the top left half of the picture. It was significant that one of them was James' nick name and the other one belonged to his best friend.

"At the Playground (Plate 165)" was an introverted, part imaginative and part expressionist crayon drawing. James took a theme from life, heightened its effect with fantasy and made full use of it to express egocentric sensation. His picture showed a secluded part of the school playground, where occasionally some of the belligerent elements gathered to settle an old score. In this corner, depending on the merit of the case, reputation was made or shattered. The battle arena, in the middle, was dominated by a very aggressive looking boy, who was approaching another boy with a dagger in his hand. The other person nonchalantly watched his challenger come towards him. A few anxious onlookers stood around expectantly to see the ultimate outcome of the encounter. All of them were dressed in regulation uniform. James informed, "My picture shows the start of a fight I had with Bobby Davidson. He called my ma a "pro" the other day and so I just burst open his mouth! He howled blue murder and promised to "do" me! I told him that he was nothing but a big, bloody gas bag and challenged him to a fight any day and at any time! But, for one whole week, he didn't come anywhere near me and then he went out on his Saturday leave. He came back with this bloody dagger and challenge me to a fight after supper. When we went out for leave I sneaked out of the lavatory and waited for him at "the place". My pal told me that Bobby had a dagger, but I couldn't care less! I knew I would be able to belt him easily!



ANDY CAPP (PLATE 166)

Bobby didn't know I went to a judo club! He came right close and tried to stab me on the chest. I ducked and he missed. As he lost his balance, I kicked him bang on his balls and punched him on the throat, just below his chin! He squealed like a pig and then was knocked out cold! I picked up the dagger and threw it away - I could have chopped him, but I am no bloody grass! From then on Davidson kept his big mouth shut and the other laddies learnt to respect me! They realised I was no mug!" Theme of aggression, which dominated his drawing and story, presented an actual incident in which James was personally involved. After this happening he moved into the inner circle and established himself as a "Hard man". Outwardly, he remained pleasant and friendly with the staff and conformed most diligently. But, in his anxiety for the approval and acceptance of other children, he went out of his way to align himself with the school bullies and the so-called "tough men" just to prove that he was inferior to nobody. He felt, "It is great to be a boss man!"

"Andy Capp (Plate 166)" followed "At the Playground". It was an introverted, part imaginative and part expressionist study of the popular, daily newspapers. In James's picture, Andy was shown standing defiantly in the middle of his own lounge with the proverbial bottle of beer in his hand. His cloth cap was pulled right over his eyebrows and his eyes were hidden behind a red handkerchief. "It was put there to keep the bright lights out!", James remarked. He believed, "Andy Capp is a great guy! Nothing ever bothers him - He has no worries, no cares! He just does what he wants to do - He allows nobody to stop him! And so he enjoys plenty of fun and games! He is his own boss!" James identified himself with Andy Capp's irresponsible and asocial ways and impulses. He seriously desired to make Andy's way of life



H.M. PRISONER PRO.5498 (PLATE 167)

his own.

"H.M. Prisoner Number: PRO. 5498 (Plate 167)" was James' last painting.

It was an introverted, part imaginative and part expressionist portrait study of a convict, who was held in Glasgow's Barlinnie Prison. He had a grim and terribly aggressive face, whose physical characteristics were somewhat similar to that of James. He was dressed in regulation prison uniform, which had the number tag "PRO 5498" sewn on it. Behind him prison bars and part of a stone wall could be seen. On top of the picture, James printed the name "BIRLINE PRISON". James said, "My picture shows a convict, locked up in Barlinnie Prison for housebreaking and breach of the peace. He had been in and out of prison a lot of times. As a boy he went to approved schools, but learnt nothing! He was then sent to Borstal and finally to Barlinnie! But, he doesn't mind - He makes enough money when he is out!" Although James indirectly expressed that he was aware of the basic differences between right and wrong, he did not know how to condemn delinquent and anti-social activities. He actually harboured a sneaking admiration for "H.M. Prisoner Number: PRO 5498", whose portrait could quite easily become in time his own self-portrait.

Implications growing out of the Drawings and Paintings.

James was an introverted personality. He had a strong ego and forces of his id and super-ego were equally strong. He was an imaginative worker, who was prepared to take a theme from life, heighten its effect with fantasy and use it to express egocentric sensation.

On arrival, although he apparently settled down well, he expressed some nostalgia for home and its environment. He was anxious to escape from a disagreeable and stressful situation and return to his familiar surroundings

which had provided him with a certain sense of belongingness.

Many of his paintings and drawings were dominated by themes of aggression, delinquency, anti-social behaviour and wrong-doing. Some of them were personal while others were environmental in character. Although, at times, he was aware of the differences between right and wrong, he lacked the moral fibre to counteract the influences of his delinquent friends and environment. Basically, he was a timid and frightened boy who was particularly anxious to win the approval and acceptance of other children. In order to procure some security, protection and reputation he was willing to go about with delinquent companions, indulge in sex, take part in anti-social activities and thus establish himself as "a hard man" of the world.

James was fond of his parents. He admired his natural father and missed his presence. His behaviour became difficult after his father's death. He became overdemending and constantly sought attention. Consequently, he suffered some deprivation and occasionally was rejected by the mother. But he still depended on her for love, care and protection and was outraged when he learnt that his mother was planning to remarry. Two of his paintings gave considerable vent to oedipus hatred and jealousy, which was directed towards mother's future husband.

An overall personality profile of James.

James was an illegitimate son. His mother, after her separation from her legal husband, cohabited with the boy's father and had two children. James admired his natural father and felt insecure in an unstable, but comfortable home after his father's death. He was very dependent on his mother's interest

* The following table, based on the ten point guide, gives the investigator's (I) rating of James's pictures (Plates 160 - 167), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	7	3	8	7	3
Anxiety	8	0	7	5	4
Depression	3	0	1	5	1
Fear	6	2	4	2	5
Withdrawal	1	0	0	1	4
Escapism	5	0	0	1	2
Symbolism	1	0	0	5	0
Fantasy	6	0	4	5	3
Extroversion	7	3	4	0	1
Introversion	8	1	4	3	0

and affection, constantly sought attention and tended to become overdemanding. As a result of that, he suffered a certain amount of deprivation and rejection. He reacted through anti-social behaviour both at home and at school. He went about with a chip on his shoulder and tried to find a sort of belongingness in company of inadequate and delinquent friends. Consequently, he was committed to an Approved School. Although he settled down well, he seemed to be immature and nervous, anxious about adult interest and friendship of other children. His drawings and paintings showed that after finding himself placed in a world, which was difficult, negative and punitive, he expressed some nostalgia for home and its environment. He was desperately keen to escape from a disagreeable and stressful situation, return to his familiar surroundings and find his secure haven, which was aggressively delinquent in character. Although he was aware of the differences between right and wrong, he lacked the moral fibre to mend his ways and uplift himself from the mess he was in - He preferred to remain an aggressive and anti-social delinquent.

James in July, 1967.

James took no notice of a police warning to watch his step and kept up his friendship with undesirable types. During the summer of 1965, James was found stabbed outside a Dance Hall, lying in a pool of blood. He was in hospital for nearly six weeks. At the end of the year, he appeared before the Sheriff charged with various offences. He was committed to a Borstal for corrective training.

JOHN HAY

Date of Birth: 15. 11. 47.
Date of Committal: 18. 12. 61.
Date of Admission: 27. 12. 61.
Date of Leaving: 23. 2. 63.

History of Delinquency:

30. 11. 59.	Theft by Opening Lockfast Premises.	Fined £2.
15. 2. 60.	Theft by Housebreaking.	Probation 2 years.
18. 12. 61.	Attempted Housebreaking with intent (2) Theft by Opening Lockfast Premises. (1) Theft by Housebreaking (2).	Committed to Mossbank School.

Home Circumstances:

The father was a foundry labourer and was in and out of work a great deal. He was thought to be work-shy and had a criminal record. On four occasions he was sent to prison. His mother had to go to work to augment the family income. The boy was the eldest of three children.

The Boy Himself:

He was a healthy fourteen year old of good intelligence. His Probation Officer felt that although his response to supervision was reasonably good, little lasting impression was

was being made. The Officer regarded him as dour , stubborn and uncommunicative. He was employed on a newspaper round but could not be persuaded to take up any worthwhile pursuits. His delinquent acts had invariably been committed with a seventeen year old boy and all attempts to break this association had proved unsuccessful. The Offences involved in his last court appearance were all of a deliberate nature and there did not appear to be any indication of remorse for this conduct.

Educational Information:

At the time of his committal, John was a pupil in the third year one language course in a Senior Secondary School. He was of good intelligence, having an Intelligence Quotient of 111 and his progress was good. His behaviour in school was very satisfactory.

He was placed in the top class on his arrival at Mossbank. He maintained his good progress in class; worked hard and applied himself fully. He was cheerful, friendly and co-operative.

History at Mossbank:

He settled down very well and was found to be obedient, responsible and willing to learn from his mistakes. He

was extremely anxious to please everyone in order to earn early license. In class he used his intelligence and produced steady and acceptable work in all subjects. During his stay here he developed a wide range of interests and proved to be honest and thoughtful. He had a very good behaviour record.

After License:

He was licensed to his parents on 23rd February 1963 and found employment as a labourer at £3.10/- per week plus overtime. He settled down well at home and worked regularly and well right up to the month of November, 1964. At the end of that month he appeared at Falkirk Sheriff Court on a charge of housebreaking and his sentence was deferred for six months. As a result of that incident he lost his job and remained idle for one week before finding employment as an apprentice dresser at a foundry.

Personality traits as revealed through:

(a) ^{Personality} ~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score.

Syndrome	Total Responses
Unforthcomingness (U)	1
Withdrawal (W)	2
Depression (D)	2
Anxiety about adult interest (XA)	7
Hostility to adults (HA)	4
Attitude of unconcern for adult approval (K)	2
Anxiety for approval by other children (XO)	4
Hostility towards other children (HC)	0
Restlessness (R)	1
Emotional Symptoms (M)	0
Nervous Symptoms (MN)	0
TOTAL	23

John was apparently a well-adjusted and a friendly boy, who was anxious to win adult approval. He often went out of his way to seek attention and at times, was over demanding of affection. When denied he projected a mild rejecting attitude toward adults and lacked the desire to please them. He wanted to be accepted by other children and in order to win their friendship he could be persuaded to live for the moment.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	1
Anger, disobedience	7	3
School difficulties	8	1
Stays away from home	10	1
Truancy from school	4	1
Lies	4	4
Fights, aggressions	12	1
Inadequate companions	12	6
Delinquent companions	12	7
Stealing	9	6
Obscenity	5	0
Sex experience	8	0
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	2
Home unsatisfactory	24	1
	TOTAL	38

John was anxious to be in the company of inadequate and delinquent children. His friends had shacks and were often in trouble. Coaxed by them he had gone on to steal money and goods from stores and had broken into houses and buildings. All these anti-social activities resulted in more than one Court appearance and also provoked parental anger, but they did very little to help the boy to keep to the straight and narrow path. He was a heavy smoker and swore when mad. He was a glib liar and occasionally cut school, which he was interested to leave at the first opportunity. At times, he

found it difficult to control his temper and did things he was asked not to do. He worried about his health and was afraid of being double crossed.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	3.0	4.0	1.0	8.0	33.3	45
I	1.5	1.5	5.0	8.0	33.3	28
M	2.0	3.5	2.5	8.0	33.3	27
Total	6.5	9.0	8.5	24	99.9	100
%	27.1	37.5	35.4	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.	S - E Patterns & Expected Mean at age 20-29 years	
1 i>E>M	$\underline{E} = 2 = 8.4\%$	$\underline{E} = 6\%$
2 i>E>E'	$\underline{I} = 0 = 0\%$	$\underline{I} = 6\%$
3 i>E>M	$\underline{E} + \underline{I} = 2 = 8.4\%$	$\underline{E} + \underline{I} = 12\%$

Trends.	
1 $\xrightarrow{-.33} E$; $I \xleftarrow{-.33}$	
2 $I \xleftarrow{.33}$	
3 $E \xleftarrow{1}$; $\xrightarrow{-.60} M$	
4 $I \xleftarrow{.33}$	
5 None	

G. C. R. = 58.2% (Expected Mean at age 20 - 29 yrs. = 68%).

This boy was dominated by a mixture of need-persistence and obstacle-dominance reactions. He was essentially intro-punitive, but his extrapunitive and impunitive factors were just as strong. When he directed his aggression outward, towards other people and things in environment, he also turned the aggression inward by blaming and censuring himself. He was more than willing to make amends to solve the existing problem. He focussed his impunitiveness by evading aggression in an attempt to gloss over the frustration or by minimizing the obstacle in the frustrating situation. He also gave expression to the hope that time or normally expected circumstances would bring about a solution of the problem. The super-ego patterns were dominated by extrapunitiveness and here the subject aggressively denied that he was responsible for some offense with which he was charged. The low G.C.R. indicated some degree of inability to meet stressful social situations in conventional fashion. The various indications depicted a boy of rather low frustration tolerance who tended under stress to decompensate in a somewhat passive and over-accepting fashion.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>299</u>
Primary	0	0
Secondary	0	0
Partial	3	9
Literary	4	5
Same sex	17	22
Opposite sex	3	3
Elderly	6	9
Youth	13	14
Juvenile	2	2
Superior	2	3
Inferior	4	6
Law-abiding	14	15
Criminal	5	8
Mentally normal	17	23
Mentally abnormal	0	0
Gregarious	3	3
Solitary	13	13
Leader	1	1
Follower	0	0
Friendly	7	7
Quarrelsome	7	11
Moral : Good	14	15
Immoral : Evil	4	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>899</u>
Social	14	15
Asocial	8	12
Thoughtful & Decisive	19	22
Indecisive & Escapist	6	9
Ambitious	8	9
Anxious	17	20
Aggressive	12	17
Altruistic	4	4
Depressive	5	5
Excitable	2	3
Erotic	2	2
Timid	5	5
<u>(B) NEEDS</u>		<u>85</u>
Abasement	13	17
Achievement	1	1
Aggression		23
Emotional & Verbal	9	9
Physical & Social	3	4
Physical & Asocial	5	8
Destruction	1	2
Dominance		13
Coercion	4	5
Restraint	4	5
Inducement	2	2
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>85</u>
Introgression	10	11
Nurturance		8
Parents	0	0
Wife	2	2
Husband	0	0
Children	2	2
Siblings	0	0
Relatives	1	1
Friends	1	1
Other People	2	2
Objects	0	0
Passivity	3	3
Sex	2	2
Succourance	2	3
Intranurturance	4	4
<u>(C) INNER STATES and EMOTIONS</u>		<u>96</u>
Conflict	15	18
Emotional Change	17	24
Dejection	9	10
Anxiety	17	20
Exaltation	5	5
Distrust	9	10
Jealousy	3	4
Happiness	10	15

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>137</u>
Affiliation		14
Associative	4	7
Emotional	5	7
Aggression		33
Emotional & Verbal	11	14
Physical & Social	6	10
Physical & Asocial	4	4
Destruction	4	5
Dominance		29
Coercion	11	15
Restraint	10	14
Inducement	0	0
Seduction	0	0
Nurturance		8
Parents	2	3
Wife	2	2
Husband	0	0
Children	0	0
Siblings	0	0
Relatives	0	0
Friends	1	1
Other People	2	2
Objects	0	0
Lack	18	22
Loss	12	12

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(D) PRESS</u>		<u>137</u>
Physical Danger		10
Active	6	7
Insupport	3	3
Physical Injury		9
Person & Animal	5	5
Accident	4	4
<u>(E) OUTCOMES</u>		<u>319</u>
Hero		209
Energetic & Determined	15	17
Persevering & Competent	14	16
Faces & Overcomes Opposition	15	18
Succumbs to Opposition	7	10
Coerces	8	8
Is coerced	18	15
Active	15	17
Passive	8	12
Repents & Reforms	2	2
Callous and No Conscience	7	11
Selfish	8	13
Unselfish	3	3
Prefers Help	4	4
Self-Sufficient	10	11
Makes things happen	12	16
Things happen to hero	15	17

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>319</u>
Hero		209
A Success	7	7
A Failure	8	12
Hero's Environment		78
Path of Achievement Easy	7	11
Path of Achievement Difficult	14	15
Beneficial & Positive	7	8
Non-beneficial & Negative		23
Punitive & Unsympathetic	17	21
Ending		32
Happy	10	10
Unhappy	6	6
Status Quo	11	11
Anti-climax	0	0
Dramatic Conclusions	2	2
Acceptance of lower standards	3	3
<u>(F) INTERESTS and SENTIMENTS</u>		<u>26</u>
Positive Cathexis	14	14
Negative Cathexis	12	12

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>47</u>
Id	15	15
Ego	19	19
Super-Ego	13	13
<u>(H) OTHER VARIABLES</u>		<u>121</u>
Style		29
Specific Names	10	10
Detailed description	19	19
Incongruity	0	0
Excitement		26
Adventure & Thrill	7	7
Danger & Suspense	13	13
Distant Lands & Different People	6	6
Appearance	13	13
Residence	12	12
Entertainment	3	3
Illness	2	2
Death	6	6
Separation	11	11
Rejection	8	8
Punishment	6	6
Excuse, Alibi & Apology	5	5

Analysis of John's Stories.

Card 1. "David hadn't any mother or father, just his violin, which was his most prized possession. Ever since the little boy could remember, he has had lessons on how to play the violin but because of lack of encouragement and interest he didn't make much progress. He stayed with his grandparents, but he didn't like them. He thought that they were greedy and only kept him because of the money his parents had left for his upkeep. Life was dull and uninteresting for him. He just got himself resigned to his violin and his grandparents". Themes of utter resignation and chronic boredom pervaded the story. John showed no fight, was passive and blamed others for his own limitations. The money grabbing grandparents actually reflected his own greed for riches. Parents, it seemed, meant a source of income and the others were to be used as pieces of convenience. The boy had little sympathy for anyone else except himself.

Card 2. "Life was just a routine for the farmer and his family. He had to work very hard for what he got and he envied those big and prosperous land-owners who could hire men to do the dirty and heavy work for them. The farmer's children usually had to travel quite far to get to school. They often grumbled about this long and weary travel. He then told them about kids in Australia who had to travel up and down a hundred miles to go to schools. He used to tell his children that a farmer's life is a pretty hard one, but you love it when you learn to enjoy it". In this story the farmer conveyed the feelings of John's father, who was work-shy and often considered himself

as a victim of a class ridden society. The children most probably resembled John and his siblings. John craved money, wealth and high social status, but in real life they were missing and so he rationalised by creating a utopia, where everything was bright and beautiful. He escaped from reality.

Card 3. "It had been on her mind, for weeks now. She had now decided that it had to be done. She just could not afford to be blackmailed any longer. She picked up the gun and put her finger on the trigger. She waited a couple of minutes. Just sat there and willed all her courage to obey her commands. Finally she put the gun to her head and slowly squeezed the trigger. There was a loud bang to break the deathly silence. Then it was all over". In this highly dramatic and tragic story, John actually described his own inability to face up to a stressful situation. He dealt with his hostile environment by escaping from a disagreeable situation. Most probably he believed himself to be the victim of fate and felt external forces were responsible for his sufferings and shortcomings.

Card 4. This was a story of romantic love and marriage. It clearly indicated John's yearning for a happy home life. The story also dealt with war and aggression and John turned out to be a reluctant patriot. "The war was hard and I was taken back home, I was injured four times, when it was all over. When I got back my wife was waiting for me. She kept a real home for me and I was glad to be back".

Card 5. "Silently she crept downstairs and along the hall. She was sure she had heard a burglar in the sitting room, but now she stopped ... Finally

she picked up enough courage and opened the door. There was nobody there. It was just the wind beating against her window. She sighed with relief and went back to bed." Although the story apparently described a dramatised version of a harmless domestic situation, it brought into focus an environmental hazard with which John was familiar in his capacity as an experienced housebreaker.

Card 6. "Mrs. Williams was sitting doing her knitting when a knock came to the door. At once she got up and opened it wondering who it could be. "I am a police officer", said the tall young man standing at the door. "Come in, then", replied the old lady. "I've come to see you about your son George. He is in serious trouble He and two other boys stole a car last night and ditched it later on. He is to appear before the magistrate tomorrow at 2 p.m.", saying this he left. Mrs. Williams sat down limply to get over the shock. Next day fortunately the boys were put on two years probation for stealing the car. The boy promised Mrs. Williams to go straight from then on." This story was thoroughly autobiographical in character. In real life John kept delinquent and inadequate company and all attempts to break this association had proved unsuccessful. But, in this story, he was prepared to make reparation for his waywardness and "promised to go straight". He was anxious to win maternal approval.

Card 7. This story dealt with high finance and introduced members of so-called "high society", waiting like vultures for mother's will to be read. Through them John expressed his own greed for money, power and high social status, and unrealistic social aspirations. John was perceptive and knew full well how some of the members of the "other side"

lived. Instead of being an onlooker he wanted to become a part of them.

Card 8. "The boy stood there in the old castle torture chamber thinking of the things which had happened in it He shuddered at the thought of living in those days when there was no real justice. A cold shiver ran down his spine and he hurriedly left the torture chamber ... He didn't want the past to catch up with him". Besides giving vent to his primitive and basic fears, John gave the impression of having a vivid imagination and a sensitive mind, which was aware of the meaning of the word "justice." But he was scared to face a stressful situation and finally he had to escape from it.

Card 9. In this story John introduced four down-to-heel tramps, "they are four of the most lazy and useless persons". John showed little sympathy towards them because "they love their criminal way of living. They enjoy being vagabonds". He was critical of them. He thought that they were asocial as "they get their food by poaching and raiding local farm henhouses". They were a nuisance. John portrayed himself as a shrewd observer of life and a law-abiding citizen, conscious of his duties and obligations.

Card 10. "He went walking down the steps of the gangway. He had been stranded on an island ... He was now returning home, full of hopes and ambitions ... To his great joy he found his wife, loving and young, anxiously waiting for him ... She ran up to him and kissed and hugged him, whispering all the time, "I love you, darling. I love you. I love you very, very much". They both cried with joy and he was very happy to be home again." This erotic story clearly indicated that love and marriage were romantic to John.

They were a kind of prop on which he could lean on in times of needs and stresses. He was also anxious to have a happy and stable home, where he would be regarded as a cherished member of the family.

Card 11. "The time was pre-historic age ... It was along a ledge of the mountain that two of the monsters met. Both were starving. They both spotted a small creature at the same time and made a dash for it. It was then that the colossal battle started between the two beasts. For hours they battled on the cliff edge. At last the larger of the two pushed its enemy off. There was a loud roar and then the great beast walked away in the darkness". In this highly aggressive story the pre-historic monsters, in their struggle for existence, actually expressed John's primitive instincts connected with survival. They symbolically presented John's fears and hopes.

Card 12. "The fever had passed. It had been five days since his brother opened his eyes, but now he was getting better and would be walking around in a couple of weeks time. The fever was typhoid ... The credit, of course, went to the people who deserved it most - The doctors, the nurses, the ambulancemen and others. If they hadn't worked round the clock, I am sure I would have lost my brother". This was a story of thankfulness and gratitude. It showed considerable maturity and thoughtfulness, but he failed to hide sibling jealousy which provoked John to take his brother to death's door. Obviously, this feeling gave rise to a sense of guilt and he felt compelled to see that his brother's life was saved by the good doctors and their colleagues.

Card 13. "The little boy sat in the doorway of his home. He sat dreaming about all the things he could ever want ... But all he could do was dream because his family was very poor and could hardly afford to feed themselves. But he did not give up his dream. He made up his mind to get rich by hook or by crook. He did it by crookery and became a gangster. The wee little boy from Bridgeton became Billy Boy the Great". This story, besides, outlining the development of a future gangster, showed John's craving for money, wealth and riches. He hated poverty and was willing to satisfy his greed by indulging in anti-social activities. In his criminal thinking he was calm and calculating. He could be described as a boy committed to delinquency.

Card 14. "Up he crept then he reached the window ... Slowly he opened it, taking care not to make a sound ... Then after making sure that nobody was coming upstairs, he slipped silently into the room. Quickly he collected every valuable item he could find and put them into a bag. He then left. He had quite a good haul. As he walked down the darkened street he congratulated himself". John continued with the progress of Billy Boy in this story. Billy's feelings of fear and elation were John's very own - The central theme of the story was certainly autobiographical in character. The act of delinquency was of a deliberate nature, and there did not appear to be any indication of remorse for this conduct.

Card 15. "Night after night it appeared in the graveyard. Nobody knew who, or what, it was ... Word got around in no time and soon police and scientists were called in to investigate. But they were all thoroughly baffled ... Then a priest came forth, holding a silver cross that made the man-like thing move

It struggled and struggled and finally let out a shrill cry and then fell to the ground dead". In this incongruous story John gave vent to primitive, but popularly held, fears and superstitions. The priest was given supernatural powers and when ordinary mortals failed, he had to rescue the others by bringing peace to a tortured soul, perhaps an embodiment of evil.

Card 16. Theme of fear of the unknown and its unfathomable force pervaded this taut and tense story. John created an atmosphere of gloom and impending catastrophe. His own attitude was rather fatalistic and he was resigned to the inevitable.

Card 17. In this story John gave an objective description of life in the armed forces. According to him life of a soldier was both enjoyable and reasonable. He showed considerable interest in what the army had to offer in way of sports, hobbies and technical training. It also satisfied his aggressive instincts, which were sublimated in patriotism.

Card 18. "He ran down the street as fast as he could go ... He knew that if they caught him they would kill him for letting them down. He had joined the spy ring about three years ago and now, because he decided to leave it, they were after him just to make sure he wouldn't be able to tell anybody about the organisation. Up and down strange streets he ran... till he was sure that he had lost them ... Suddenly he heard footsteps behind him ... The footsteps ran after him. He could hear them getting nearer and nearer ... So he felt a sharp pain in the back, then again, and again and then he fell never to get up again. It was all over for the poor man". Once more the theme of fear pervaded this tragic "James Bond" type of story. It had drama and

John was successful in describing the feelings of a person, whose only method of dealing with a hostile environment was by escaping from a disagreeable situation. He also believed in the codes of the underworld which had decreed death as a penalty for treachery. The poor spy failed to get on the straight and narrow path, and forces of evil triumphed.

Card 19. "This could be the children's idea of a fairy tale house ... Of course, it could be an artist's idea of a cottage in winter ... It makes me think that modern art is often so very much like children's drawings and paintings - Full of colour and brightness. It is a pity that it is impossible to remain child-like for all the time to come. There will never be any war and all of us all over the world will be able to live in peace and happiness." This was a contemplative study of life by a disillusioned visionary, who felt a deep nostalgia for child-like peace, contentment and innocence. It also clearly indicated that John was emotionally inclined to escape from a stressful situation, instead of facing reality effectively and adequately. He would rather regress than face a challenge.

Card 20. "He stands at the lamp every night. He is a professional bag snatcher, waiting for some wealthy looking lady coming along the road. He has had eight victims in the last fortnight ... Poor man, of course, doesn't know that soon he would be caught because the law have been watching him very closely and getting ready to catch him with the loot. Once that is done he'll cease to be a menace." In this story John clearly indicated that he had intimate knowledge of how a professional bag snatcher went about carrying out

his asocial activities, but he refused to show any fellow feeling towards him. He was anxious to win adult approval and secure an early release. Because of that he was prepared to accept the popular maxim that "Crime does not pay" and get his hero pounced upon by the police, who were waiting to catch the "menace" with the loot.

Summary of Theme Frequencies in John's Stories *

In John's fantasy world most of the heroes were male (22 in 17), a few belonged to the opposite sex (3 in 3), some of them were elderly (9 in 6) while the others were youthful (14 in 13) and juvenile (2 in 2). Most of them were law-abiding (15 in 14), mentally normal (23 in 17), moral (15 in 14), social (15 in 14), thoughtful and decisive (22 in 19). John also introduced individuals who were inferior (6 in 4), criminal (8 in 5), quarrelsome (11 in 7), immoral (7 in 4), asocial (12 in 8) and aggressive (17 in 12). Some of the heroes were superior (3 in 2), gregarious (3 in 3), friendly (7 in 7), ambitious (9 in 8) and altruistic (4 in 4). Many of them were anxious (20 in 17) and regarded themselves as solitary (13 in 13). A few were depressive (5 in 5), excitable (3 in 2), erotic (2 in 2), timid (5 in 5) and indecisive (9 in 6).

Many of John's heroes suffered abasement (17 in 13) and directed emotional and verbal (9 in 9), physical and social (4 in 3), physical and asocial (8 in 5), aggression towards their environment together with

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

destruction (2 in 1). They also used coercion (5 in 4), restraint (5 in 4), inducement (2 in 2) and seduction to influence their immediate surroundings. Some of the heroes indulged in introgression (11 in 10), intranurturance (4 in 4) and passivity (3 in 3). A couple looked for succourance (2 in 2) and sex (2 in 2). A few of the heroes showed some kindness and consideration to the members of the family (5 in 5), friends (1 in 1) and other people (2 in 2). Their inner states and emotions were marked by conflict (18 in 15), emotional changes (24 in 17), anxiety (20 in 17), dejection (10 in 9), distrust (10 in 9) and jealousy (4 in 3). Some enjoyed happiness (15 in 10) and a certain degree of exaltation (5 in 5).

A few of John's heroes enjoyed associative (7 in 4) and emotional (7 in 5) affiliation. Forces of aggression which were directed towards John's heroes were emotional and verbal (14 in 11), physical and social (10 in 6) and physical and asocial (4 in 4) in character. Some destruction (5 in 4) also appeared. Many of the heroes suffered coercion (15 in 11) and restraint (14 in 10). Only a few of them were shown any kindness and consideration by members of the family (5 in 4), friends (1 in 1) and other people (2 in 2). They pointed out the lack (22 in 18) and loss (12 in 12) of things needed for happiness. Some of them had faced physical dangers (10 in 9) and had suffered physical injuries (9 in 9).

The heroes reacted to their environment, where things happened to them (17 in 15) and they made things happen (16 in 12), in an energetic and determined (17 in 15) fashion. Although some of them succumbed to opposition (10 in 7) and allowed themselves to be coerced (15 in 12) others were

prepared to face and overcome opposition (18 in 15) and coerce (8 in 8) when necessary. Many of them were active (17 in 15), self-sufficient (11 in 10) and a success (7 in 7). A few were passive (12 in 8) and, in some cases, preferred help (4 in 4). John also introduced people who were utterly callous (11 in 7), thoroughly selfish (13 in 8) and a failure (12 in 8).

Although some of the heroes regarded their world beneficial (8 in 7) and their paths of achievement easy (11 in 7) many of the others considered their paths as difficult (15 in 14) and their world negative (23 in 18) and punitive (21 in 17). Some of them had suffered separation (11 in 11), rejection (8 in 8) and punishment (6 in 6). A few came face to face with death (6 in 6) and illnesses (2 in 2). Their interests and sentiments were dominated more or less equally by positive (14 in 14) and negative (12 in 12) cathexis. Forces of super-ego (13 in 13) were subdued by id (15 in 15) and ego (19 in 19).

Implications growing out of the Stories.

John came from an inadequate home, located in an area of high delinquency. He kept delinquent company and in his criminal thinking he was calm and calculating. His acts of delinquency were of a deliberate nature, and there did not appear to be any indication of remorse for this conduct. He could be described as a boy committed to delinquency. He hated poverty and craved money, wealth and riches. He was not particularly capable of facing up to a stressful situation. As a typical fatalist, he resigned himself to his environment and occasionally dealt with anything disagreeable by escaping from it. He was selfish and sometimes used others as pieces of convenience. At



OUR PARK (PLATE 168)

his best he was imaginative, sensitive and a shrewd observer of life. He was willing to show gratitude and thankfulness for services rendered. He was conscious of the differences between right and wrong, good and evil.

Love and marriage were romantic to John. In his thoughts happiness came through love and marriage, and the establishment of a happy, stable and secure home. He was anxious to be regarded as a cherished and loving member of a family. He wanted his women to nourish and sustain him in times of needs and stresses. He desired them as a prop to lean on when things became difficult. This indicated his dependence on his mother, embodiment of his idea of womanhood.

Drawings and Paintings by John.

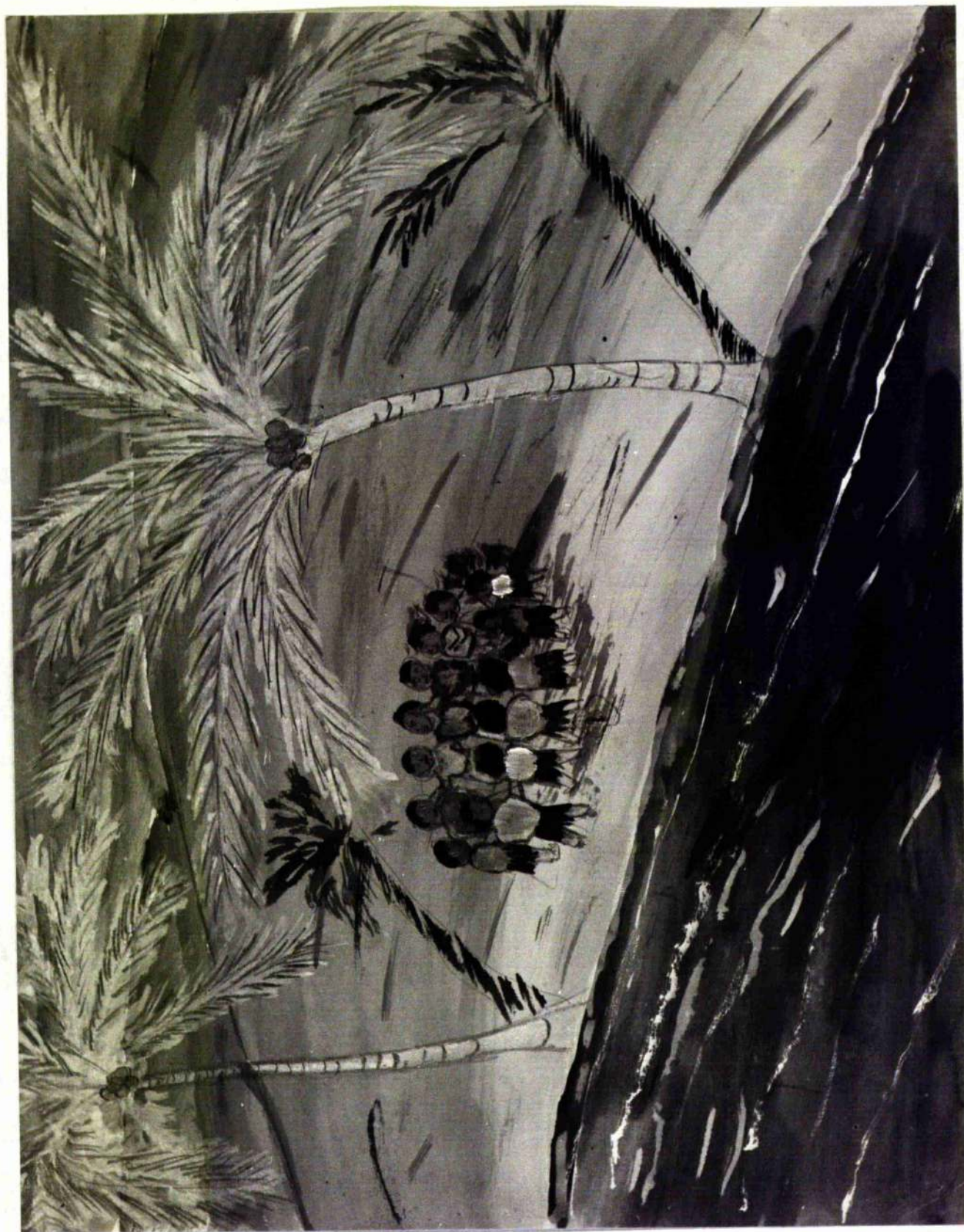
"Our Park (Plate 168)" was John's first painting. It was an introverted, part imaginative and part expressionist piece of work. He took a theme from life, heightened its effect with fantasy and used it to express egocentric sensation. John said, "My picture shows a bit of the park near my day school. We used the road through the park as a short-cut. On the left you can see the statue of Robert Burns. It was put there quite recently. Quite a few of the boys and girls from my school used to go there during Art periods to do some sketching and they always took good, old Rab as their model. You can see some of them standing on the path and looking up with great admiration. At the back of the park, there was the local gallery. Sometimes on Sundays we went there to while away our time - We couldn't play football on Sundays! Against the law, you know! There were many trees in our park. They were



ROAD WORKS (PLATE 169)

very popular with the future Tarzans from our scheme! If you look along the path, near the top, you would find two tiny wee figures hurrying like hell - That's me and my brother! Late as usual for school!" John's painting and his comments in connection with his picture expressed his tremendous nostalgia for home and its environments, where he could be free to lead his own life. Although he settled down well at Mossbank, he was most anxious to leave the place at the earliest opportunity. He did not want to remain a part of a stressful and disagreeable situation for very long. At the unconscious level, John was identified with Robert Burns and his irresponsible, happy-go-lucky way of life.

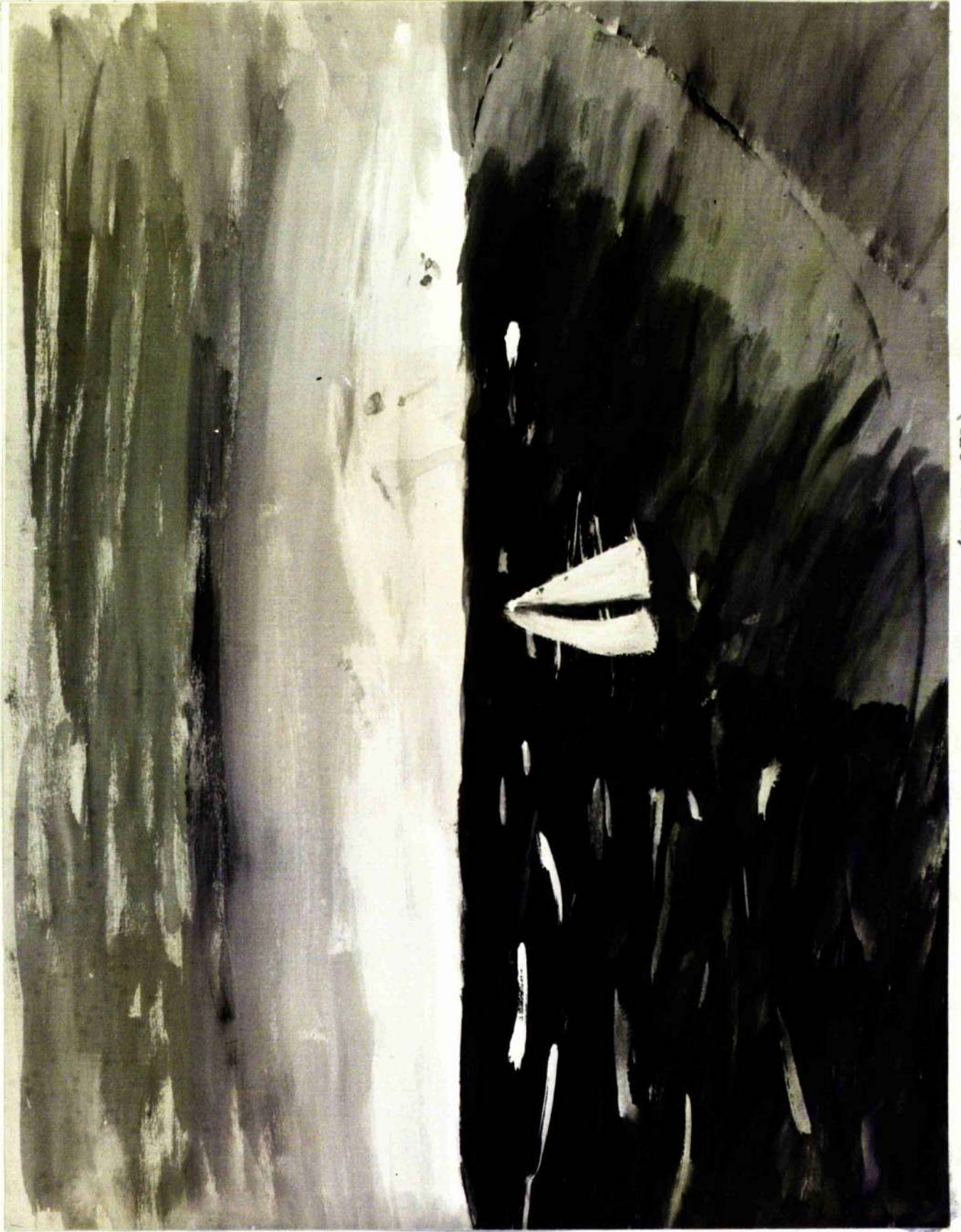
"Road Works (Plate 169)" was an introverted, expressionist painting, which expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. John's picture showed three men having a tea break beside a hole in a road along the cliffs. One of the men was holding a steaming mug of tea. Another was stooping over as if to pick up something, and the third, an aggressive practical joker, seemed as if about to knock the stooping man into the hole in the road. The three men represented three aspects of John's personality: the first was the socially adaptable selfish individual, who depended on others for his creature comforts and was an exponent of "I'm alright, Jack" philosophy; the second one being the hard-working, industrious personality, given to shouldering his responsibility in an effective fashion; and the third was the aggressive, anti-social and thoughtless delinquent, who was ever ready to act in an irresponsible way. When John was asked to comment on his painting, he said



THE HULA DANCERS (PLATE 170)

"My picture shows three road work labourers having a tea break. The one with the red jacket is a real 'ned' - He does nothing but argue and fight! He is trying to push the other worker in the hole because he called the 'ned' a good for nothing, lazy bounder. The man with the mug wants nothing to do with either of them. He hates the fighter, but doesn't have the guts to tell him anything! He doesn't like the other character because he shows him up in everything! He just wants to sit there, drink his mug of tea and not watch or listen to anything! He doesn't want any trouble for himself - He is O.K.!"

"The Hula Dancers (Plate 170)" was his next painting. This introverted, part imaginative and part expressionist picture was pervaded by sensuous, escapist desires. In his fantasy, John left behind himself a disagreeable and stressful situation and escaped to his romantic South Sea paradise. He believed that in his utopia he could be free from all socially imposed rules, regulations, restrictions and responsibilities and lead an entirely carefree life without any feelings of embarrassment. He said, "It would be lovely if I can get away from this cold and damp place and get to the sun and warmth of Tahiti! There no one would go about policing all the time and shout various instructions. I would just do my day's work then sing and dance and have fun in the moonlight! I would lie down on the golden sand with my girl and listen to the palm trees whisper nothing! The waves would roll in, wash our feet and then roll back again! The guitar music would come floating by, may be a few yells of joy and satisfaction otherwise it would be all peace and quiet. Life would be just great! If I am ever ship-wrecked then I would like to drift into an island like Tahiti - Won't it be nice if I wake up one day and find myself in my dream island!"



MY SAILING BOAT (PLATE 171)

"The Hula Dancers" was followed by another introverted, part imaginative and part expressionist painting, dominated by escapist desires. In his "My Sailing Boat (Plate 171)" John arrived in his dream island, sitting in midst of a deep blue, wide ocean. He showed a small sailing boat gliding along gracefully through the water towards the sandy beach. In his fantasy, John had managed to get right away from a disagreeable and stressful situation and had at last found his haven. In his next two paintings, titled "My Island in the Sun", he intensified his feelings of escapism and expressed a tremendous nostalgia for freedom. An air of peace and tranquility and fleeting moments of happiness pervaded these paintings.

At this stage of his stay, John and five other boys from his class started working on a mural which they called the "March of Time". It began as a history project, but John and his friends used it to express themselves through historical events and characters.

"The Ship and the Lighthouse (Plate 172)" came after "My Island in the Sun". It was an introverted, part imaginative and part expressionist painting. It showed a sailing ship with yellow sails passing between two rocky cliffs, with a lighthouse on a rocky island visible behind it through the gap. The ship represented his ego caught between the phallic super-ego in the form of the lighthouse, the rocky cliffs of reality on either side and the deep sea of unconscious desires and impulses into which it might sink if its adventurous journey was wrecked. John's picture depicted his sexuality finding its way towards maturity and fulfilment between the dangers of social prohibition and frustration. John commented, "After a perilous and exciting voyage, my boat is making her way through the dangerous creek, watched over



THE SHIP AND THE LIGHTHOUSE (PLATE 172)



AT GLENCOE (PLATE 173)

by the towering lighthouse, and heading towards land. Soon it will be all over and I'll enjoy a long, long peaceful sleep!" His next painting showed his boat lying anchored in the quiet bay, under a brilliant and colourful sky.

"The Road to Glencoe" was an introverted, part imaginative and part expressionist painting. The foreground of the picture showed a major road receding into the distant mountains. On the top right corner a loch was shown. John's picture successfully captured the beauty of a typically Scottish scene. He said, "This is the road we took when we went to Glencoe for ski-ing. We had great fun".

"At Glencoe (Plate 173)" was an introverted, expressionist painting. It expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. In his picture, John tried to recapture and relive the fleeting moments of happiness he had known on the ski-ing slopes of Glencoe. He was taken there, with a few other boys, on a course and thoroughly enjoyed his stay. He reported, "During the day we got lessons and plenty of ski-ing. At night, we got folk singing, dancing and all sorts of party games. We really enjoyed ourselves, but the week was soon over and it was time for us to return to Mossbank! The very thought nearly killed us, but beggars can't be choosers! We just had to pack our rucksacks and soon we were rolling back to school! Fun was over!"

The stark reality of being back at Mossbank, which held some disagreeable and stressful memories, provoked John to recreate his "My Sailing Boat (Plate 174)" which was to take him away from all rules and regulations and social responsibilities. The sailing boat was symbolical of John's escapist desires and expressed his tremendous nostalgia for freedom and happiness. He commented



MY SAILING BOAT (PLATE 174)

"I just want to get right away from here! I don't want to remain stationery like that boat, which has been dumped on the beach -- I would rather cut across the blue sea and head for my desert island! I will be my own master; lead my own life!"

"My Sailing Boat" was followed by an introverted, part organic and part imaginative painting, titled "Stirlingshire Countryside". It expressed John's nostalgia for home and the surrounding areas. An air of peace and happiness pervaded this picture. At this stage he was told that he was due for an early release.

"The Old Kirk of Stenhousemuir (Plate 175)" was John's last painting. It was an introverted, part organic and part imaginative piece of work, which recalled happy memories and anticipated the joys of homecoming. The foreground of the picture showed the old Kirk standing on its own ground. Beyond the fences of the church garden three ancient trees, two in the front and one on the right, stood guard over the old building. From there an avenue went up to the main road, beyond which acres of farm land could be seen receding into the distant horizon. An air of peace and happiness pervaded this pleasant picture. John informed, "My parents got married in this Old Kirk and, I believe, I was christened there. I can still remember those days when I used to go to Sunday School there and played football for the B.B. team. Our pitch used to be just behind the Manse. During half-time the Minister's wife often supplied us with oranges and lemonade -- She was very keen on football! I stopped going to the Kirk after I got in trouble. I guess I was a bit ashamed to show my face there -- After all I broke one of the commandments and I promised to obey the



THE OLD KIRK OF STENHOUSEMUIR (PLATE 175)

rule of "Thou shall not steal". I don't know if the Kirk did me any good or not, but I did have some nice time there. "The Old Kirk of Stenhousemuir" is one of the nicest buildings in the whole district and the countryside round about there is also very pretty. During nice summer days we used to go cycling in that area and used to cover miles after miles without ever feeling tired! After coming to Mossbank all that, of course, had to stop - Sometimes when I think about those days I feel quite sad! Perhaps, once I get out of here I might be able to go and explore the countryside again, but this time I am going to do it on a scooter! But first things must come first - I'll have to try very hard and keep on the straight and narrow path!" John's reminiscence provoked by his own painting, clearly indicated that he was aware of the differences between right and wrong and his anti-social and delinquent behaviour had given him a genuine feeling of guilt. As a result of that he was, at that stage, prepared to develop the law-abiding and socially adaptable side of his character at the expense of the other side. At the unconscious level, his picture was an attempt at integration of social and sexual life in pictorial form.

Implications growing out of the Drawings and Paintings.

John was an introverted personality. He had a strong ego and forces of his id and super-ego also made considerable impact to influence his reactions when he had to make a decision after being placed in a stressful and conventional social situation. As an artist, he was imaginative and competent. He usually adapted a theme from life, heightened its effect with fantasy and effectively used it to express egocentric sensation.

Although he settled down well at Mossbank, he was extremely anxious to earn an early license. He was essentially an escapist, who wanted to get right away from stark reality and find his own utopia where he would be free from all rules, regulations, restrictions and social responsibilities. He did not want to be a part and parcel of a disagreeable and stressful situation. He desperately desired peace, happiness, security and above everything unlimited freedom to lead his own kind of life.

Nostalgia for home and its environment dominated some of his paintings. He recalled happy memories and in the process of so doing he clearly and effectively indicated that he was aware of the basic differences between right and wrong and his own waywardness. He was anxious to win the approval and acceptance of other people by developing the law-abiding and socially adaptable side of his character at the expense of the other side. But, he wanted integration on his own terms.*

An overall personality profile of John.

John came from an inadequate home. His father was work-shy and had a criminal record. John kept company of delinquent and inadequate friends and together with them he had taken part in delinquent activities. His escapades provoked parental anger, but they did very little to ensure that John kept on the straight and narrow path. John, as a result of their disinterestedness, committed himself to delinquency and indicated no remorse for his conduct.

At Mossbank he settled down well and was extremely anxious to win adult approval. He was found to be obedient, responsible and willing to learn from his mistakes. ~~Then he showed aggression towards other people and his~~

* The following table, based on the ten point guide, gives the investigator's (I) rating of John's pictures (Plates 168-175), and also incorporated the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	1	0	1	1	0
Anxiety	5	0	2	4	5
Depression	0	0	0	3	0
Fear	1	0	0	0	1
Withdrawal	0	0	0	1	0
Escapism	8	1	5	6	6
Symbolism	3	0	1	3	0
Fantasy	6	0	6	5	4
Extraversion	3	7	3	3	7
Introversion	8	0	6	3	0

environment, he also turned his aggression inwardly by blaming and censuring himself. His drawings and paintings clearly indicated that if he could have his own way he would like to get away from a disagreeable and stressful situation and find a utopia which would provide him with happiness, security and stability. Although he craved, money and wealth and riches, he was aware of the basic differences between right and wrong. In his anxiety for an early license, he was beginning to will himself to develop the law-abiding and socially adaptable side of his character.

John in July, 1967.

He was still doing well as an apprentice dresser at a foundry in Falkirk. His employers were satisfied with his progress and regarded him as one of their better workers. Because of his satisfactory conduct, since his last court appearance in November, 1964, the Secretary of State for Scotland released him from after-care supervision in the middle of 1966.

JAMES PARKER

Date of Birth: 2. 12. 47.

Date of Committal: 14. 7. 61.

Date of Leaving: 12. 1. 63.

History of Delinquency:

4. 1. 61.	Theft.	Sentence Deferred to 5. 7. 61.
21. 1. 61.	Theft.	Sentence Deferred to 5. 7. 61.
14. 7. 61.	Theft.	Committed to Mossbank School.

Home Circumstances:

The home was a four apartment tenement type Corporation house. It was quite tastefully and comfortably furnished, scrupulously clean and tidy. It was a good neighbourhood with no delinquency problems. The father was an Engineer; the mother was at home. The parents were conscientious and interested in their children and keen for them to do well. The children, seven altogether, were well mannered and quiet. James was the only problem in that house.

The Boy Himself:

He was exceptionally small for his age. When he began school he was a persistent truant. His occupations were normal to a boy of his age; playing football, viewing T.V. and

playing in the streets around his house. He had 2/- a week pocket money. Before his committal he had been running away from home and spending the night out usually when his father had kept him in because of some misdemeanour. He had wandered as far afield as Largs from Glasgow, usually after stealing a bicycle. He had been caught stealing from his mother's purse, or the clothing of his older brother and eventually all money in the house.

Part of the problem seemed to be that although both parents were concerned, they could not agree on how to deal with the boy. The mother was opposed to corporal punishment, because she doubted its value. Any time the father thrashed the boy he used to scream his head off. She admitted that she had little control over the boy. The father felt that the boy was trying to play off one parent against the other, and that he could bring him to heel if he had a free hand. He said that the boy was a persistent and inveterate liar when in trouble. The boy had a mania for bicycles and was unable to grasp the fact that his parents could not afford to purchase one for him.

Educational Information:

At the time of his committal he was in the second six months

of a Junior Secondary course. His attendance was perfect and his progress, except in Arithmetic and Science, was satisfactory. An Intelligence Quotient of 95 had been quoted. The Headmaster described him as a difficult boy, often in trouble in the school.

At Mossbank, he was placed in the second top class. His progress was satisfactory, but it was felt that he did not exert himself fully. He posed no disciplinary problems in class. He worked reasonably well in the Works' Department.

History at Mossbank:

James settled down very well soon after his arrival at Mossbank. His carefree attitude was most marked. He was a friendly boy who used to recover from reproof easily. While he was learning the art of obedience he was quite able to stand on his own two feet in spite of his size and was assured and self-confident. He showed quite a lot of initiative and was clean, smart and well behaved.

After License:

The Managers licensed him to his parents on 12th January 1963. He found employment as a Grocery Boy and was earning £3.15/- His conduct remained good and the Welfare Officer reported that the boy was maturing well and was getting on very well.

Personality traits as revealed through:

(a) ^{Personality}~~Projection~~ Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome	Total Responses
Unforthcomingness (U)	0
Withdrawal (W)	0
Depression (D)	3
Anxiety about adult interest (XA)	12
Hostility to adults (HA)	9
Attitude of unconcern for adult approval (K)	5
Anxiety for approval by other children (XC)	8
Hostility towards other children (HC)	3
Restlessness (R)	5
Emotional Symptoms (M)	4
Nervous Symptoms (MN)	2
TOTAL	51

James was more than unsettled. He showed clear signs of severe maladjustment. These were concerned to a large extent with his relationships with adults. He was anxious and uncertain about their interest and affection. Consequently he was inclined to be over demanding, reverting to hostility when his need for

attention was not met. He had not completely written off adults, but was beginning to show a lack of fellow feeling and moral compunction in minor matters. He was anxious to buy the friendship of other children by allowing himself to be led into mischief. During periods of depression and nervous strain this immature and feeble boy, who lived for the moment and had no long term interests or ambitions, expressed himself through thorough going jealousy of other people.

Stogdill's Behaviour Cards Score (100 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	0
Anger, disobedience	7	4
School difficulties	8	5
Stays away from home	10	4
Truancy from school	4	3
Lies	4	2
Fights, aggressions	12	3
Inadequate companions	12	5
Delinquent companions	12	5
Stealing	9	6
Obscenity	5	0
Sex experience	8	0
In court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	0
Home unsatisfactory	24	7
TOTAL		48

James had a temper and he always persisted in doing things he had been asked not to do. He was often tardy at school and had to stay back for doing things wrongly. He disliked punishments and hated school discipline. He was a liar and a truant, who enjoyed the company of inadequate and delinquent children. He swore like a "trooper" when mad and was very argumentative. His stealing landed him in Court more than once and caused his parents immense worries. He found his father punitive and mother a worrier without ever realising that he was getting on their nerves and they were hurt by his doings.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	0	7.0	1.0	8.0	33.3	45
I	2.0	2.5	8.0	12.5	52.0	28
M	1.0	1.5	1.0	3.5	14.6	27
Total	3.0	11.0	10.0	24.0	99.9	100
%	12.5	45.8	41.7	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.	S - E Patterns & Expected Mean at age 20-29 years	
1 1>E>M	$\underline{E} = 1 = 4.2\%$	$\underline{E} = 6\%$
2 1>E>I'	$\underline{I} = 0 = 0\%$	$\underline{I} = 6\%$
3 1>E>I'	$\underline{E} + \underline{I} = 1 = 4.2\%$	$\underline{E} + \underline{I} = 12\%$

Trends.

1 $\xrightarrow{-1} I$; $M \xleftarrow{1}$
 2 $\xrightarrow{-1.42} E$; $M \xleftarrow{1}$
 3 $E \xleftarrow{1}$; $M \xleftarrow{1}$
 4 $M \xleftarrow{1}$
 5 $\xrightarrow{-1.33} O-D$; $N-P \xleftarrow{-1.42}$

G. C. R. = 66.6% (Expected Mean at age 20 - 29 yrs. = 68%).

The need-persistence reactions, in which the solution of the frustrating problem was emphasized, of this boy were strong and he also brought to light some ego-defense reactions. He was essentially intropunitive and was willing to blame himself and was prepared to make amends. Occasionally he directed his aggression outward, towards other people and things and at times he tried to depict the frustrating obstacle as not being so and evaded the issue by regarding the situation as unavoidable. The super-ego patterns denied that the boy was responsible for some offense with which he was charged. His G.C.R. suggested that on occasions he found it difficult to meet stressful situations in conventional fashion and it was therefore not surprising to find that as frustration increased he tended to become overwhelmed by the desire of finding some solution for the frustrating problem.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>382</u>
Primary	4	4
Secondary	4	4
Partial	4	11
Literary	1	1
Same sex	18	28
Opposite sex	3	3
Elderly	9	11
Youth	11	18
Juvenile	3	3
Superior	6	7
Inferior	8	8
Law-abiding	14	19
Criminal	7	7
Mentally normal	16	27
Mentally abnormal	1	1
Gregarious	8	9
Solitary	11	13
Leader	5	5
Follower	1	1
Friendly	9	16
Quarrelsome	8	8
Moral : Good	14	19
Immoral : Evil	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>382</u>
Social	14	19
Asocial	4	12
Thoughtful & Decisive	16	21
Indecisive & Escapist	3	5
Ambitious	8	12
Anxious	17	25
Aggressive	15	21
Altruistic	5	7
Depressive	6	6
Excitable	5	6
Erotic	5	5
Timid	5	7
<u>(B) NEEDS</u>		<u>105</u>
Abasement	14	16
Achievement	7	7
Aggression		16
Emotional & Verbal	1	1
Physical & Social	5	5
Physical & Asocial	7	7
Destruction	3	3
Dominance		18
Coercion	8	8
Restraint	8	8
Inducement	1	1
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>105</u>
Introgression	9	10
Nurturance		18
Parents	1	1
Wife	3	3
Husband	3	3
Children	0	0
Siblings	0	0
Relatives	0	0
Friends	6	8
Other People	3	3
Objects	0	0
Passivity	2	4
Sex	5	5
Succourance	7	10
Intranurturance	1	1
<u>(C) INNER STATES and EMOTIONS</u>		<u>136</u>
Conflict	18	28
Emotional Change	19	29
Dejection	11	12
Anxiety	19	29
Exaltation	5	6
Distrust	7	8
Jealousy	3	3
Happiness	10	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>161</u>
Affiliation		23
Associative	11	17
Emotional	5	6
Aggression		26
Emotional & Verbal	6	7
Physical & Social	7	7
Physical & Asocial	8	9
Destruction	3	3
Dominance		34
Coercion	13	14
Restraint	14	15
Inducement	3	5
Seduction	0	0
Nurturance		15
Parents	2	2
Wife	2	2
Husband	1	1
Children	0	0
Siblings	0	0
Relatives	2	4
Friends	2	2
Other People	4	4
Objects	0	0
Lack	16	23
Loss	13	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>161</u>
Physical Danger		14
Active	11	14
Insupport	0	0
Physical Injury		13
Person & Animal	9	10
Accident	3	3
(E) <u>OUTCOMES</u>		<u>421</u>
Hero		270
Energetic & Determined	18	26
Persevering & Competent	15	21
Faces & Overcomes Opposition	16	20
Succumbs to Opposition	11	13
Coerces	11	12
Is coerced	15	17
Active	18	26
Passive	5	7
Repents & Reforms	1	1
Callous and No Conscience	8	9
Selfish	8	9
Unselfish	6	8
Prefers Help	8	8
Self-Sufficient	15	20
Makes things happen	18	25
Things happen to hero	18	24

<u>Themes.</u>	<u>Frequency,</u> <u>No. of Stories (Total 20)</u> <u>in which various</u> <u>Themes occur.</u>	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>421</u>
Hero		270
A Success	11	12
A Failure	10	12
Hero's Environment		89
Path of Achievement Easy	9	12
Path of Achievement Difficult	18	26
Beneficial & Positive	10	13
Non-beneficial & Negative	15	20
Punitive & Unsympathetic	15	18
Ending		62
Happy	13	16
Unhappy	11	11
Status Quo	4	9
Anti-climax	3	3
Dramatic Conclusions	11	15
Acceptance of lower standards	5	8
<u>(F) INTERESTS and</u> <u> SENTIMENTS</u>		<u>30</u>
Positive Cathexis	10	16
Negative Cathexis	14	14

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	9	9
Ego	19	19
Super- Ego	20	20
<u>(H) OTHER VARIABLES</u>		<u>144</u>
Style		35
Specific Names	15	15
Detailed description	20	20
Incongruity	0	0
Excitement		24
Adventure & Thrill	1	1
Danger & Suspense	17	17
Distant Lands & Different People	6	6
Appearance	20	20
Residence	15	15
Entertainment	5	5
Illness	1	1
Death	11	11
Separation	6	6
Rejection	9	9
Punishment	11	11
Excuse, Alibi & Apology	5	5

Analysis of James' Stories.

Card 1. "It was a fine morning ... When Charles Young arrived for his violin lesson. When he reached the Music Room he was amazed to find that his teacher was not there. He thought it would be a good idea to cut class.. He was surprised to find the teacher coming down from the bus ... He dropped his violin and the strings broke. He picked it up and belted down the back of the school. Next morning the teacher said, "So you see what has happened to the violin? You will have to pay for it from your own pocket money". He picked up the violin and went home ... The thought of giving up all his pocket money made him feel very sad. He promised never to cut school again. This was a real life story of James Parker himself. He hated school and was a persistent truant. His Headmaster described him as a difficult boy, often in trouble in the school. But, in this story, he was prepared to learn from his mistakes.

Card 2. In this story James portrayed a happy family. The father was a farmer; the mother was at home, helping the husband and looking after her daughter. The parents were conscientious, well-to-do and interested in their daughter and keen for her to do well. "Mr. Park liked his clever girl". In real life the farmer and his wife resembled James' own parents, and through their daughter he expressed his own desire to have happy relationship with them. James was aware that his parents were hurt by his delinquent activities.

Card 3. The early pioneers of the wild west featured in this story. James pictured himself as a stage-coach guard, wrongfully accused of robbing the coach. "The Marshall put me in prison till the Judges arrived from another town. I was in prison for two weeks when the Dawson gang rode into town to rob the bank. I saw them from my window and told the Sheriff... The Sheriff and his men caught all the bandits alive except their leader. He was killed in the fight. They all admitted robbing the coach and killing the passengers ... They were found guilty and sentenced to death. I was given a reward of Five hundred dollars ... I was lucky, if the bandits hadn't come I would have been found guilty... In that case I would have stabbed myself to death". James, no doubt, was fascinated by the aggression, adventure and thrill of the Wild West. In his fantasy he became a part of it in order to satisfy similar urges within himself, but he was willing to follow socially accepted conventions and condemn crime. He also felt obliged to show that honesty gets rewarded against all odds.

Card 4. James continued with the theme that "Crime does not pay" in this "James Bond" type of story. He pictured himself as "an Inspector from Scotland Yard, nicknamed No. 6". He came face to face with a professional murderer, who had come to Britain "to do one job only and that was to get even with No. 6 ... But No. 6 was too smart for him and beat him in his own game ... He was charged for five murders and one attempted murder. His guilt was proved at the trial and he was hanged". Good triumphed over evil and James was pleased that "now no-one has to worry about meeting this villain

Card 5. In this story too James reiterated that "Crime does not pay". Mrs. Parker was being blackmailed by a thief, who was finally arrested, found guilty and sent to prison for 8 years. In real life James was capable of doing exactly the same thing the thief did to Mrs. Parker, his mother. This aggressive trend naturally roused a feeling of guilt and thus good had to triumph over evil. This desire to blackmail his own mother indicated James' poor and disharmonious relationship with her. He quite obviously bore her a grudge.

Card 6. "There was a knock at Mrs. Thomas' door and she went to answer it. There outside the door she found a detective waiting to see her ... The detective told her that her son had been killed ... She burst into tears and told the detective that her son was daft on bikes and that she warned him that someday he would get hurt. But he would not listen to his mother and finally her fears came true. Mrs. Thomas told the detective that the boy's father also got killed the same way ... The sad news was in all the papers and a lot of people sent her money and gifts so that she would be able to forget and start a new life all over again". In this story James brought in materials which were autobiographical in character. In real life he "was daft on bikes", and his mother did warn him "that someday he would get hurt." They had many arguments and much unhappiness was caused. His father also used a motor bike and although James got him killed in the story actually he was very much alive. He most probably wished his death in order to settle some old score with the parents and at the same time express his oedipus hatred. The aggression he directed towards parental

figures made him feel rather guilty and he had to find other ways and means to ensure mother's happiness.

Card 7. In this highly aggressive story James portrayed himself as a bold, responsible, clever and successful individual, who was prepared to fight crime and safeguard the interests of law-abiding citizens. As a result of his effort a criminal was charged with attempted murder, a business was saved and reward and recognition were showered upon him. In real life James was exceptionally small for his age, but he was quite able to stand up for himself, and was assured and self-confident - what he lacked in height he made up for it through aggression and made sure that notice was taken of him.

Card 8. "It was in August 1865 when Luke Martin went out buffalo hunting .. His wife had taken ill and finally died. The father was left with a boy of twelve. His father left him in charge of the tent and left with a dozen men buffalo hunting. The boy's father was the "gaffer" and gave the orders. But there was one man who refused to take orders ... and nearly got paid off ... When everybody retired for the night he crept out of his tent and went over to where Martin was sleeping. He shot him twice in the stomach ... But, unfortunately, for him, the little boy had seen him and he started shouting to wake everyone up ... All the men ran to his father's tent and luckily there was a doctor amongst them ... He operated on Martin to get the bullet out and said there was nothing to do except wait and hope. The little boy went round telling everyone about who shot his father. They believed him

and went to Smith's tent ... Smith was arrested and taken into town ... After a month Martin visited him and said, "you are lucky that I didn't die. I am going to forgive you for your mistakes and will ask the Sheriff to let you go free". The little boy was happy that his father was alive and didn't mind to see Smith go free. He and his father worked very hard, made a lot of money and became very rich to live happily ever after". The dare devil, early pioneers of the Wild West reappeared in this story of aggression, vengeance and forgiveness. The oedipus situation appeared in a very disguised form - the hatred and rivalry of the father was shown. However, James decided to resolve his Oedipus drive in a mature fashion by assuming responsibility and was instrumental in the arrest of his other half, which desired father's death. He also showed some animosity towards his mother, who met her death in this story. Aggression and subsequent reactions to it indicated that James was anxious to win his father's approval, follow his leadership in order to find love, security and happiness. James wanted high social status, "a lot of money" and success in life. He pointed out that success only comes to those people who are willing to work hard. The aggression, adventure and thrill of the Wild West were romantic to James and he was fascinated by them as they symbolised his own urges, but he was prepared to accept well-established conventions practised by the majority.

Card 9. In this aggressive war story James portrayed himself as a patriot who was prepared to fight for his King and country, friends and others in order to safeguard the rights and privileges of all people concerned. James

glamourised himself as a hero and thus managed to give his aggressive intentions some respectability. He was anxious to win society's approval and desired recognition at any cost.

Card 10. This erotic story described James' desire for love, security and a happy home. Pleasure and marriage were romantic to him. He also threw light on his poor and disharmonious relationship with his mother, "who was very quiet about the whole business of our engagement". He painted his father as a kind and considerate person, "who didn't object at all". In real life the parents could not agree on how to deal with the boy. His mother admitted that she had little control over James and the father felt that the boy was trying to play off one parent against the other.

Card 11. In this aggressive story a cave man survived the attack from a pre-historic monster and finally managed to kill his attacker. The story symbolically represented James' own primitive fears and superstitions and his attempts at overcoming them. The monster obviously represented those forces, which intimidated him in real life and he fantasied that he was successful in subduing them.

Card 12. "It happened on a cold, dreary night in a small room of a house where two boys were cheerfully playing some game. Then all of a sudden one of the boys began to sweat ... within a few seconds he fainted on to the couch ... The doctor said, after examining the boy, "that the boy was suffering from a slight concussion, which was caused by a fall". The boy admitted that he fell off his motor bike ... He was speeding and the police

gave him chase. He got away from them alright but soon after his bike skidded on the black ice". In some ways "the bike daft" law breaker resembled James himself. He obviously knew the differences between the right and the wrong and utilised this story to make his confession and get rid of the guilty feelings.

Card 13. The relationship between James and his parents was poor and disharmonious in real life. He was the only problem child in the family. He was inclined to be overdemanding and became hostile when his need for attention was not met. In this story he indirectly stretched his hostility so far that it culminated in a death wish for the parents. But, he did not forget to pose a reasonable picture of grief in order to attract attention. to himself, the poor orphan boy, who was thoroughly afraid of being placed in a Children's Home. "He felt a wee bit better when his aunt comforted him and promised to give him a home".

Card 14. In this story James presented a very highly dramatised version of his asocial self as a young law-breaker, willing to fight the police to the bitterest end before jumping to his death - "The police started coming and he started firing. Luckily he missed. Then when he realised that his gun was empty, he climbed over the window and jumped. He killed himself as he said he would". The act, of course, was horrible enough to attract utmost attention, which he sought at the best of time.

Card 15. "Long ago a rumour went round Blackhill area that a strange figure roamed about all over the graveyard on a New Moon night. Two men

from Provanmill Road decided to find out ... For a long time nothing happened and they were about to fall asleep ... They looked up and to their surprise they saw a man with a wrinkled face , crying silently in front of a grave of a woman called Betsy. She was murdered by her husband for running away with his best friend. The Judge sent him to prison for life and while he was away in the "nick" his friend killed himself. He was released after 15 years and at every New Moon night he came to the graveyard to kneel beside his wife's grave and say silent prayers. He always loved his wife". In this story of love, hate and jealousy, James clearly indicated that he was sensitive to unfaithfulness in marriage and was prepared to go to the extreme to vindicate himself. But, according to social conventions, he felt all lawless act had to be punished, however great the provocation might be. The oedipus situation also appeared, in a somewhat distorted form, which fundamentally related to James' jealousy of his father's position with his mother.

Card 16. "It was a dark and dreary night ... A little man, who was carrying a small black bag, had a long fish knife and a chopper in it. Just then a girl walked out of the dark lane ... walked by without seeing the wee man and he began to follow her. At the street corner he caught up with her and grabbed her down by the throat and plunged the knife into her again and again till she was dead. In the morning the police arrested the little man and at the trial he was found guilty and was sentenced to death". Through this Jack the Ripper character, James projected his hatred, most probably provoked by his mother, towards the other sex. Once aggression was completed a sense of

guilt took complete control and crime was adequately punished.

Card 17. "One evening I and two of my friends decided to join a youth club to get some physical exercise. We went along to the Govan Club and became members of its Gym Section. The P.T. Instructor asked one of the bigger boys to show us some rope exercises ... He landed heavily and broke his shin bone and left arm ... That incident scared the pants off us and we decided that it was more fun listening to the Juke Box at the Cafe". In this environmental study James unknowingly presented himself as a fickle-minded youth, afraid of physical exertions, who was willing to take the easy way out without facing difficult situations and new challenges.

Card 18. "I went to see Rangers and Celtic play for the Scottish Cup ... Inside the park everyone was pushing everyone else, throwing bottles in the air and fighting the 'oops'. Suddenly my mate got pushed over and he broke a bottle on the man's head. Somebody shouted for the policeman and the ambulance people. We slipped away ... and promised never to follow Rangers again! Too risky!" This environmental study presented a very shrewd and graphic picture of rabid and fanatic football supporters, who menaced the terracings. Although, at the beginning, James identified himself with these lawless elements, later better sense prevailed and he promised to disassociate himself completely as the risk involved was too great.

Card 19. In this story James gave vent to his primitive fears and superstitions. Although, at one stage, he tried to get rid of them and

willed their sources to vanish they returned just when he "felt happy and decided to celebrate". They tried to haunt his living and dominate his thinking and actions.

Card 20. "The night was dark and a cold wind was blowing steadily as two men walked along the street. Down the road they saw a figure by the lamp standard ... It was their friend Billy Paterson ... He was tied to the post with a knife in his back. We cut the rope and put him down on the pavement. With great difficulty he managed to tell us everything ... We took Billy to the hospital and he had to stay there for three weeks. The police never managed to find out who stabbed Billy. They are supposed to be smart these policemen!" James portrayed himself as a kind person, who was prepared to help out a friend in need. He was also a shrewd observer of life and presented a grim, but life-like, picture of his immediate environment, which was dominated by asocial and aggressive elements. He was inclined to be critical of the forces of law and order and gave vent to the idea, a popular misconception, that they were not doing their work adequately and effectively.

Summary of Theme Frequencies in James' Stories *

In James' fantasy world most of the heroes were male (28 in 18), some were elderly (11 in 9) while others were youthful (18 in 11). They were usually law-abiding (19 in 14) and friendly (16 in 9), mentally normal (27 in 16), moral (19 in 14), social (19 in 14), thoughtful and

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

decisive (21 in 16). Many of them were anxious (25 in 17) and aggressive (21 in 15). James also introduced people who were criminals (7 in 7), quarrelsome (8 in 8), immoral (7 in 7) and inferior (8 in 8). There were some, who were superior (7 in 6), acted as a leader (5 in 5), gregarious (9 in 8), altruistic (7 in 5) and ambitious (12 in 8). A few of them were classed as solitary (13 in 11), depressive (6 in 6), excitable (6 in 5), erotic (5 in 5), timid (7 in 5) and indecisive (5 in 3).

Many of the heroes suffered abasement (16 in 14) while some showed achievement (7 in 7). The aggression (16 in 16) they directed towards their environment was mainly physical and asocial (7 in 7), physical and social (5 in 5), destructive (3 in 3) and emotional and verbal (1 in 1). They tried to dominate their surroundings through coercion (8 in 8), restraint (8 in 8), inducement (1 in 1) and seduction (1 in 1). Some of them indulged in introgression (10 in 9), passivity (4 in 2), sex (5 in 5) and intranurturance (1 in 1) and looked for succourance (10 in 7). Their inner states and emotions were marked by conflict (28 in 18), emotional changes (29 in 19), dejection (12 in 11), anxiety (29 in 19), distrust (8 in 7) and jealousy (3 in 3). Some enjoyed exaltation (6 in 5) and happiness (11 in 10).

Some of the heroes enjoyed associative (17 in 11) and emotional (6 in 5) affiliation. The aggression (26 in 24) they suffered was mainly emotional and verbal (7 in 6), physical and social (7 in 7), physical and asocial (9 in 8) and destructive (3 in 3). They suffered coercion (14 in 13) restraint (15 in 14), inducement (5 in 3). Some showed a lack (23 in 16) and

loss (13 in 13) of things, which provide happiness, were confronted by physical dangers (14 in 11) and hurt by physical injuries (13 in 12). A few members of the family (9 in 7), friends (2 in 2) and other people (4 in 4) showed them kindness and consideration.

The heroes reacted to their environment, where things happened (24 in 18) to them, in an energetic and determined (26 in 18) fashion. Many of them were persevering (21 in 15), prepared to face and overcome opposition (20 in 16), active (26 in 18), self-sufficient (20 in 15) and made things happen (25 in 18). Some succumbed to opposition (13 in 11), suffered coercion (17 in 15), were passive (7 in 5), and preferred help (8 in 8). A few of the heroes were a success (12 in 11) and unselfish (8 in 6) while others were a failure (12 in 10), selfish (9 in 8), callous (9 in 8) and ever ready to coerce (12 in 11) others.

Although some of the heroes found their world easy (12 in 9) and beneficial (13 in 10) many of them regarded their environment as difficult (26 in 18), negative (20 in 15) and punitive (18 in 15). They had suffered separation (6 in 6), rejection (9 in 9) and punishment (11 in 11). Some came face to face with death (13 in 11) and illnesses (1 in 1). Their interests and sentiments were dominated by both positive (16 in 16) and negative (14 in 14) cathexis. Forces of super-ego (20 in 20) and ego (19 in 19) kept id (9 in 9) under control.

Implications growing out of the Stories.

James was a truant and a difficult boy, often in trouble, when in the school. He showed clear signs of maladjustment in his relationship with

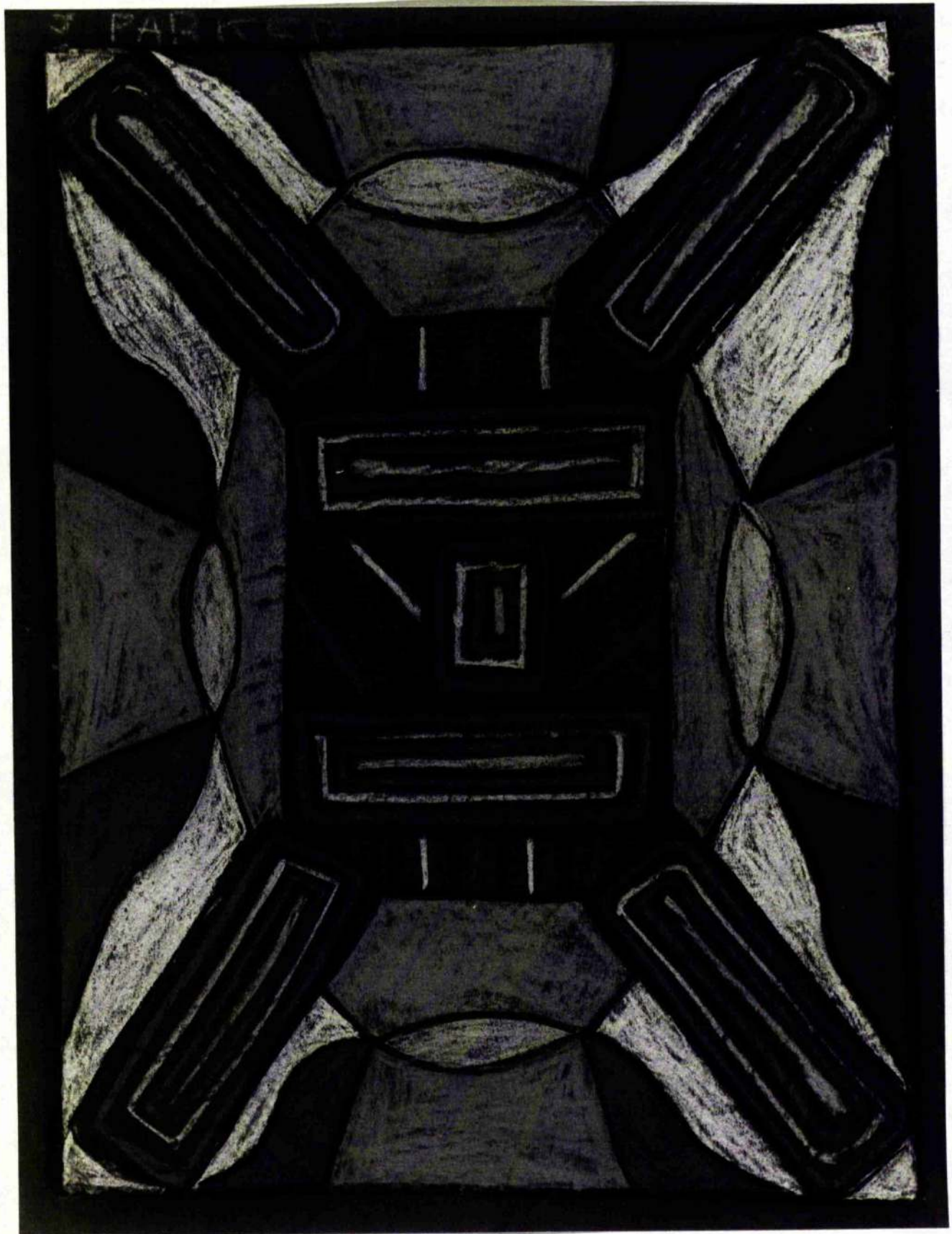
his parents. He was antagonistic towards his mother and reacted to his father in a somewhat ambivalent fashion. He was anxious and uncertain about parental interest and affection - James was aware that his parents were hurt by his delinquent activities. He knew that by winning their approval and by following their leadership he would be able to find love, security and happiness he desired so very much.

James was exceptionally small for his age. He was conscious of his height and tried to make up for it by developing highly aggressive attitudes. Many of James' stories tell of wrongdoing, delinquency and criminality. But somewhere in his experiences, however, there had been forces which had pointed out to him the right way, with the consequence that aggressive trends gave rise to a sense of guilt and James felt obliged to prove that "Crime does not pay" and punishment had to follow criminality. Good usually triumphed over evil.

James strongly craved love, pleasure and riches. He wanted to enjoy high social status in order to find recognition in a world, which could be difficult, negative and punitive. He also believed that success only came to those people, who were willing to work hard and meet their obligations in an adequate and effective fashion. In real life James was immature and feckless. He actually lived for the moment and had no long-term interests or ambitions.

Drawings and Paintings by James.

On his arrival at Mossbank, James apparently settled down well. He was assured, self-confident and his carefree attitude was most marked. He



A MASK (PLATE 176)

enjoyed playing the part of "a real tearaway dare devil". This colourful side of his character was effectively brought out in his first picture titled "A Mask (Plate 176)". It was an extraverted, decorative crayon drawing, which was primarily concerned with colour and two dimensional form. James exploited these to produce a primitive, gay pattern which housed a head and shoulder. The face was hidden behind a mask, done in orange, grey and yellow. The multi-coloured rectangles and the square in the middle, drawn against a grey background, covered the eyes, the tip of the nose and the mouth. The shoulders were draped in a colourful cloak done in red, white and blue. But his mask, as the title implied, was only a facade. It successfully managed to hide an anxious boy, who was basically timid and unsettled.

"Guts lying about on Govan Road (Plate 177)" was his next picture. It was an introverted, expressionist painting, dominated by disintegrated red, blue, green and yellow lined patterns painted against a black background. The disintegrated, multi-coloured lines represented the entrails and the black background was supposed to be the surface of Govan Road. James commented, "My picture shows guts lying about on Govan Road! One Sunday afternoon, when I was going back home after the pictures, I saw this bloke come out of a close mouth and stab this other chap in the belly with a bayonet! A lot of blood gushed out, and as the man fell on the road, the other chap pulled his bayonet back and a lot of guts came out with it! People screamed and I got sick! I was shaking like a leaf - I have never seen anything like this before! An old lady from the shop took



GUTS LYING ABOUT ON GOVAN ROAD (PLATE 177)

me in and gave me a glass of water. Soon the ambulance arrived, but the stabbed man was already dead. The police never got the murderer! I still remember this incident like a horrible nightmare!" His picture recalled an unpleasant and gruesome incident from his past, memory of which, most probably, was brought back to him by violent tales he had heard from his hardened, delinquent friends in school. The comments he made in connection with his painting pin-pointed his basic timidity.

"Millerston Parish Church" , an introverted and organic painting, followed next. It expressed the positive side of his character, the side obedient to maternal and school discipline, which made him a helpful and considerate boy, and an acceptable member of the community. His painting was also a tribute to the local minister, who was also the school chaplain, who had provided James with a sense of security and sincere fellowship. His church stood as a symbol of love and charity, stability and justice and law and order.

His next picture, titled "At the Gym (Plate 178)", was an introverted, expressionist painting. It expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. The foreground of the bright and cheerful gymnasium was dominated by a monkey, dressed up as a boxer, who was hammering away at the punch ball. Near him, on the right, stood a small horse. The background was taken up by circuit training equipment and the exit door. A "No smoking" notice was displayed on the wall. The "boxer" monkey represented James' aggressive and anti-social ego. James, like his hero, was inclined to be a "show off" and often exhibited an attitude of total irresponsibility. He



AT THE GYM (PLATE 178)



A HOLIDAY CAMP (PLATE 179)

could be as immature, mischievous and destructive as his own brain child.

"At the Gym" was followed by "A Holiday Farm Cottage". It was an introverted, part imaginative and part expressionist painting. Theme of escape from social responsibility and a disagreeable and stressful situation pervaded this picture. He expressed a tremendous nostalgia for open air life and freedom. He attempted to recall happy memories of bygone days in his "A Holiday Farm Cottage" and three other paintings, all titled "A Holiday Camp", which immediately followed it.

"A Holiday Camp (Plate 179)", an introverted, part imaginative and part expressionist painting, showed him in his right colours. He was an escapist. His picture showed himself in a country place by a river. Beyond the river there was a logging camp beside a fir wood. In one image he was standing on a bridge fishing. In another image he was holding up his catch for admiration. There were two tents, two pots boiling on fires, a table laid for two, a bicycle and go-cart in a pen and small enclosures probably containing birds and animals. This carefree scene of irresponsibility expressed his nostalgia for freedom and open air life. He wanted to get right away from disagreeable rules, regulations and restrictions and be a free agent. James informed, "Every week-end and sometimes during my summer holidays my father used to take me to this farm. It kept me off the road and trouble. We used to go cycling, fishing and all that. I used to enjoy myself - It would be nice if I could go back there now! Perhaps, when I am out of Mossbank and I start behaving, my father might take me back to the farm for camping".

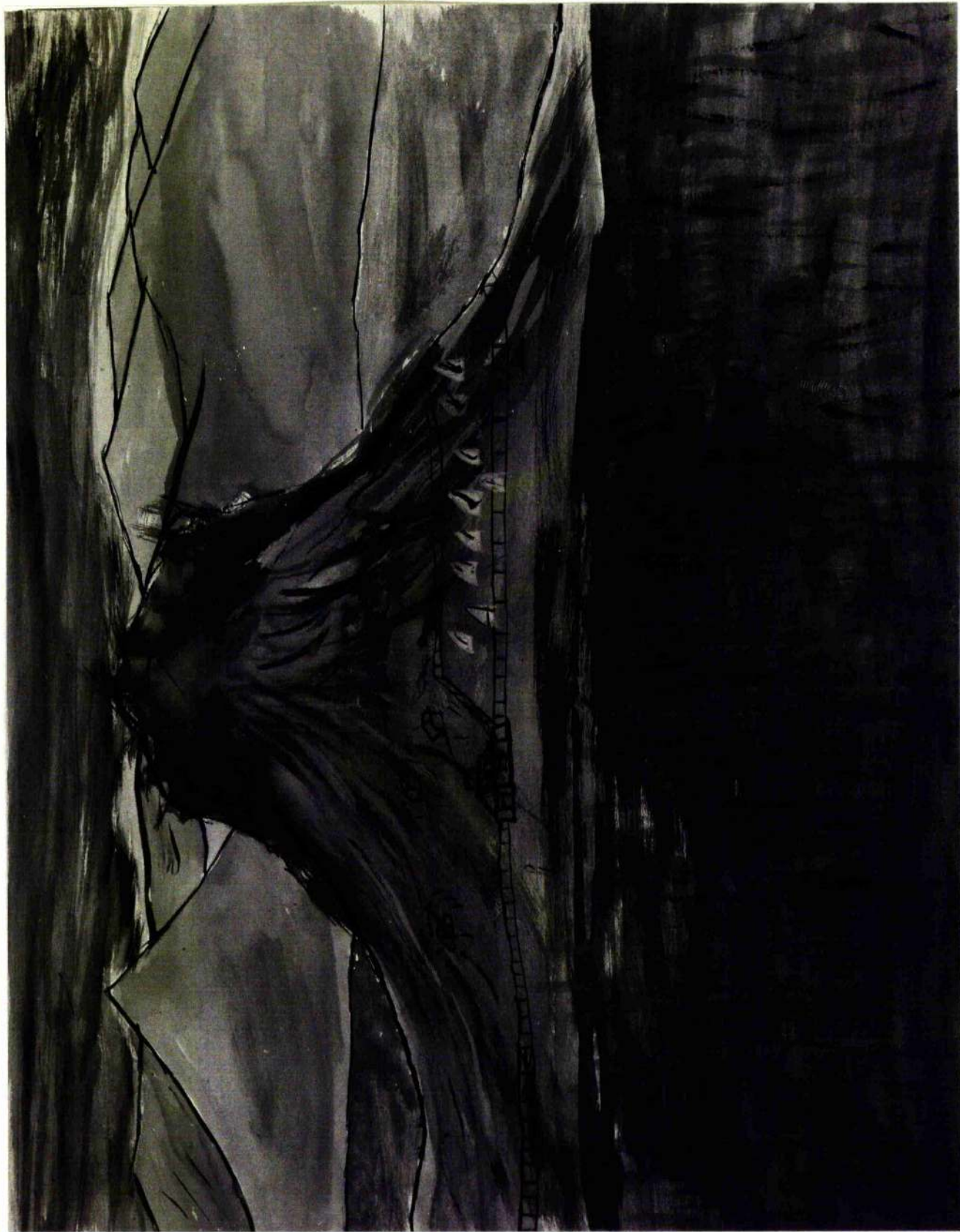


A MURDERER (PLATE 180)

The two paintings which followed "A Holiday Camp" further intensified his escapist desires and clearly indicated that he was desperate to get away from a disagreeable and stressful situation and return to his happy haven, away from all barriers and restrictions.

"A Murderer (Plate 180)", his next painting, was an introverted, expressionist piece of work. It presented a grim, aggressive looking individual, with a rather distorted face, in the foreground. The background of the picture was filled with many more distorted faces. The predominant colours in the painting were red and bottle green. They suggested anger, aggression and jealousy. When James was asked to comment on this disturbed piece of work, he said, "It is a picture of a murderer I read about in the paper. He killed many people and killed them for nothing! I think, he was a bit of a mad man otherwise he wouldn't do things like that! I am scared of violent people! I used to scream myself blue when my dad thrashed me for doing wrong things! I don't like getting the belt - It scares me stiff! I would do anything, say anything to save myself from getting it! I feel sick!" The violent portrait study revived unpleasant memories and brought out the basic timidity of his character. In face of physical violence he, obviously, was not an assured and self-confident person.

"The Auchinloch Colliery (Plate 181)" was an introverted, imaginative painting. He took a theme from life and then heightened its effect with fantasy. It was produced a day after his trek to the Campsie Glen. He had to pass through the village of Old Auchinloch, which was dominated by the coal tip which stood near the defunct colliery. He was impressed by the ruggedness of the countryside and tried to reproduce it in his own painting.



THE AUCHINLOCH COLLIERY (PLATE 181)

At the unconscious level, the picture was an expression of a happy day's outing, which fitted in with his escapist desires. He was out of a disagreeable and stressful situation and had thoroughly enjoyed fleeting moments of happiness and freedom from rules and regulations. "A View from Campsie Hills", his next painting, expressed exactly the same feelings he had given vent to in his previous picture.

Theme of aggression, sublimated in history, dominated the three paintings, "A Norman Fort", "The Wagon Train" and "The Sioux Camp", which followed "A View from Campsie Hills". According to James, "A Norman Fort" was being prepared to repulse an impending enemy attack; "The Wagon Train" was supposed to have been ambushed by a fierce Indian tribe in the middle of nowhere and "The Sioux Camp" was lying deserted because the tribe had to move on as they were running out of water and "the pale faces" were taking over everything.

"Scotland in Summer", an introverted, part imaginative and part expressionist painting, was his next picture. It expressed escapist desires and James's nostalgia for freedom. He was anxiously waiting for the day to come when he would be able to leave Mossbank and cease to be a part of a disagreeable and stressful situation. These feelings were further intensified in "Scotland in Winter".

"The Champion (Plate 182)", an introverted, expressionist portrait study, followed "Scotland in Winter". James, in his painting, identified himself with a champion boxer. He looked very assured and self-confident. It was obvious that he was anxious to prove that he was quite capable of



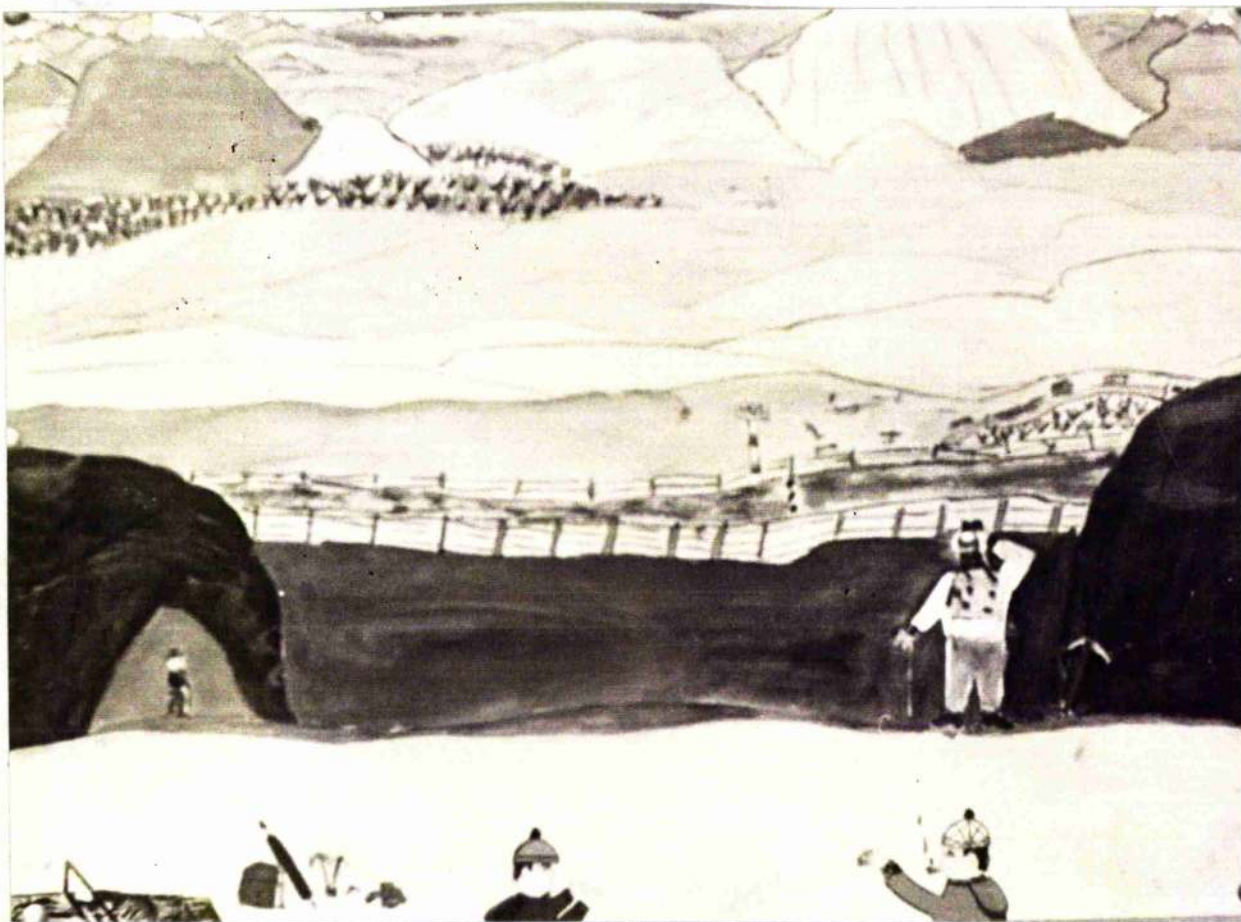
THE CHAMPION (PLATE 182)

standing on his own two feet and take good care of himself in spite of his lack of height and weight. At this stage, James was keen to win respect and recognition at any cost. He wanted people to regard him as "a champion". In his fantasy, his wish was well fulfilled - His portrait answered his needs. According to him, he was "the greatest".

"Out in the Country (Plate 183)" was his last painting, completed just before he was released to his parents. It was an introverted, part imaginative and part expressionist piece of work, which was dominated by an air of happiness and freedom. James said, "It would be just great when I go home. Once again I'll be able to go out camping, fishing, hiking, cave exploring and all that with my dad or my pals. My picture shows just what I would like to do when I am out of this place. From now on I am really going to behave and not spoil the fun I used to have at the week-ends or during my summer holidays. I am not going to get into trouble again - I have had enough of Approved School!" His painting reflected his nostalgia for home and expressed his escapist desires. He was anxious to get right away from a disagreeable and stressful situation and be free of all rules and regulations and socially imposed restrictions. In this painting, for the first time, awe-inspiring mountains, symbolical of insurmountable barriers, receded away from all centres of activities.

Implications growing out of the Drawings and Paintings.

James was an introverted personality. He had a strong super-ego and ego, which kept forces of his id under reasonable control. He was an imaginative worker, who usually took a theme from life and used it to



OUT IN THE COUNTRY (PLATE 183)

express egocentric sensation.

Although he apparently settled down well in a disagreeable and stressful situation and seemed assured and self-confident, he actually was most anxious to get right away from social responsibilities, rules and regulations and restrictions of all kinds. He was essentially an escapist, who went out of his way to create his own uninhibited utopia, free from all man-made impositions. Related to this desire for freedom and pleasure was his craving for love, happiness and security. He desperately wanted to be regarded as a cherished member of the family.

A few of his paintings dealt with violence and aggression committed by other people. The comments he made in connection with these pictures brought out the basic timidity of his character. He admitted, "I am scared of violent people!"

At Mossbank, James, at times, showed tremendous anxiety for approval of, and acceptance by other children. He was prepared to buy their friendship by striking a pose of being aggressive and anti-social. Like a monkey, he could be irresponsible, mischievous and destructive. He would show off to attract attention and recognition. But, in time, the socially adaptable, law-abiding and integrated side showed a tendency to develop at the expense of the other side. He stated, "I am not going to get into trouble again - I have had enough of Approved School!"*

An overall personality profile of James.

James came from a materially good home. The parents were conscientious,

Following table, based on the ten point guide, gives the Legator's (I) rating of James's drawings and paintings (176-183), and also incorporates the ratings of the judges, consisting of two psychologists (A & B), an art school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	4	2	4	4	1
Anxiety	5	0	5	6	2
Depression	1	0	2	5	1
Fear	2	0	3	2	3
Withdrawal	0	0	1	0	0
Escapism	4	1	3	2	3
Symbolism	2	2	4	6	4
Fantasy	3	1	6	5	3
Extraversion	4	5	0	1	1
Introversion	7	0	8	2	3

interested in their children and their well-being. But his relationship with his parents was poor. He was antagonistic towards his mother and showed an ambivalent attitude towards his father. He was anxious about their interest and affection and was inclined to be overdemanding.

At day school he was often in trouble. He hated school discipline, truanted occasionally and enjoyed the company of inadequate and delinquent friends. On his committal to Mossbank School, he settled down extremely well, was assured and self-confident. But under pressure, he seemed to be unsettled and showed clear signs of maladjustment. He was anxious about adult interest and affection. He was also keen to win the approval and acceptance of other children.

James was exceptionally small for his age. He was conscious of his height and, in his fantasy, he tried to make up for it by striking a pose of being aggressive and anti-social. It assured him attention and some recognition. His drawings and paintings showed that basically he was a timid person, who was actually afraid of violence and was desperately keen to escape from a disagreeable and stressful situation and find a utopia of his own where he would not be bound by restrictions, rules and regulations. Related to this desire for freedom and pleasure was his craving for love, happiness and security of a well-knit family, which had provided him with a clear knowledge of conventional social attitudes. The socially integrated and law-abiding side of his character finally dominated his fantasy world. He began to prepare himself by offering amends for his waywardness.

James in July, 1967.

At the end of 1963, James gave up his job as a Grocery Boy, left home after a row with his parents and went to live at the Boys' Home. He was very unsettled and soon after his arrival was charged with malicious mischief. He was fined £20. He found employment as a waiter in one of the city hotels, and worked extremely hard to gain promotion. His employers found him a willing worker and transferred him to one of their bigger establishments in England after he was released from after-care supervision early in 1966.

HENRY McGORRY

Date of Birth: 26. 7. 46.

Date of Committal: 31. 5. 60.

Date of Leaving: 19. 5. 62.

History of Delinquency:

20. 8. 58.	Theft.	3 months deferred sentence; then admonished.
22. 3. 60.	Theft by Housebreaking.	Probation 1 year.
31. 5. 60.	Theft by Housebreaking.	Committed to Mossbank School.

Home Circumstances:

The home was a three apartment Corporation house. It was comfortably furnished and quite well kept. The father, was a long distance driver and the mother was at home. There were four children of school age, including Henry and a baby. At different stages in his life he and other members of the family, have been placed in Homes, in order that the mother, who suffered from T.B., could enter Hospital for treatment.

The Boy Himself:

He appeared to be a healthy boy. He was timid by nature and was an enuretic. He smoked like a chimney and filled in his leisure time by visiting the cinema and watching television.

Educational Information:

He was an intelligent boy (I.Q. 118+) and at the time of his committal he was in a Senior Secondary first year class, taking French as his foreign language. His school attendance was good and he was amenable to discipline.

He was in the top class at Mossbank. His class work was good and he applied himself industriously. He trained hard and it was a big disappointment to all concerned when he failed the entrance examination to the pre-apprenticeship course in engineering at the David Dale College. This was due to sheer excitement as the boy who took the examination at the same time and passed could not hold a candle to Henry in either Arithmetic or English. In the Works Department he worked well as a Painter-Decorator and also as a joiner.

History at Mossbank:

Throughout his stay at Mossbank he remained a timid, nail biting boy, who was also enuretic. In the things of his own life he was uncommunicative, often dour. He made his contribution in leisure activities being a member of the football team, Dramatic and Art Clubs, but he was terribly self-conscious and most reluctant to push himself to the

to the front. His weak smile and heavy smoking often suggested his basic unhappiness. He was released to his parents on the 19th of May 1962.

After License:

He found employment as a butcher's apprentice. He was paid £3.10/- per week. He settled down extremely well at home and his employer spoke very highly of him. For a time he went down to England with his mother, but they did not like their stay there and returned to Glasgow. He went back to his former employer, who was only too willing to re-employ him. His conduct and general behaviour remained very good and the Secretary of State decided to release him from after-care supervision.

Personality traits as revealed through:

(a) ^{Personality}~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score

Syndrome	Total Responses
Unforthcomingness (U)	5
Withdrawal (W)	0
Depression (D)	2
Anxiety about adult interest (IA)	3
Hostility to adults (HA)	3
Attitude of unconcern for adult approval (K)	0
Anxiety for approval by other children (XC)	0
Hostility towards other children (HC)	0
Restlessness (R)	1
Emotional Symptoms (M)	0
Nervous Symptoms (MN)	3
TOTAL	17

This slightly nervous and unsettled boy showed a lack of confidence with people and with fresh things. In a new situation he had moods of ups and downs and he was afflicted by uncertainty about adult interest and affection. He desired their acceptance, but sometimes exhibited a mild rejecting attitude which might be incipient hostility or merely depression. He was not hostile towards his peers, but showed no anxiety for approval of and acceptance by other children.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	3
Anger, disobedience	7	2
School difficulties	8	1
Stays away from home	10	1
Truancy from school	4	2
Lies	4	1
Fights, aggressions	12	4
Inadequate companions	12	3
Delinquent companions	12	6
Stealing	9	6
Obscenity	5	2
Sex experience	8	3
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	6
Home unsatisfactory	24	7
TOTAL		51

The early home life of this boy had been rather unsettled because of his mother's illness and her absence caused by hospitalization. He had to leave home for a period while his mother received expert treatment. The parents were well meaning and worried about the boy's welfare. They found it extremely difficult to condone his delinquent activities. He was a smoker and had to appear before the Juvenile Court more than once to answer charges, which involved stealing from houses and stores. He had inadequate and delinquent friends and in their company he would take part

in fighting and aggressive talks and activities. A kind of sex life was not unknown to him and he was no stranger to dirty talks and stories. He was capable of lying out of trouble. He truanted when he got punished in school and also believed that people double crossed and made fun of him in times of difficulty.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	2.0	7.0	0	9.0	37.5	45
I	0	3.0	5.0	8.0	33.3	28
M	1.0	5.0	1.0	7.0	29.1	27
Total	3.0	15.0	6.0	24	99.9	100
%	12.5	62.5	25.0	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.	S - E Patterns & Expected Mean at age 20-29 years	
1 $E > (I=M) > (M'=N)$	$\underline{E} = 1 = 4.2\%$	$\underline{E} = 6\%$
2 $E > I > E'$	$\underline{I} = 2 = 8.4\%$	$\underline{I} = 6\%$
3 $E > (I=M) > I$	$\underline{E+I} = 3 = 12.6\%$	$\underline{E+I} = 12\%$

Trends.

- 1 $M < \underline{1}$
- 2 $\underline{.33} > I$; $\underline{.60} > M$
- 3 $M < \underline{1}$
- 4 None
- 5 $O-D < .33$; $N-P < .33$

G. C. R. = 66.6% (Expected Mean at age 20 - 29 yrs. = 68%).

This boy was dominated by his ego-defense reactions and he also utilised need-persistence reactions, in which he emphasized the solution of the frustrating problem. He was intro-punitive with definite leanings towards extra-punitive and impunitiveness. When he directed his aggression outward into the environment, he also indulged in self-blame and censured himself. Sometimes he offered amends to solve the problem. In some cases he minimized the obstacle in the frustrating situation and evaded blame for the frustration altogether, by regarding the situation as unavoidable. The super-ego patterns leaned towards intro-punitiveness. He was inclined to admit his guilt but denied any essential fault by referring to unavoidable circumstances. His G.C.R. indicated that only occasionally he showed some degree of inability to meet stressful social situations. Although he was not averse to self-blame he allowed his ego to predominate his reactions when frustration increased and demands for tolerance grew.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>538</u>
Primary	1	6
Secondary	1	10
Partial	4	11
Literary	0	0
Same sex	16	34
Opposite sex	6	7
Elderly	7	8
Youth	11	28
Juvenile	6	6
Superior	2	7
Inferior	3	12
Law-abiding	17	28
Criminal	4	13
Mentally normal	17	38
Mentally abnormal	4	4
Gregarious	18	18
Solitary	9	9
Leader	0	0
Follower	0	0
Friendly	15	36
Quarrelsome	3	12
Moral : Good	16	27
Immoral : Evil	4	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>538</u>
Social	17	28
Asocial	5	14
Thoughtful & Decisive	16	37
Indecisive & Escapist	3	3
Ambitious	4	19
Anxious	13	35
Aggressive	7	23
Altruistic	5	11
Depressive	8	20
Excitable	4	7
Erotic	4	6
Timid	7	8
<u>(B) NEEDS</u>		<u>142</u>
Abasement	14	27
Achievement	6	12
Aggression		35
Emotional & Verbal	1	2
Physical & Social	3	9
Physical & Asocial	5	14
Destruction	1	10
Dominance		19
Coercion	2	11
Restraint	2	7
Inducement	1	1
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>142</u>
Introgression	9	18
Nurturance		9
Parents	1	1
Wife	1	1
Husband	1	1
Children	1	1
Siblings	1	1
Relatives	0	0
Friends	1	2
Other People	1	1
Objects	1	1
Passivity	6	10
Sex	4	6
Succourance	7	7
Intranurturance	5	5
<u>(C) INNER STATES and EMOTIONS</u>		<u>162</u>
Conflict	8	24
Emotional Change	19	41
Dejection	10	22
Anxiety	16	36
Exaltation	6	12
Distrust	2	2
Jealousy	0	0
Happiness	13	23

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>233</u>
Affiliation		18
Associative	4	4
Emotional	11	14
Aggression		34
Emotional & Verbal	2	2
Physical & Social	5	11
Physical & Asocial	2	11
Destruction	1	10
Dominance		30
Coercion	4	13
Restraint	7	13
Inducement	4	4
Seduction	0	0
Nurturance		15
Parents	3	3
Wife	0	0
Husband	1	1
Children	0	0
Siblings	0	0
Relatives	0	0
Friends	1	2
Other People	8	8
Objects	1	1
Lack	15	28
Loss	8	18

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>233</u>
Physical Danger		46
Active	8	28
In support	2	18
Physical Injury		44
Person & Animal	5	22
Accident	4	22
(E) <u>OUTCOMES</u>		<u>521</u>
Hero		338
Energetic & Determined	14	32
Persevering & Competent	12	30
Faces & Overcomes Opposition	14	32
Succumbs to Opposition	11	23
Coerces	8	13
Is coerced	11	23
Active	14	33
Passive	7	10
Repents & Reforms	0	0
Callous and No Conscience	4	13
Selfish	4	13
Unselfish	5	10
Prefers Help	6	6
Self-Sufficient	8	26
Makes things happen	9	15
Things happen to hero	16	29

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>521</u>
Hero		338
A Success	8	15
A Failure	6	15
Hero's Environment		105
Path of Achievement Easy	3	3
Path of Achievement Difficult	15	34
Beneficial & Positive	12	13
Non-beneficial & Negative	8	27
Punitive & Unsympathetic	9	28
Ending		78
Happy	16	26
Unhappy	7	17
Status Quo	0	0
Anti-climax	1	2
Dramatic Conclusions	3	18
Acceptance of lower standards	5	15
<u>(F) INTERESTS and SENTIMENTS</u>		<u>25</u>
Positive Cathexis	19	19
Negative Cathexis	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(G) <u>MENTAL STRUCTURE</u>		<u>48</u>
Id	8	8
Ego	20	20
Super-Ego	20	20
(H) <u>OTHER VARIABLES</u>		<u>83</u>
Style		25
Specific Names	6	6
Detailed description	16	16
Incongruity	3	3
Excitement		21
Adventure & Thrill	8	8
Danger & Suspense	11	11
Distant Lands & Different People	2	2
Appearance	1	1
Residence	10	10
Entertainment	3	3
Illness	2	2
Death	3	3
Separation	7	7
Rejection	6	6
Punishment	5	5
Excuse, Alibi & Apology	0	0

Analysis of Henry's Stories.

Card 1. "A boy, I knew, who went to violin classes, could not play the violin, so he was very upset and sat at a table feeling very, very sad." In real life situation Henry himself was inclined to be nervous and felt depressed when things did not work out well. But, he was prepared to apply himself industriously and "gradually he became a bit better and then he began to feel much happier". Hard work brought success and "in time he became one of the best pupils in the class". It brought him recognition and the teacher provided him with high ideals to aim for when, after a concert, he remarked, "Son, one day you will be the champion violinist in the world."

Card 2. In this story Henry introduced a well-intentioned and hard-working farmer, who was doing his best for his mother and wife. He had a mature sense of responsibility and believed that hard work would bring success and give him a secure home where he would be able to enjoy the fruits of his labour. Through the farmer Henry manifested his own high ideals and aspirations.

Card 3. "One day a boy was playing cowboys and Indians with his pals when he got hit on the head with a great big stone. He ran home crying bitterly and there was nobody in ... Soon his mother returned ... She washed his wound ... and told him that he would be right as rain in no time ..."

The hero in the story resembled Henry in real life. He was inclined to be rather timid and depended on his mother to sustain him in times of stress.

Card 4. In this erotic story a forlorn young lady failed to win the love of the man she had desired. "The man told her that he wanted nothing to do with her anymore ... He pushed her out of the way and walked out of the cafe. She never saw him again." On the one hand Henry desired love and security, but on the other he was aware of all the disappointments he had suffered in life and felt that his aspirations were not to come true - He just could not see beyond a melodramatic end.

Card 5. "Mrs. Thomas quickly walked into her house and opened the living room door. She was very scared when she found that her necklace was not there where she had left it ... When Mr. Thomas returned from his work she told him all about the necklace ... He found it in the vase where the flowers were kept ... She was glad to have it back." Timid Mrs. Thomas resembled Henry's mother, who had to depend on her husband a lot because of her illness. He was kind and considerate of the feelings of his wife.

Card 6. "One day this doctor went to one of his patient's house and told her that she would have to go with him straight away to the Royal Infirmary. She looked very sad and asked, "How long will I be in hospital, away from my bairns and man?" The doctor answered, "Just about a month and no more". Hearing that her face turned happy again. The incident described here was actually a leaf out of Henry's own personal experience. At different stages in his life he, and other members of the family, had been placed in Homes, in order that the mother, who suffered from T.B., could enter Hospital for treatment. She was well-meaning and worried a lot about her family.

Card 7. In this story Henry desired the company of his father. In real life his father was a long distance lorry driver and seldom found an opportunity to spend a reasonable time with his family. Henry, obviously missed his presence and craved to do things together with his father. Here he fantasied themselves as farm workers and their jobs naturally brought them close to each other and his hankering for father's company was well satisfied.

Card 8. In this story Henry indirectly gave vent to sibling jealousy by wishing his brother to get injured during a rabbit shooting expedition. Then he was so overcome by a feeling of guilt and grief that he had to find a solution and carried his brother carefully to the doctor's house. "He managed to take the bullet out and kept the boy there for a few days till he was able to walk again." Then shock caused by brother's injuries made them take a vow "never to go out hunting again". Henry decided to retreat and escape from reality.

Card 9. Henry introduced four weary travellers, who had lost themselves in the wilderness. "Next morning a little girl saw them lying beside the field and ran on ahead to get help. They were picked up and given food and shelter. Once they were well enough they were taken to where they lived". The little girl did what Henry most probably would have done himself. Through her he projected an altruistic and responsible picture of himself.

Card 10. Theme of disappointment pervaded this erotic story although the

main characters attempted to take an optimistic view of life. "The man and the woman in the picture were madly in love ... The girl's mother did not want her to get married till she was old enough to know what was best for her ... The girl told her boy-friend that she was going away for about three months and on her return she thought her mother would give her permission to get married. Hearing this he cuddled up to her real close and gave her a long and loving kiss and then he said, "I'll wait for you for ever and ever". Sense of love and security to come took the place of a melodramatic and tragic end.

Card 11. In this rather incongruous story Henry, besides giving vent to his primitive fears and superstitions, made good triumph over evil. Law-abiding citizens managed to capture a gang of robbers, who were terrorising the neighbourhood. At the trial they admitted their guilt and were sent to prison. Henry followed convention and "crime does not pay" was proved - Punishment had to come after criminal actions.

Card 12. Henry in this story introduced Douglas Jones, who wanted to get himself hypnotised just to find out what it was like. The doctor duly obliged him and Douglas found the experience exhilarating and promised to come back again and relive the thrill. This episode was rather masochistic in character as Henry was sophisticated enough to know the significance of a psychiatrist's couch and the power of hypnotism. It could be that he was looking for help and comfort and escape from a stressful and disagreeable situation.

Card 13. This was an environmental study, which introduced poor, hungry

and "little Thomas McRae", who "was sitting outside his cabin door waiting for his father and mother to come back ... They are quite poor and because of that they can't buy very many things. At long last his father and mother came back with all the things they needed. Then the boy was fed and clothed. He soon felt better." Henry was aware of poverty within his own environment, but believed that pangs of hunger could be tolerated and subdued provided family relationship was warm and sympathetic.

Card 14. "A man is trying to commit suicide, by jumping out of the window of his very high flat. He is fed up with life. A man sees him from the pavement ... runs up the stairs and quietly slips into this man's room and grabs him. In the meantime, a doctor arrives and decides to put him in a mental hospital till he gets his senses back". This was a tale of desperation, which reflected Henry's own desperation caused by his temporary stay in an institution. But this feeling was only temporary and the situation was saved in time.

Card 15. This was an incongruous story with a touch of eroticism, dominated by a horror comic vampire. It visited a graveyard and "stood near a grave for quite a while, breathing hard and deeply ... He was seen by a man and a woman, who were mucking about there amongst the tombstones. Hearing them the vampire took off", never to return again." The story described Henry's primitive and conventional beliefs and fears.

Card 16. In this story Henry portrayed himself as a law-abiding and honest citizen, who "found a purse containing five pounds and some change."

He took it home and his mother advised him to take it to the police station. "A few days later I got a letter telling me that I was to report at the station as soon as possible. I went along and I was handed ten shillings for finding the purse. The owner thanked me very much and I went home feeling very happy with myself." Henry painted a very authentic picture of his mother, who was honest, well-meaning and anxious to give her son positive leadership which would keep him out of trouble. Henry in this story followed his mother's leadership, which earned him a reward and gratitude from the owner of the purse.

Card 17. This was an aggressive story, which proved that "crime does not pay". It dealt with an insane killer, who murdered an innocent woman and was sentenced to death. But, he escaped, was re-arrested and "he failed to find any way out, was hanged and forgotten for ever". Henry felt no sympathy towards the murderer and so naturally punishment followed criminality.

Card 18. This story too dealt with insane aggression. "Bill Wallace was walking along the road minding his own business when suddenly a hand grabbed him by the shoulder ... He put up a good fight ... Soon a couple of policemen arrived on the scene and arrested the attacker, who was an escaped lunatic. The policemen were looking for him all over the countryside". This true to life episode pointed out Henry's capacity to fit in with popular and conventional beliefs.

Card 19. In this domestic story Henry showed a normal desire for freedom which was denied by a raging blizzard outside. "Reluctantly we decided to

stay in. From our fireside we could hear the howling wind outside and the snow came down even heavier than before." Like a typical adolescent, Henry detested every moment of this forced imprisonment and hoped that the weather would clear up. Next morning he "found that the snow had turned into slush. I was very pleased to see that we would be able to go into town again." This, of course, meant bright lights, fun and pleasure.

Card 20. In this story too Henry made punishment follow criminality and he made sure that retribution fitted the crime. A compulsive murderer chased the wrong man and lost his freedom. "At the trial he admitted his guilt and was sentenced to death". Henry valued life and believed that good had to triumph over evil. He could not endorse extreme anti-social activities.

Summary of Theme Frequencies in Henry's Stories.*

In Henry's fantasy world most of the heroes were male (34 in 16), youthful (28 in 11), law-abiding (28 in 17), mentally normal (38 in 17), friendly (36 in 15), moral (27 in 16), social (28 in 17), thoughtful and decisive (37 in 16). Many of them felt anxious (35 in 13) and some were solitary (9 in 9). There were depressive (20 in 8), aggressive (23 in 7), ambitious (19 in 4), excitable (7 in 4), erotic (6 in 4) and timid elements. Some of the heroes were gregarious (18 in 18) and altruistic (11 in 5). He also introduced individuals, who were inferior (12 in 3), quarrelsome (12 in 3), immoral (13 in 4) and asocial (14 in 5).

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

Henry's heroes suffered abasement (27 in 14) and some showed achievement (12 in 6). The aggression (35 in 10) they directed towards others was emotional and verbal (2 in 1), physical and social (9 in 3), physical and asocial (14 in 5) and destructive (10 in 1). They tried to dominate their environment through coercion (11 in 2), restraint (7 in 2) and inducement (1 in 1). Some of them indulged in introgression (12 in 9), passivity (10 in 6), sex (6 in 4) and intranurturance (5 in 5). Some needed succourance (7 in 7). Only a few of the heroes showed some kindness and consideration towards the feelings of the members of the family (5 in 5), friends (2 in 1), other people (1 in 1) and objects (1 in 1). Their inner states and emotions were marked by conflict (24 in 8), emotional changes (41 in 19), dejection (22 in 10), anxiety (38 in 16) and distrust (2 in 2). Some expressed exaltation (12 in 6) and happiness (23 in 13).

Some of Henry's heroes enjoyed associative (4 in 4) and emotional (14 in 11) affiliation. Forces of aggression which were directed towards them were emotional and verbal (2 in 2), physical and social (11 in 5), physical and asocial (11 in 2) and destructive (10 in 1). Some of them faced coercion (13 in 4), restraint (13 in 7) and inducement (4 in 4). Many showed a lack (28 in 15) and loss (18 in 8) of things which produced happiness. They also faced physical dangers (46 in 10) and suffered physical injuries (44 in 9). Some of the members of the family (4 in 4), friends (2 in 1), other people (8 in 8) and objects (1 in 1) were kind and considerate of the feelings of the heroes.

The heroes reacted to their environment, where things happened to them (29 in 16), in an energetic and determined (32 in 14) fashion. They were persevering (30 in 12) and willing to face and overcome opposition (32 in 14) although some of them succumbed to opposition (23 in 11), coerced (13 in 8) and allowed themselves to be coerced (23 in 11). Many of the heroes were active (33 in 14), self-sufficient (26 in 8) and made things happen (15 in 9). The selfish (13 in 4) and unselfish (10 in 5) elements and those who could be regarded as a success (15 in 8) and a failure (15 in 6) moved side by side. Henry also introduced individuals who were passive (10 in 7) and preferred help (6 in 6). A few were thoroughly callous (13 in 4) and failed to repent and reform.

Although most of the heroes found life difficult (34 in 15), negative (27 in 8) and punitive (28 in 9) there were some who found their world beneficial (13 in 12) and easy (3 in 3). Some of the heroes suffered separation (7 in 7), rejection (6 in 6) and punishment (5 in 5). A few knew death (3 in 3) and illnesses (2 in 2). The interests and sentiments were dominated by positive cathexis (19 in 19) and negative cathexis (6 in 6) was not allowed much outlet. Forces of ego (20 in 20) and super-ego (20 in 20) kept id (8 in 8) under control.

Implications growing out of the Stories.

Henry was a nervous and timid boy, who was highly dependent on his mother. His early home life had been rather unsettled because of her illness and her absence caused by hospitalization. His parents were



A SOLDIER (PLATE 184)

well-meaning, kind and considerate. They had, at some time, pointed out to him the right and the wrong ways. Consequently, in Henry's fantasy world crime failed to pay dividends and criminality was always followed by punishment.

Love and pleasure were romantic to Henry. But, like a true and depressive masochist he found it difficult to allow himself the right to enjoy their fruits. He wallowed in disappointments. He, in real life, seemed to be terribly self-conscious and most reluctant to push himself to the front. He lacked leadership and was unable to assert himself in his dealings with the others. He was ever ready to say, "I'll wait for you".

Henry had high ideals and aspirations. He believed that success only came to those, who work hard. In real life, he applied himself industriously and adequately. He wanted recognition and was prepared to work for it. He had developed an altruistic and responsible outlook and showed many positive tendencies, which were waiting to be mobilised.

Drawings and Paintings by Henry.

"A Soldier (Plate 184)" was his first painting. It was an introverted, part imaginative and part expressionist piece of work. Henry adapted a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensation. He was unhappy at Mossbank and thoroughly resented his committal to an Approved School. "A Soldier" expressed his aggression in a socially sublimated way - as related to war. When he was

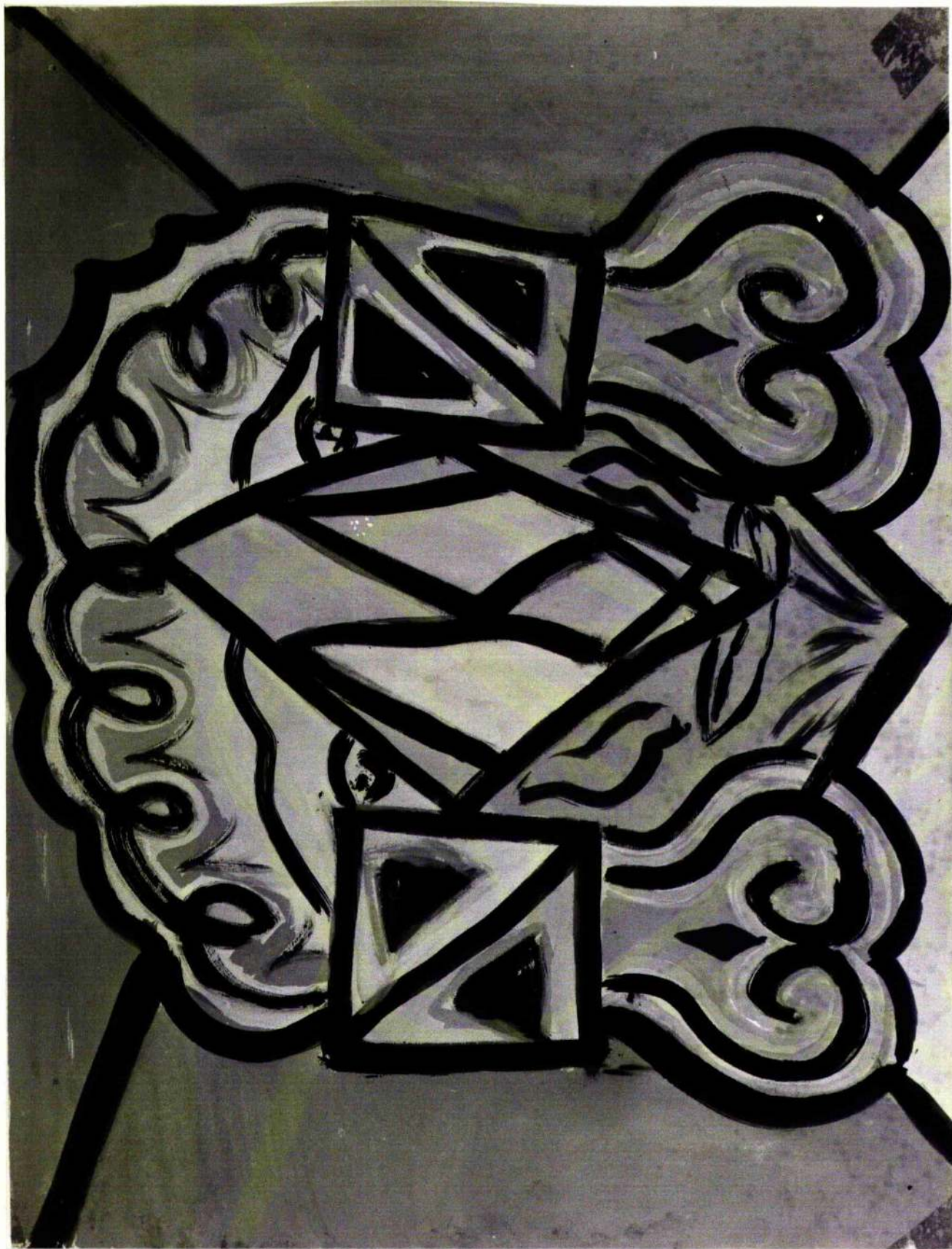


RIDE TO FREEDOM (PLATE 185)

invited to comment on his picture, he gave a very weak smile and then said, "If I were a soldier, in charge of a tank and gun like that, I would blast this place down, demolish it completely and get the hell out of here! Frankly speaking, I do not like being in an Approved School. But, I know, I must serve my time and pay for my stupidity! When I go out, I will stay out! You'll never find me inside again!"

"Ride to Freedom (Plate 165)", an introverted, part imaginative and part expressionist painting, followed "A Soldier". Theme of escape pervaded this picture. It expressed Henry's tremendous nostalgia for freedom and his strong desire to leave behind himself a disagreeable and stressful situation. He wanted to get right away from all restrictions, rules and regulations. He said, "Wouldn't it be lovely if I could just board a train at Robroyton Station and get out of here! I would like to go to Brighton and take my mother with me. My old granny lives there. She thinks air of Brighton might do my mum's poor chest a lot of good - She had T.B. at one time, you know. I'll have to think seriously about getting her down to Brighton when I leave school. My dad will be all for it because his run is between Glasgow and Brighton". His comments, besides expressing escapist desires, showed his genuine concern for his mother's well-being. He projected, as far as she was concerned, a mature sense of responsibility.

"A Pattern" was his next painting. It was an extraverted, decorative study in which Henry was primarily concerned with colour, which he exploited to produce a gay pattern. But, it somehow failed to hide the confused state of his mind.



A STAINED GLASS WINDOW (PLATE 186)



GOING OUR WAY (PLATE 187)

"A Stained Glass Window (Plate 186)", an introverted, part imaginative and part expressionist painting, followed "A Pattern". In this picture, a rather sad looking female face, a few phallic symbols and "the eternal triangle" emerged from a colourful combination of patterns. According to Henry, the face in the stained glass window was that of Mary, Mother of Jesus. At the unconscious level, Mary was identified with his own mother and he regarded himself as the persecuted Jesus, "who was wrongfully taken away from her". When Henry was asked to comment on his picture, he said, "Mary looks sad because she knows her son will be separated from her - She needs him and, believe me, all sons need their mothers!" This mother fixation not only reflected on his infantile sexual development, but also showed his pathological dependence on a maternal figure.

"Going our Way (Plate 187)", an introverted, part imaginative and part expressionist painting, brought into focus Henry's escapist desires and recalled memories of a carefree, happy summer vacation. Henry informed, "This picture shows four of us, my parents, my younger brother and myself, boating off the pier of Sandbank in the Holy Loch. We are just going past the Yachting Club - you can see one of the yachts on our port side. Those days there were no Americans in the Holy Loch and none of their beastly speed boats! We could drift along nicely and peacefully. We liked it very much at Sandbank and my father took us there every year. There is a lot of difference between going to a school summer camp with other boys and going on a holiday with your own family! At camp, you can never get away from rules and regulations - your movements are restricted and you are watched



GRIEF (PLATE 188)



THE MAN IN THE MOON (PLATE 189)

constantly! You dare not put a foot wrong! But when you go with your family nobody shouts and bawls at you! You are more or less free to do anything you like - no rules, no regulations! You can have fun! It would be lovely to go on a holiday with my own folks again! I am just waiting for the day!" Nostalgia for home dominated his thinking. Henry was anxiously and desperately waiting for the day when he would be free to leave behind himself a disagreeable and stressful situation and once again become a part of a happy and secure household. He needed to become a cherished member of the family.

"Grief (Plate 188)", an introverted and expressionist painting, followed "Going our Way". This distorted face projected Henry's aggression, his feelings of inferiority and sense of abasement at the hands of a punitive society. There was extreme pathos in it too. "Grief" brought out his basic unhappiness and passivity and successfully threw light on the masochistic side of Henry's character. The only comment he offered in connection with this picture was, "That's the way I feel sometimes at Mossbank - Full of grief and unhappiness and there isn't much I can do to put things right! I have just got to suffer it as long as I am in here!"

His next picture, titled "The Man in the Moon (Plate 189)", was an introverted, expressionist painting. It was like an idealised boy's face enclosed in a sun - or moon - like capsule. It expressed his masochistic withdrawal from life and feelings of isolation and defensiveness. Henry said, "My picture shows a bit of loneliness. The boy in the jelly-like substance is safe where he is - He feels lonely there, but he knows he



THE THIRD PICTURE (PLATE 190)

doesn't have to take part in all that rough stuff which is going on outside his cell! I would rather be in his position - I can't get into trouble then!"

But, Henry decided to come out of his shell and produced three very pleasant, introverted and expressionist paintings. All of them were titled "At the Art Club". They expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. The first picture showed a still life, composed of a glass float, a plant pot in a bowl and a copper jug set on a window sill. The second one also was a still life. For this painting Henry utilised the paint brushes in their multi-coloured container and the poster colour paint trays as his objects of interest. They were placed in the middle of the lime green floor. The background of the picture was taken up by the wall. Its top half was painted orange and the bottom half was done in mauve. On the top left of the wall a framed landscape and on the right a cupboard were shown. The third picture (Plate 190) gave a bright and colourful impression of the room used for Art Club sessions. The foreground of the painting showed a long work table on which a few paint trays and the paint brushes in their container were placed. On the left of the room an artist's easel, with a picture mounted on it, was shown. The cupboard for art materials appeared on the right. These paintings were indirect tributes to the Art Club, which had provided Henry with a certain amount of security, had given him a sense of belongingness and an opportunity to express himself fully and effectively. The club helped him to release his pent-up emotions and



THE LOG CABIN (PLATE 191)

tensions and assisted him to re-discover himself.

"The Bridge over River Cart", an introverted, part imaginative and part expressionist painting, followed "At the Art Club". This pleasant study of a Scottish countryside expressed his nostalgia for home and its surrounding area. Henry informed, "Sometimes at the week-end or during my summer holidays I used to cycle to this bridge to do some fishing. It was nice there - All very quiet and peaceful! Nothing to worry you at all! I could get right away from everything! But, I can't escape from Mossbank - It's a different world altogether! It is like an island and no bridge connects it with anything!"

"The Log Cabin (Plate 191)" was his next painting. It was an introverted, organic piece of work and the technique Henry used to do this picture was bold, imaginative and interesting. The overall effect was most striking. The foreground of the painting showed snow covered open ground. On its right stood a log cabin and a barren tree under snow. The door and the window of the cabin were shut. A snow covered tree appeared on the left. The background of the picture was taken up by awe-inspiring mountain, standing against a brilliantly lit colourful sky. Life was provided by three birds flying in a westerly direction. This painting, although it suggested a certain amount of peace and happiness, it also gave vent to a feeling of isolation, together with the desire for withdrawal and escape from a stressful and disagreeable situation.

"A Distorted Face" followed "The Log Cabin". It was an introverted, expressionist painting, which throwlight on the masochistic side of his

personality and also expressed his feelings of inferiority, unhappiness and sense of abasement at the hands of a punitive society. It was practically a colourful repeat of one of his previous paintings, titled "Grief".

His next picture was an introverted, expressionist piece of work, titled "Going my Way". It showed a toy car attempting to negotiate a very steep road up in the mountains. This picture was symbolical of Henry's own desire to keep on the straight and narrow path. He commented, "If that wee car can keep itself steady on that kind of a road then so can I! I have got to make the grade - I want to!"

His last painting, an introverted, part imaginative and part organic piece of work, was titled "Millerston U.F. Parish Church". In this picture, Henry, after establishing direct visual and sympathetic relationship with an external object, took a theme from life, heightened its effect with fantasy and used it to project the positive side of his character, the side which had accepted the local minister, his school chaplain, as a friend and a guardian angel. This painting was his token of gratitude for all the kindness and fellowship he had received from the minister, who stood as a symbol of love and charity, stability and justice and law and order.

Implications growing out of the Drawings and Paintings.

Henry was an introverted personality. He had a strong ego and a very active super-ego. He kept forces of his id subdued. Henry was a bold and imaginative artist, who usually adapted a theme from life, heightened its

effect with fantasy and then made good use of it to express egocentric sensation.

Henry was unhappy at Mossbank and thoroughly resented his committal to an Approved School, but he was responsible enough to admit his faults and face the consequences. When he felt persecuted, he projected feelings of inferiority and a sense of abasement at the hands of a punitive society. His pictures often expressed his masochistic withdrawal from life. He was prepared to isolate himself and put up barriers to keep the Approved School world out of his domain. Many of his drawings and paintings showed his tremendous nostalgia for home and freedom. He was desperately keen to leave behind himself a disagreeable and stressful situation. The escapist in him wanted to get right away from all restrictions, rules and regulations and lead a carefree, happy life as a cherished member of his own family. He showed a pathological dependence on his mother and "own folks".

Although during his stay at Mossbank he was nervous, passive, apprehensive, retiring and lacked in self-confidence, he managed to bring out the positive side of his character, the side which enjoyed the beauty of the countryside, membership of the Art Club, the local church, the drama group and the football eleven, was anxious about his mother's well-being, was aware of the fundamental differences between right and wrong and was keen to make the grade as a law-abiding citizen, in many of his paintings.*

An overall personality profile of Henry.

Henry came from a comfortable and adequate home. His parents were well-meaning, kind and considerate. He had an unsettled early home life

ming table, based on the ten point guide, gives the box's (I) rating of Henry's art-works (Plates 184-191). Incorporates the ratings of the four judges, consisting psychologists (A & B), an approved school teacher (C) and mother (D):

	T	A	B	C	D
Aggression	2	1	4	5	3
Anxiety	4	0	7	5	2
Depression	2	0	1	2	3
Fear	1	0	1	2	4
Withdrawal	1	1	0	0	0
Exception	7	1	3	5	2
Symbolism	2	3	3	6	0
Fantasy	7	2	7	5	2
Extraversion	3	4	0	0	3
Introversion	8	2	8	4	0

because of his mother's illness and her absence caused by hospitalization. He was highly dependent on his mother and, in his own way, devoted to her. The parents, who had at some time pointed out to him the right and the wrong ways, were genuinely concerned about his welfare. They were worried about Henry keeping inadequate and delinquent company. They refused to condone his delinquent activities.

Throughout his stay at Mossbank he remained a timid, nervous and unsettled boy, who showed a lack of self-confidence. He was unhappy, passive and retiring. In the things of his own life he was inclined to be uncommunicative, often dour. But, he desired adult acceptance and when frustrated he occasionally exhibited incipient hostility, but when he directed his aggression outwardly he also indulged in self-blame and censured himself. Although he resented his committal to an Approved School, he was responsible enough to admit his faults, face the consequences and offer amends to solve the problems created by his misdeeds. In Henry's fantasy world crime failed to pay dividends and criminality was always followed by punishment. He also expressed high ideals, aspirations and altruistic outlook.

In his drawings and paintings, Henry showed a tremendous nostalgia for home and freedom. The escapist in him was desperately keen to leave behind himself a disagreeable and stressful situation, bound by restrictions, rules and regulations. But, he knew he would have "to serve his time" before he could return to his family. Naturally this at times caused him to be afflicted by depression when he indulged in masochistic withdrawal

from life - He became an isolationist.

Although he was terribly self-conscious, passive and retiring, he projected many positive qualities, which, once mobilised, would help him to establish himself as a law-abiding citizen.

Henry in July, 1967.

Henry had finished his apprenticeship and was working as an Assistant Chargehand. His employer was very pleased with his effort and expected Henry to do extremely well as a butcher. Henry was saving up to get married. His parents spoke very highly of his girl-friend.

JOHN WHITE

Date of Birth: 30. 11. 46.

Date of Committal: 26. 10. 60.

Date of Leaving: 28. 7. 62.

History of Delinquency:

3. 12. 58.	Theft.	Probation 2 years.
26. 10. 60.	Breach of Probation.	Committed to Mossbank School.

Home Circumstances:

The home was a four apartment house in a new re-housing scheme. It was well furnished and decorated and was tidy and clean. His father was a businessman; his income was in excess of £20 a week. The mother worked as a cleaner and earned £5 a week. They had seven children. The parents differed over the question of Mrs. White working. The father said there was no need for her to do so. There was little in the way of home life until the week-ends, when the family used to go to a holiday house.

The Boy Himself:

He was a small, stocky boy of great physical strength and aggressive by nature. He was interested in football, smoked heavily and chose his companions from older and

bigger boys. He both bullied and encouraged bullying.

Educational Information:

He had an Intelligence Quotient of 111 (T.M.1960). At the time of his committal he was in the second six months of the second year at a Junior Secondary School and his class work, both general and practical, was very unsatisfactory. In class he was completely untrustworthy and lacked application; in fact he was repeating this class because of poor progress. He was truculent and a formentor of trouble and took little pride in his appearance. He was referred to the Child Guidance Clinic because of complaints about his behaviour both at school and at home. At one time the Headmaster of his school had to suspend him for disregarding school rules and refusing to accept punishment. Even after this the boy caused a disturbance in the school canteen and outside the school. Treatment was discussed with the parents and the psychologist, but in the long run it was felt that he was outwith control, both at home and at school and should, therefore, come under Approved School discipline.

At Mossbank he was put in the top class and did reasonably good work. He prepared for the David Dale College pre-

apprenticeship entrance examination and was successful.

History at Mossbank:

A well built stocky boy who had a high degree of physical prowess. He was quite unable to control himself and was constantly in fights. If he was not bullying younger boys he was involved in scuffles with older boys as a result of his persistent bickering. He was a self styled hard man with an exalted opinion of himself and his capabilities.

On the whole he was rather indifferent to adult authority and whenever he had the slightest chance of getting away with it he defied authority in order to boost his own ego. During his stay he successfully weighed up each member of the staff quicker than is usual and could behave accordingly. He was untrustworthy both in his relationship with boys and staff. He loved to be "one up" on everyone.

The boy possessed many admirable qualities - he was capable both mentally and physically, had a good sense of humour, could pick up a new technique quickly and when so inclined, could apply himself well. At his best he could be helpful, co-operative, capable of using responsibility wisely, willing to admit his faults and to face the consequences.

At his worst, he could be rude, disrespectful and downright bad tempered.

He came to Mossbank chronically immature and insecure, with a history of Child Guidance treatment, which had not progressed too well. He began by being surly to the point of insolence, but in the last few months he had tried to become gracious, friendly and obliging. He steadied himself quite considerably and the Managers felt that a return to his own home would increase this stability further. Accordingly, he was licensed to his parents on 28th July 1962, on condition that he attended and completed the pre-apprenticeship course in engineering at the David Dale College.

After License:

His behaviour was quite satisfactory for the first four months and then he swung back to his delinquent tendencies. He was expelled from the David Dale College for not applying himself fully and effectively. He was also truanting. Soon afterwards he appeared at the Sheriff's Court and pled guilty to a knife assault at a Y.M.C.A. Dance. The boy's father was fined £35.

After this incident the boy was unemployed for nearly five

months and then found employment as a waiter. He failed to keep this job for long and then on 12. 7. 63. he once again appeared at Glasgow Sheriff Court charged with being in possession of an offensive weapon. He was found guilty and was fined £5. Soon after this incident the father started living outwith the home and suddenly died in the month of December.

After his court appearance in July he managed to find employment with a furnishing firm and was earning £6.6/- per week.

Personality traits as revealed through:

(a) ^{Personality} ~~Personality~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score:

Syndrome		Total Responses
Unforthcomingness	(U)	2
Withdrawal	(W)	3
Depression	(D)	5
Anxiety about adult interest	(XA)	16
Hostility to adults	(HA)	18
Attitude of unconcern for adult approval	(E)	10
Anxiety for approval by other children	(XC)	12
Hostility towards other children	(HC)	6
Restlessness	(R)	6
Emotional Symptoms	(M)	2
Nervous Symptoms	(MN)	2
TOTAL		82

John was a highly disturbed boy, who was emotionally immature and thoroughly maladjusted. He was full of irritable depressive moods and was very anxious and uncertain about adult interest and affection. He was a constant attention-seeker and often was overdemanding in search of affection and acceptance, reverting to chronic hostility when needs were not met. He then erected defences against human contact and expressed his hostility through thoroughgoing, uncontrolled, anti-social behaviour. He lacked a sense of fellow feeling and regarded himself as an outsider with no feelings of obligation. With regard to other children he was most anxious to win their approval and acceptance, sometimes to the extent of being led into mischief. When thwarted by them in his pursuits he tended to become extremely jealous and often was very hostile towards them, lacking in human feeling and regarding other children as enemies. He lived for the moment and had no real long-term interests or ambitions.

Stogdill's Behaviour Cards Score (150) Cards

Classified List	Possible Responses	Total Responses
Feels picked on	9	7
Anger, disobedience	7	7
School difficulties	8	5
Stays away from home	10	2
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	9
Inadequate companions	12	5
Delinquent companions	12	7
Stealing	9	6
Obscenity	5	4
Sex experience	8	3
In Court	2	3
Robbery	3	1
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	3
Home unsatisfactory	24	14
TOTAL		85

John went about life with a chip on his shoulder. He frankly believed that everyone plotted against him to make things difficult and disagreeable for him. Both at home and in school he was disobedient and found it difficult to control his temper and aggressive outbursts in face of difficulties. He hated school, truanted regularly and tried to lie out of trouble. He enjoyed the friendship of inadequate and delinquent friends. In their company he smoked and swore at the slightest provocation, took part in organised

stealing and robbing, told dirty stories and listened to dirty talks and took part in sexual adventures. He found his father a strict disciplinarian and mother a constant worrier. The boy failed to appreciate their efforts and worries, often got mad at his parents and wanted to run away from home. He found it difficult to share his worries with anyone.

ROSENZWEIG P - F STUDY (ADULT).

Profiles.

	O - D	E - D	N - P	Total	%	Expected Mean at 20-29 yrs.
E	0	19.5	1	20.5	85.4	45
I	0	0.5	2	2.5	10.4	28
M	0	0	1	1.0	4.2	27
Total	0	20	4	24	100	100
%	0	83.3	16.7	100		
Expected Mean at 20-29 yrs.	20	53	27	100		

Patterns.	S - E Patterns & Expected Mean at age 20-29 years	
1 E > I > M	$\underline{E} = 0 = 0\%$	$\underline{E} = 6\%$
2 E > I > (E' = I' = M')	$\underline{I} = 0 = 0\%$	$\underline{I} = 6\%$
3 E > I > M	$\underline{E+I} = 0 = 0\%$	$\underline{E+I} = 12\%$

Trends.

1 None
 2 $I \leftarrow 1$
 3 $\frac{-1}{I} \rightarrow E; I \leftarrow 1; M \leftarrow 1$
 4 $I \leftarrow .60; M \leftarrow 1$
 5 $N-P \leftarrow .60$

G.C.R. = 41.6% (Expected Mean at age 20 - 29 yrs. = 68%).

John was highly extrapunitive, ever ready to direct his aggression towards other people and things. He was dominated by his ego-defense reactions and seldom turned aggression towards himself. The three patterns confirmed his extrapunitiveness. The intropunitive and impunitive factors at work were practically negligible. His responses did not give vent to any super-ego patterns. The very low G.C.R. strongly indicated that he was incapable of meeting stressful social situations in conventional fashion. The various indications depicted a boy of very low frustration tolerance who tended under stress to turn aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>344</u>
Primary	0	0
Secondary	0	0
Partial	4	9
Literary	0	0
Same sex	18	20
Opposite sex	6	7
Elderly	7	8
Youth	16	17
Juvenile	3	3
Superior	2	2
Inferior	8	8
Law-abiding	3	17
Criminal	10	11
Mentally normal	20	27
Mentally abnormal	0	0
Gregarious	7	11
Solitary	16	20
Leader	1	1
Follower	0	0
Friendly	10	14
Quarrelsome	8	8
Moral : Good	13	17
Immoral : Evil	10	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>344</u>
Social	13	17
Asocial	10	11
Thoughtful & Decisive	19	25
Indecisive & Escapist	2	2
Ambitious	12	14
Anxious	15	18
Aggressive	12	16
Altruistic	6	9
Depressive	2	2
Excitable	4	4
Erotic	3	4
Timid	1	1
<u>(B) NEEDS</u>		<u>110</u>
Abasement	14	17
Achievement	7	9
Aggression		31
Emotional & Verbal	9	10
Physical & Social	4	4
Physical & Asocial	10	11
Destruction	4	6
Dominance		15
Coercion	7	8
Restraint	5	6
Inducement		1
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>110</u>
Introgression	5	5
Nurturance		17
Parents	4	4
Wife	4	4
Husband	2	2
Children	4	4
Siblings	0	0
Relatives	0	0
Friends	2	2
Other People	3	3
Objects	0	0
Passivity	2	3
Sex	3	5
Succourance	5	7
Intranurturance	1	1
<u>(C) INNER STATES and EMOTIONS</u>		<u>81</u>
Conflict	9	8
Emotional Change	19	24
Dejection	6	9
Anxiety	18	20
Exaltation	5	7
Distrust	6	6
Jealousy	0	0
Happiness	4	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>153</u>
Affiliation		20
Associative	6	6
Emotional	11	14
Aggression		28
Emotional & Verbal	6	7
Physical & Social	9	10
Physical & Asocial	5	5
Destruction	6	6
Dominance		28
Coercion	11	12
Restraint	13	14
Inducement	2	2
Seduction	0	0
Nurturance		19
Parents	7	7
Wife	2	2
Husband	2	2
Children	3	3
Siblings	0	0
Relatives	0	0
Friends	2	2
Other People	3	3
Objects	0	0
Lack	17	17
Loss	15	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>153</u>
Physical Danger		12
Active	10	10
In support	2	2
Physical Injury		14
Person & Animal	8	8
Accident	6	6
(E) <u>OUTCOMES</u>		<u>376</u>
Hero		260
Energetic & Determined	19	24
Persevering & Competent	20	25
Faces & Overcomes Opposition	17	20
Succumbs to Opposition	10	12
Coerces	10	12
Is coerced	14	17
Active	19	24
Passive	2	3
Repents & Reforms	1	1
Callous and No Conscience	10	11
Selfish	10	11
Unselfish	7	9
Prefers Help	10	11
Self-Sufficient	15	18
Makes things happen	19	22
Things happen to hero	16	19

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>376</u>
Hero		260
A Success	9	10
A Failure	10	11
Hero's Environment		79
Path of Achievement Easy	12	13
Path of Achievement Difficult	16	19
Beneficial & Positive	11	13
Non-beneficial & Negative	15	18
Punitive & Unsympathetic	14	16
Ending		37
Happy	8	8
Unhappy	13	13
Status Quo	3	3
Anti-climax	2	2
Dramatic Conclusions	10	10
Acceptance of lower standards	1	1
<u>(F) INTERESTS and SENTIMENTS</u>		<u>25</u>
Positive Cathexis	14	14
Negative Cathexis	11	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>46</u>
Id	15	15
Ego	13	13
Super-Ego	18	18
<u>(H) OTHER VARIABLES</u>		<u>158</u>
Style		37
Specific Names	16	16
Detailed description	20	20
Incongruity	1	1
Excitement		38
Adventure & Thrill	11	11
Danger & Suspense	15	15
Distant Lands & Different People	12	12
Appearance	16	16
Residence	14	14
Entertainment	5	5
Illness	1	1
Death	10	11
Separation	10	10
Rejection	10	10
Punishment	10	10
Excuse, Alibi & Apology	6	6

Analysis of John's Stories

Card 1. "There was a little boy, who loved music and had always wanted his own violin but his father, who was very poor, could not afford it. One day when he was going to school he saw a big wolf chasing a baby lamb. He chased the wolf away ... and told the farmer about it. The farmer brought the wolf down ... and gave the boy a reward of \$50. He bought a violin for \$20 and gave the rest of the money to his father". John, in this story, in order to portray himself as a kind-hearted and considerate person decided to depict his father as poor and impoverished although in real life, he was more like the farmer, reasonably well off and was prepared to help the boy out of his financial and other difficulties. Most probably this was John's way to show gratitude and repay debts - Actually he was not close to his father, and had little affection for him.

Card 2. In this story John gave a positive picture of a well knit family. Everybody here was willing to do his best for the benefit of the others. Consequently, everyone of them flourished. The happy, stable and secure Wilson home satisfied John's desire and in his fantasy world he made up for something, which was lacking in real life.

Card 3. In this story John introduced a young woman murderer from Chicago, who committed suicide to escape from the forces of law and order. Although John proved the maxim "Crime does not pay", his sympathies were quite obviously with this young woman. John, like her, was quite indifferent to adult authority and loved to be "one up" on everyone.

Card 4. "Arthur Askey worked in a South African gold mine. He was a very sturdy and hardworking lad. In his spare time he went round with a beautiful dance hall girl, called Maria. One day in the office while he was talking to Maria he heard the terrified cries of many miners. Arthur ran out ... Before she could beg him to stop he was knocked down and crushed by a fire engine". In this erotic story, John portrayed himself as an altruistic and well-meaning lover, who met a tragic end. This sudden and fatal finish was the direct result of the basic sense of insecurity John had suffered from in real life. He wanted love; he wanted happiness, but somehow they always eluded him. He felt they were not meant for him.

Card 5. "One day Mrs. Jones had gone out shopping ... On her return she went round the back to put some wastepapers in the dustbin ... She saw a man searching round the house for valuables and she 'phoned the police from a nearby booth. The police arrived in no time and caught the man red handed". In this environmental study, John most probably related his own personal experience and being a subject of social conventions he felt obliged to uphold the maxim that "Crime does not pay". John, of course, was well aware of the differences between right and wrong.

Card 6. This was an aggressive war story, highly influenced by the exploits of a professional safebreaker, whose service was utilised by the War Ministry. "Tom McManus, a young man of 25, was called up by the

army to go on a dangerous mission into Germany. His job was to screw a safe in the Nazi Gestapo H.Q. and steal papers containing vital information... Tom opened the safe without any bother and gave the papers to his Officer-in-charge. Next to the safe stood a glass case, filled with trophies ... Tom smashed open the case and stole a gold cup. Just then a German Officer came down the stair ... and without any hesitation shot him ... The officer-in-charge decided to break the news to his mother. She was so shocked that she had a nervous breakdown." By giving Tom recognition as a patriot John tried to rationalise his asocial attitude. In his fantasy world John himself was Tom. He also threw light on his mother's nervous disposition, which was absolutely true to life. To her John was a constant source of worry.

Card 7. "A young man of 18, who lived in Gorbals, just wouldn't stop housebreaking ... He thought ... he would never be caught. But, unfortunately for him the lucky wheel changed, he was arrested. His father, who was a respectable businessman, ... managed to get him off the hook and promised the Sheriff that if the boy didn't behave ... he would march his son to the police himself. The boy hated the public telling off and kept on misbehaving and finally landed in an approved school." This story outlined John's history of delinquency. He also introduced a well-meaning and socially responsible father. John's attitude towards him was aggressive. He did not like "the public telling off" and, as if just to take spite on his father, kept on misbehaving so that he would finally end

up in an approved school. He actually wanted to hurt him. He also pointed out his poor and disharmonious relationship with his father.

Card 8. In this aggressive war story John's fantasy took him back to the Elizabethan days when life was full of adventure, thrill, fame and recognition. Those days were romantic to him. They satisfied his needs and through their acts of patriotism John expressed his own aggression. The destruction of the Spanish Main symbolised the destruction of the forces of opposition he himself had encountered.

Card 9. In this story John gave an objective description of the lives tramps, vagabonds and deserters from the armed forces were forced to live under stress. "They eat anything they can get hold of and just lie about in parks and fields and go round the houses begging for food, water and money." He felt little sympathy for tramps and vagabonds, but he was willing to give the deserters from the armed forces, who in some ways shared John's asocial attitude, the benefit of the doubt and pictured that "they would change their names, go to a new city, start a new life, get married and raise a family and be happy ever after" - A hope John himself felt compelled to harbour for himself.

Card 10. In this story the oedipus situation appeared in a somewhat distorted form although the hatred and rivalry of the father came out quite clearly. Most probably it related fundamentally to John's jealousy of his father's position with his mother. In this tragic story, the

father accidentally killed himself and the boy had to run back home and break the news to his mother and sustain her in her mourning. He actually became the man. John's dislike for his father was so great that he portrayed him as a poacher, a comrade in arms in crime. In real life his father was a law-abiding and reasonably responsible citizen. Although the story centred round asocial activity John found it imperative to make socially and legally accepted convention maintain its position and related, "At the enquiry the boy was very severely spoken to and he was lucky to get off."

Card 11. John portrayed himself as an explorer, with an inquisitive mind, willing to find out things for himself. In real life he was capable both mentally and physically and when so inclined, could apply himself well. He was adventurous and the unknown fascinated him. The story, besides conveying a feeling loneliness, also brought out one of his methods of dealing with his hostile environment and that was to run away from a disagreeable situation.

Card 12. In real life John was an attention-seeker and often was over-demanding in search of affection and acceptance, reverting to dramatic hostility when needs were not met. In this story, he identified himself with a young woman, who was suffering from "a bad dose of the typhoid and was very nearly dead." This, of course, brought immediate attention - "The woman's parents were very worried." She suffered for a long time and then one day the parents discovered that she was not breathing ... the

doctor returned, took the woman's pulse and put his hand on her heart. Then he shook his head and told the parents that she was dead. They were heart-broken". The young woman's death actually was an embodiment of hostile and sulky remarks as "you would know if I die" and when death did come John made sure that the parents were "heart-broken". He also expressed his desire for a stable and secure home, where he would be regarded as a cherished member of the family and enjoy love and kindness.

Card 13. John's relationship with his father was poor and disharmonious. He was thoroughly disobedient and always liked his own way. He wanted to be independent. In this story although, at the beginning, he fantasied togetherness with the father, in the wilderness of the South American forest he finally achieved his desire of being independent by getting his father "crushed to death". The gigantic snake gave him his freedom and he "started planning his future. He was not going to give up".

Card 14. "It was a dark frosty night and Mrs. McLeavy was sitting in front of a blazing fire knitting ... she heard a squeak as if someone was trying to get in through the window ... she went to see who was there. She saw a man climbing up a rope ladder ... she didn't know what to do. Suddenly an idea flew into her head and she got hold of her pair of scissors and cut the rope. The man fell to his deathbed on the cruel pavement below". In this story John gave vent to masochistic desire and got punishment inflicted on himself for indulging in anti-social activities and to prove that "crime does not pay". He also presented Mrs. McLeavey as a kind and

considerate person, who cared for her son -- That was the type of mother John himself had desired.

Card 15. "About fifty years ago a new type of crime wave cropped up and there was only one individual involved in it. This young man had set up a microphone beside every grave ... and he got a chance to learn all the secrets of the visitors and used them later for blackmailing purposes. He earned a great deal of money by this trick ... But one day something invisible hit him and he just could not move. He stood there paralysed and terrified." In this rather incongruous story, John evolved a plot which introduced a scheme of ingenious and asocial activity. But, once again John felt obliged to make good triumph over evil, and greed for ill-gotten riches finally ended in a tragedy.

Card 16. "One day Jimmy Mandy's father brought him a new spool for his camera. Jimmy was very fond of photography ... One afternoon Jimmy was out in the country and he exposed the whole spool. Quite a few of the pictures he took were directly against the sun-light ... When he went to collect his prints, he discovered that all his pictures had turned out blank. He made up his mind not to be too clever again." John expressed a desire for a loving father figure, who would cater for his hobbies and interests. He also presented a positive and well-adjusted picture of himself. He was prepared to learn from his own mistakes.

Card 17. This aggressive war story was based on the struggle between humanity and aggression, the good and the evil. The main characters

involved were the victorious Nazis and the French resistance workers. They actually represented the right and the wrong sides of John's attitude towards life in general. In this case, the right triumphed. "Harry ran across the street, got hold of a rope and climbed in through the roof just in time to save a young woman and her two children from a most painful death. The Germans had put fire to the building when the resistance workers refused to give them the names of their leader".

Card 18: "The night was dark and cold and there was no moon or stars in the sky - An ideal night for John Smith, who was a professional burglar. When the safe finally opened he took out a dozen money boxes filled with five and one pound notes. He filled his pockets and ran out of the shop and down the street. Unfortunately, just as he was turning the corner two policemen grabbed him and took him down to the station to charge him with theft and housebreaking." John craved for money and wealth and Smith, the professional burglar, represented his insatiable greed. But, his knowledge of the right and wrong and his desire for social acceptance made him safeguard the interests of the law-abiding citizens and crime once again failed to pay.

Card 19: This was an escapist story, which involved an elderly couple, who found city life rather fast and on their retirement went to live in the country away from everything and everybody. The old couple expressed John's own love for the countryside and they also represented parental figures, with whom John did not get on well at all in real life. In his fantasy

world, he destined a tragic end for both of them. In the story the old couple were imprisoned in their dream cottage by a severe blizzard and finally when the local minister, with the help of the police, managed to get through the snow to the cottage, it was found that they had died in each other's arms. John, of course, did offer compensation in the guise of the minister's friendship for his evil thoughts.

Card 20. "Round the street corner standing against the lamp was a young man named Brian Tomkins. He always stood there in that corner to sell his evening papers. People in that area considered him a harmless youth, who could do nothing wrong! But how mistaken they were! He was actually a thief and a bookies runner! He led all his young friends astray. He taught them how to gamble and how to screw. He was their leader, but he took part in nothing. He was too fly to get himself caught. He used that street corner as a meeting place, from where he could guide his gang." In this environmental study, John proved himself as a shrewd observer of delinquent life, which was a part of his own being. Boys like Brian were his personal companions. Like Brian John himself loved to be 'one up' on everyone. In real life he was a self styled hard man with an exalted opinion of himself and his capabilities.

Summary of Theme Frequencies in John's Stories *

In John's fantasy world most of the heroes were male (20 in 18), youthful (17 in 16), usually law-abiding (17 in 13), mentally normal (27 in 20), solitary (20 in 16), reasonably friendly (14 in 10), moral (17 in 13), social (17 in 13), quite ambitious (14 in 12), anxious (18 in 15), aggressive (16 in 12), thoughtful and decisive (25 in 19). Although John sometimes introduced individuals who were superior (2 in 2), gregarious (11 in 7) and altruistic (9 in 6) many of the others were inferior (8 in 8), criminal (11 in 10), quarrelsome (8 in 8), immoral (11 in 10) and asocial (11 in 10). A few of them were depressive (2 in 2), excitable (4 in 4), erotic (4 in 3) and timid (1 in 1).

Many of John's heroes suffered abasement (17 in 14). A few showed certain achievement (9 in 7). They directed emotional and verbal (10 in 9) physical and social (4 in 4), physical and asocial (11 in 10), aggression together with destruction (6 in 4) towards their environment. They also used coercion (8 in 7), restraint (6 in 5) and inducement (1 in 1) to get their own ways. A few of them indulged in introgression (5 in 5), intranurturance (1 in 1), passivity (3 in 2) and sex (5 in 3). Some looked for succourance (7 in 5) and were kind and considerate of the feelings of the members of the family (14 in 14), friends (2 in 2) and other people (3 in 3). Their inner states and emotions were marked by emotional changes (24 in 19) and anxiety (20 in 18). Some of them showed conflict (8 in 7),

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

dejection (9 in 8) and distrust (6 in 6). A few of the individuals enjoyed exaltation (7 in 5) and happiness (7 in 4).

Some of John's heroes were blessed with emotional (14 in 11) and associative (6 in 6) affiliation. Forces of aggression which were directed towards them were emotional and verbal (7 in 6), physical and social (10 in 9), physical and asocial (5 in 5) and destructive (6 in 6) in character. They also suffered coercion (12 in 11) and restraint (14 in 13). The heroes were conscious of the lack (17 in 17) of things needed for security and happiness. They were also aware of the losses (15 in 15) they had suffered. They faced physical dangers (12 in 12) and were hurt by physical injuries (14 in 14). Some of them were shown kindness, consideration and understanding by the members of the family (14 in 14), friends (2 in 2) and other people (3 in 3).

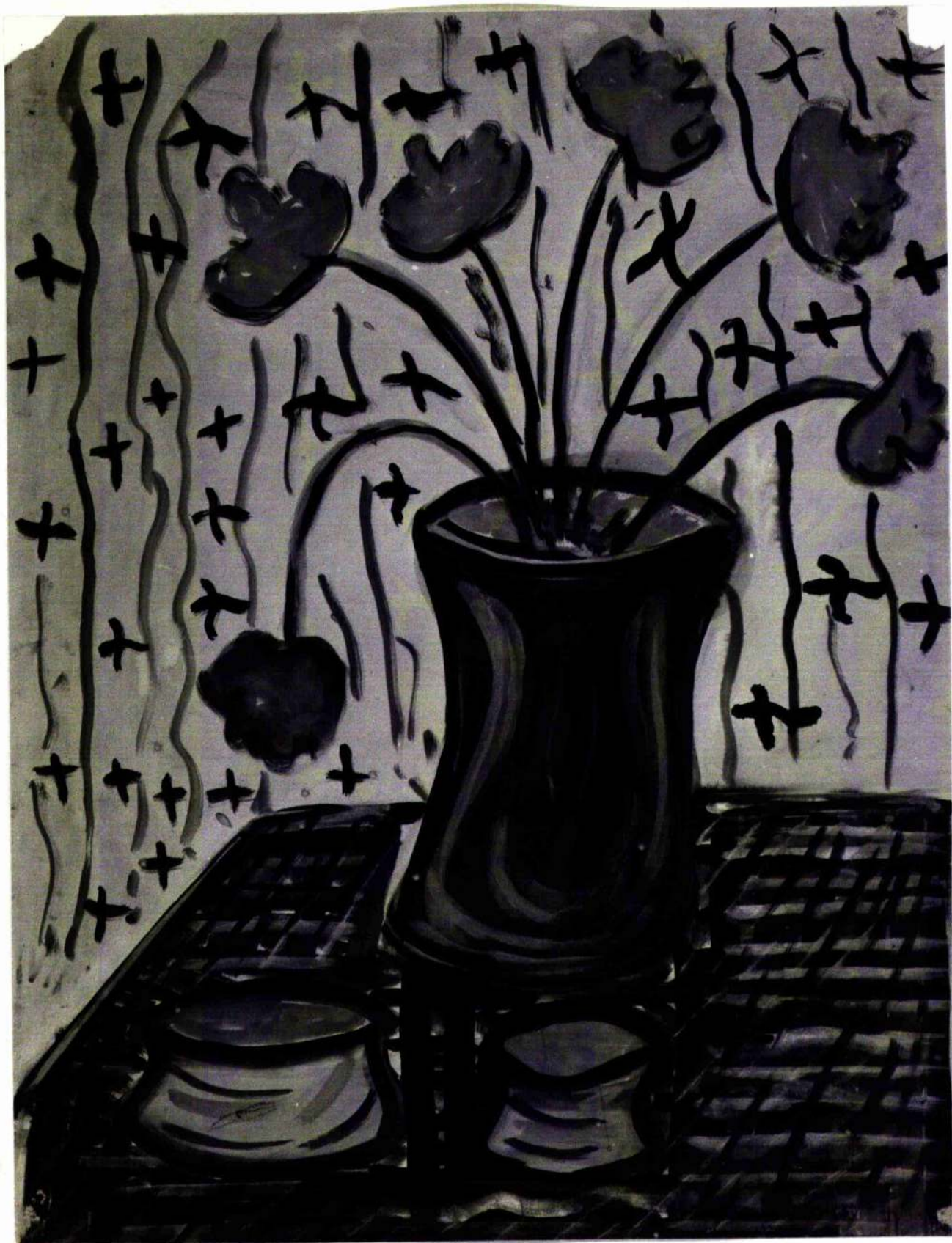
The heroes reacted to their environment where things happened to them (19 in 16) and they made things happen (22 in 19), in an energetic and determined (24 in 19) fashion. They were persevering (25 in 20), active (24 in 19) and self-sufficient (18 in 15). Although some of them succumbed to opposition (12 in 10) and allowed themselves to be coerced (17 in 14) there were others who were prepared to face and overcome opposition (20 in 17) and be ready to coerce (12 in 10). Some of John's heroes were callous (11 in 10) and selfish (11 in 10). He introduced a few individuals who were unselfish (9 in 7) and a success (10 in 9). Some preferred help (11 in 10) and some could be regarded as a failure (11 in 10).

Although some of John's heroes found their paths of achievement (13 in 12) and their world beneficial (13 in 11) many of the others

regarded their paths difficult (19 in 16) and their environment negative (18 in 15) and punitive (16 in 14). Some of them had suffered separation (10 in 10), rejection (10 in 10), punishment (10 in 10) and had also come face to face with death (11 in 10) and illnesses (1 in 1). Although their interests and sentiments, in most cases, expressed positive cathexis (14 in 14) negative cathexis (11 in 11) was not easily subdued. Forces of super-ego (18 in 18) was stronger than id (15 in 15) and ego (13 in 13).

Implications growing out of the Stories

John, a truant, was the product of a materially adequate, but disharmonious home. Both parents were at work and the parents differed over the question of Mrs. White working. As a result there was little in the way of home life. John's own relationship with his parents was poor. He was outwith their control. In his fantasy world he showed a considerable degree of ambivalence towards his parents. Although his father was reasonably well off and a law-abiding citizen, he depicted him as a person, who was poor and a criminal poacher. He disliked his discipline and wanted to be independent of him. He considered his mother to be a nervous woman, incapable of meeting stressful situations. At his best he desired a happy and well-knit family, where the father would supply the leadership and the mother would provide all the love and care. At his worst he wished his parents to be dead. He, of course, took care to express this wish in an indirect fashion. He also tried, in a masochistic way, to win parental attention, interest and affection.



FLOWERS IN A VASE (PLATE 192)

Many of John's stories tell of wrongdoing, delinquency and criminality. He was a shrewd observer of asocial activities, and often played an important part in a delinquent set-up. He was highly aggressive and sometimes tried to hide his aggression by giving it a look of patriotism and often by proving that "crime does not pay". This trend obviously indicated that somewhere in John's experiences there had been moral and social forces which had pointed out to him the differences between right and wrong and good and evil.

Although John was inclined to indulge in "one up manship", he was basically an insecure boy, who desperately wanted love, affection and recognition. When these needs were not met he tried to show-off as a self-styled hard man, who had an exalted opinion of himself and his capabilities.

Drawings and Paintings by John.

"Flowers in a Vase (Plate 192)" was John's first painting. It was an introverted, part imaginative and part expressionist piece of work. He took a theme from life, heightened its effect with fantasy and used it to express egocentric sensation. The foreground of the picture showed part of a table, covered with a multi-coloured cloth, standing against a wall, papered with a bright yellow paper with floral designs. Two green bowls and a black flower vase, which had six poppies sticking out of it, were placed together on the table. The bowls, the flower vase and the



THE CEMETERY GATE (PLATE 193)

poppies were phallic symbols and expressed John's infantile and frustrated sexuality. John commented, "It is a pretty picture - I like beautiful things! They do something exciting to me!"

His next picture, titled "The Highland Scene", was an introverted, part organic and part imaginative painting. It was dominated by very colourful, but awe-inspiring, mountains which were symbolical of barriers and restrictions. But, John was quite undaunted. When the landscape was completed, he decided to put in a road, which successfully tackled the mountains and receded into the distant horizon. He said, "That's my escape route - If I want to go, I'll go! Nothing will be able to stop me!"

"The Cemetery Gate (Plate 193)" followed "The Highland Scene". It was an introverted, part imaginative and part expressionist painting. The foreground of the picture showed part of the front garden of the cemetery. A narrow stream flowed through it. Beyond the gate, garden cum bridge wall and the fences lay the road and the open, green countryside receding into the distant horizon. A few trees were scattered over here and there in the background. An air of apparent peace and quiet pervaded this picture, but the comments John made in connection with his painting were highly aggressive and thoroughly anti-social. He said, "One day I'll be able to open this gate and bring in all those people who have done me wrong - I'll forgive nobody! There will be plenty of six feet deep holes ready for them and it will give me great pleasure to put them in one after the other - Nobody will escape it! I'll start with the Day School Headmaster, who



THE SCOTTISH PRINCESS (PLATE 194)

reported me to the police; then I'll get hold of that officer and those men who charged me! Next will be the hook-nosed Sheriff, who thought I needed Approved School training! Bloody cheek! Then I'll start with my pals, who grassed me and, finally, I'll do some of you! I am not telling you who they are though! I'll let my family off, but I'll bring my parents over to see what the score is like! It might teach my father to keep his mouth shut and not give me his silly pep talks - He thinks I am a bloody criminal or something! He nags and nags and nags and then when my mother joins him with her whinings life becomes a hell! Sometimes I wish I were never born!" The comments John made in connection with his parents clearly indicated that he was unhappy at home and his relationship with his parents was extremely poor and thoroughly disharmonious.

His next two pictures were devoted to the British Railways, his father's former employer. Both of these paintings were introverted, part organic and part imaginative pieces of work. The first one was titled, "A Bridge over Edinburgh Road". The foreground, in the middle, showed the motorway on which the railway bridge stood. A red van was shown speeding along the road towards the distant horizon. "It's a security van!", John informed. On the top right, the tail end of a steam locomotive could be seen. The second picture was titled, "The Scottish Princess (Plate 194)". This picture was dominated by a viaduct, which was being used by a modern, streamlined train pulled by an ultra-modern diesel locomotive. These two paintings expressed John's escapist desires and his aggression, in a socially sublimated form - as suggested by the powers of the locomotives.

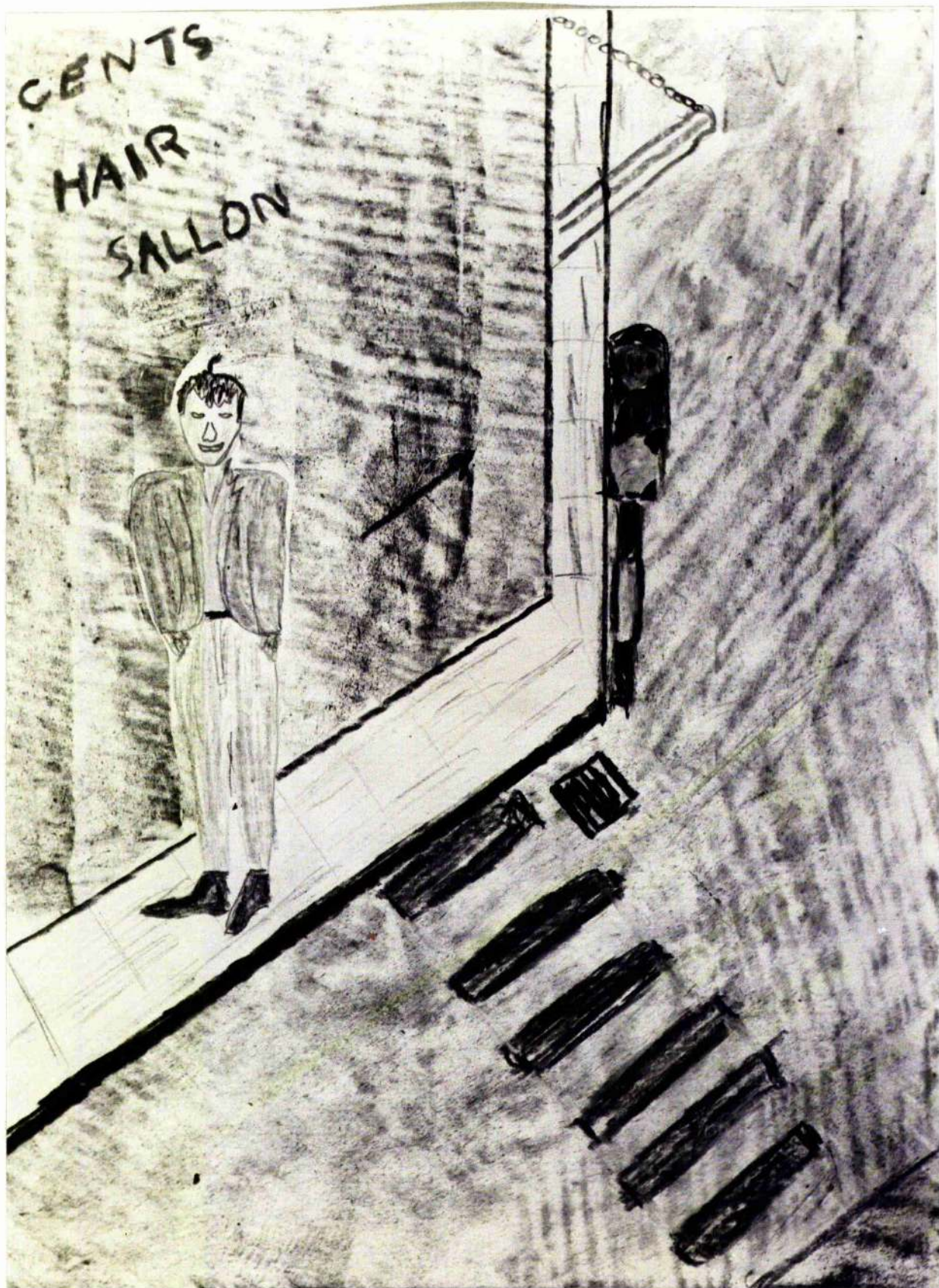


CONFUSION (PLATE 195)

When John was asked to comment on his two pictures, he said, "I like trains. My father was an engine driver and when I was young he often took me to the shed to have a look around - Them were good days, happy days! I don't know why my father gave up the railways! I wouldn't if I were an engine driver - It is so exciting! You have so much power in your hand - you are a big man! You know, if I get a chance now I'll hop on board one of those trains and get the hell out of this bloody dump - Get away somewhere nice and friendly! If my father didn't leave the Railways we would still be living in our old scheme. We were very happy there and I never got into trouble. My granny still lives there - I wish my father would allow me to go and stay with her! I really get very angry sometimes and feel like breaking everything round me, just the same way an engine does when something falls on its path! If I do that people, of course, will be real scared of me!"

The landscape which followed "The Scottish Princess" showed his feelings of deep depression and utter loneliness. He felt fenced in, restricted and dominated by awe-inspiring, mountain-sized barriers. An air of hopelessness pervaded this painting.

"Confusion (Plate 195)" an introverted and expressionist picture, was his next painting. It was a chaotic, disintegrated and highly disturbed landscape study. John said, "I couldn't think of anything and so whatever came into my mind I just bashed them on! Above the mountains you can see a very funny kind of a sky, disturbed and stormy! Those



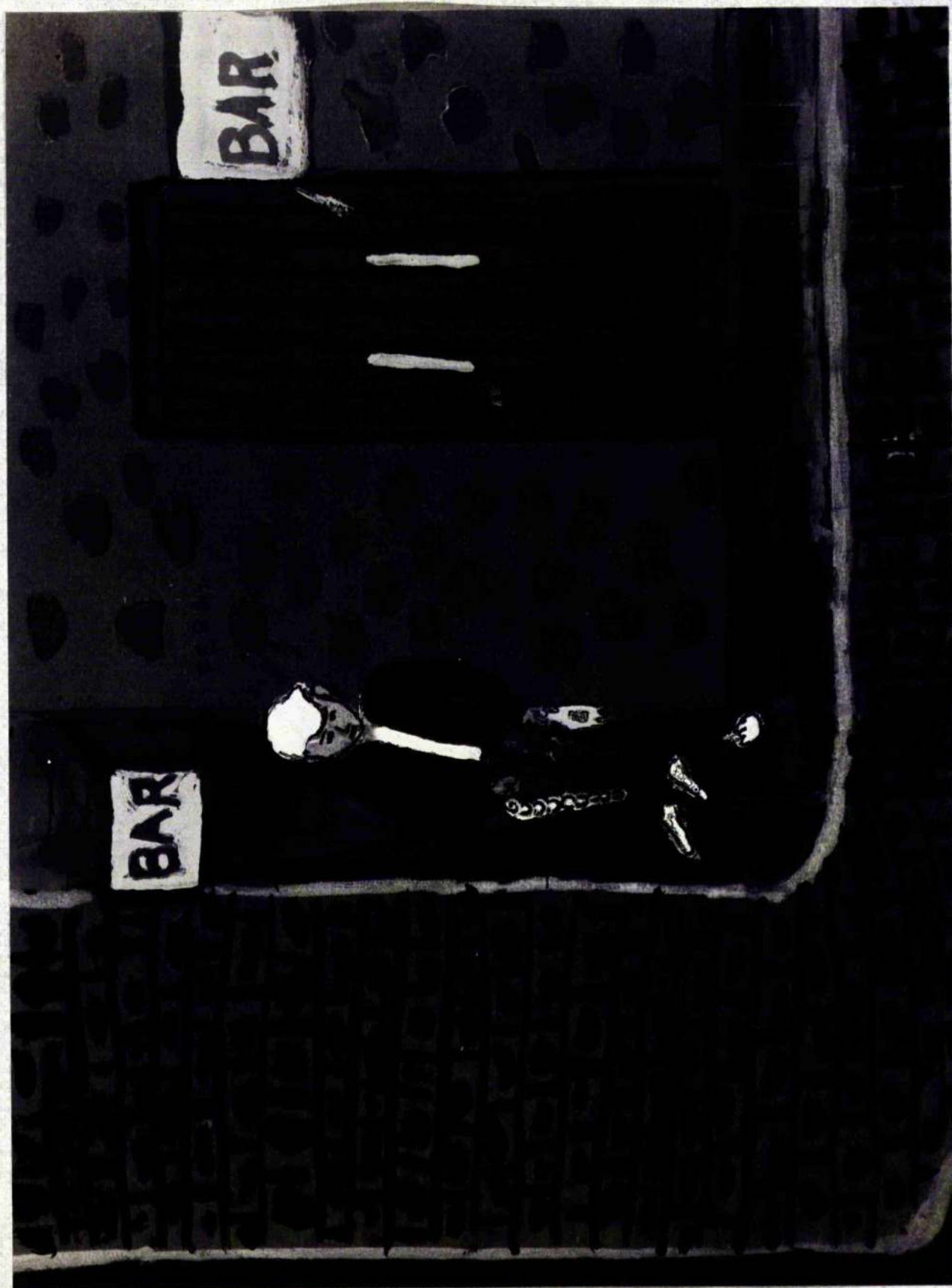
OUTSIDE THE GENTS HAIRDRESSERS (PLATE 196)

peculiar objects from the outer space have created hell there! They are flying saucers and all that kind of stuff - They are up to no good! They want to destroy everything! On the mountain you can see a bloke sending messages to his headquarters - I guess another war will start and then somebody will drop an Atom or Hydrogen bomb and that will be the end! I would rather be the pilot of the plane which carries it and I'll drop the bomb bang on Mossbank! I have nothing to lose and it will learn them!" His comments brought out the highly aggressive, ruthlessly violent, utterly selfish and thoroughly anti-social side of his volatile personality. When he was asked, "Why did you call your painting "Confusion" ?" He answered, "I called it "Confusion" because when I painted it I was confused! But, now if I can carry out what I would like to do then there will be real confusion, don't you think?"

"Confusion" was followed by "Explosion". It was an introverted, part imaginative and part expressionist follow-up study of his previous painting. His picture was nothing but a chaotic conglomeration of all the bright colours which gave a vivid impression of an outsize explosion. John's candid remark was, "That's it! That's what it would be like once I have done my job! I feel sorry for you folks!"

His next two paintings were "Still Life" studies, composed of various fruits and vases with flowers. These objects were phallic symbols and expressed his infantile and frustrated sexuality.

"Outside the Gents Hairdresser (Plate 196)" was an introverted, part



JOHN WHITE (PLATE 197)

imaginative and part expressionist crayon drawing. This environmental study expressed John's nostalgia for home and its environment. The aggressive looking figure, lounging at the street corner, was John himself. He said, "My picture shows me standing outside the hairdresser's shop. I have just had a "mod" hair-cut and now I am waiting for my mates. We have been invited to a party. On our way we will pick up a few bottles of "hootah" from the Subway Bar and then get really loaded up! We will do the twist and the shake and the "birds" will really fall for us! We can have a real good time! The only trouble is that some so and so will 'phone up the police and we will be picked up for being drunk and disorderly or breach of the peace. We never seem to get a break!"

His next crayon drawing showed the "Subway Bar". John commented, "That's the bar where all my mates go for their "half and a half". You can see one of them waiting outside for the others to arrive. They've sneaked me in a few times - Once we nearly got caught, but the manager is a pal and he kept me down in the cellar while the police had a good look around! That was a narrow escape!"

"John White (Plate 197)" followed the "Subway Bar". It was an introverted, part imaginative and part expressionist painting. John took a theme from life, heightened its effect with fantasy and made good use of it to express egocentric sensation. "John White" was a grim picture of John's highly aggressive and anti-social ego. He showed himself standing outside a bar in a rather nonchalant manner. He had a chain and a broken



THINGS OF BEAUTY (PLATE 198)

bottle in his hands. He said, "That's me waiting at the "Pub" corner for those two bastards to come out of there - The two bloody double crossers! They won't grass anybody anymore once I have given them the treatment they so deserve!" In real life, too, he was a self-styled "hard man" with an exalted opinion of himself and his capabilities. He was indifferent to adult authority and whenever he had the slightest opportunity he disregarded, often defied, authority of all kinds.

John's last painting, titled "Things of Beauty (Plate 198)", was an introverted, expressionist study of some flowers, painted in red, blue and yellow. They were in an orange red vase with two eye-like ornamental spots near its base which was very broad. Beside it on the right was a decanter and a wine glass. They were all on a table, covered with a blue and yellow lined cloth, standing against a greyish white wall. The flowers, the vase, the decanter and the wine glass were all phallic symbols and expressed infantile and frustrated sexuality. The decanter and the wine glass were also symbolical of his attitude of defiance, part of his "hard man" act, and they expressed his anxiety for acceptance as a man of the world. He reiterated, "I like beautiful things! They are exciting - They do something to me! When I have my own home I am going to fill it up with a lot of lovely objects - what does it matter how I get them as long as I get them! Al Capone did! I am going to enjoy myself as long as I live - Eat good food, drink good wine, have lovely 'birds' around me and have a real good time!" In his comments John identified himself with Al Capone, the

notorious American outlaw, and was willing to adopt Capone's way of living as his own. The aggressive and anti-social pleasure seeker within him emerged triumphantly at the expense of the lover of beautiful objects.

Implications growing out of the Drawings and Paintings.

John was an introverted personality. He had a strong ego, but his reactions, in a stressful situation, were much influenced by the forces of his id and super-ego. He was an imaginative worker, who usually took a theme from life, heightened its effect with fantasy and utilised it fully and effectively to express egocentric sensation.

John came to Mossbank from an unhappy home. He was unsettled and showed a rather severe degree of maladjustment. Some of his paintings and drawings expressed his infantile and frustrated sexuality, his nostalgia for home and its environment and his intense, escapist desire for freedom from all restrictions, rules and regulations. Many of his other pictures brought out the aggressive, anti-social, violent and selfish side of his character, the side indifferent and hostile towards authority figures, which made him go about with a chip on his shoulder and forced him to establish himself as a self-styled "hard man", who felt a compulsive urge to show off as a man of the world.

John was an extraordinary mixture of extreme. Part of his personality was anarchial and uncompromisingly asocial. Another part was aesthetic and

quietly contemplative. Unfortunately the aggressive, anti-social pleasure seeker showed a tendency to develop at the expense of the other side.*

An overall personality profile of John.

John, an aggressive and anti-social truant, came from a materially adequate, but thoroughly disharmonious home. His relationship with his parents was poor. He was outwith their control and showed a considerable degree of ambivalence towards them. At his best, he regarded them as leaders of a happy, well-knit family, prepared to provide all the love and care the boy could desire. At his worst, he wished both of them dead. Basically he was an insecure boy.

At home John kept delinquent company and took part in many delinquent activities. At his day school he was truculent and a constant trouble maker. He established himself as a bully, an anti-authority figure and a self-styled "hard man", who disrupted the smooth running of the school. He had to be suspended and was finally committed to an Approved School. During his stay there he went about with a chip on his shoulder, believing that everybody was against him. He showed a severe degree of maladjustment and was thoroughly unsettled. Although he constantly sought attention, and was desperately anxious for other peoples' approval and acceptance, he still remained highly aggressive and anti-social. He turned aggression towards other people and his environment and was incapable of meeting stressful situations in conventional fashion.

* The following table, based on the ten point guide, gives the investigator's (I) rating of John's pictures (Plates 191-198), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	6	0	2	3	2
Anxiety	5	0	5	5	1
Depression	2	0	2	4	1
Fear	2	0	1	0	3
Withdrawal	3	0	0	2	0
Escapism	5	0	2	4	2
Symbolism	4	1	3	6	0
Fantasy	5	0	6	3	4
Extraversion	8	6	0	0	0
Introversiaon	7	0	7	1	0

His fantasy world was dominated by themes of wrongdoing, delinquency and criminality. His drawings and paintings confirmed the aggressive, anti-social, violent and selfish side of his inadequate and disturbed personality, which was anarchial and uncompromisingly asocial.

John in July, 1967.

After his court appearance in July, 1963, John found employment with a furnishing firm, but he was dismissed for bad timekeeping. He then went to work as a waiter in one of the city hotels. Soon after he was arrested on a breach of the peace and serious assault charges. He was found guilty and was sent to a Detention Centre for three months. On his release, he went back to work as a waiter, but failed to keep out of trouble. He had to reappear at the Sheriff's Court charged with breach of probation and serious assault. He was committed to a Borstal for corrective training. He was released after eighteen months and found employment as a bus driver with the Transport Department of the Corporation of Glasgow. He seemed reasonably settled and was engaged to be married.

PATRICK HODGKISS

Date of Birth: 30. 8. 48.

Date of Committal: 15.10. 62.

Date of Leaving: 16. 5. 64.

History of Delinquency:

13. 6. 61. Theft by Housebreaking (2) 1 Year Probation
Attempted Housebreaking
with intent.

15.10. 62. Theft by opening Lockfast Committed to
Premises. Mossbank School

Theft by opening Lockfast
Premises and Housebreaking.

There was also evidence of truancy.

Home Circumstances:

The parents separated in 1951 because the father was lazy, irresponsible and unfaithful. The father obtained a divorce in 1956 on the grounds of her desertion. The

father remarried and lived in England. He never showed any interest in his family and contributed nothing to maintain them. The mother worked as a pantry maid.

Earlier she had been a bus conductress, but gave up her work when the boy got into trouble, so that she could be at home. She was a good and conscientious mother. The home was a two apartment house in old tenement property in

Falkirk. It was adequately furnished but indifferently maintained. The district saw a fair amount of delinquency. At home were unemployed brother, a year older than the boy, and a young sister.

The Boy Himself:

He was under size for his age and plump. He had a weak chest in his earlier years and was twice in hospital with pneumonia. He required attention for bronchitis until he was five years of age. Before he went on probation he went around with older boys in his district and indulged in gambling with them. Under supervision his choice of companions became more satisfactory and he joined a Youth Club and the Boy's Brigade. He gave up these activities, and returned to the companionship of his gambling friends. Once again his trouble started. He helped on a milk delivery round, receiving £1 a week of which he gave 15/- to his mother.

Educational Information:

At the time of his committal he was a pupil in a third year class in a Senior Secondary School. He was a boy of normal intelligence, having an intelligence quotient of 99. He did average work in all subjects, but needed to be kept under

control. He was a glib liar like his brother before him. He was put in the top class at Mossbank and worked well for the Engineering Craft Certificate. He did reasonably well in his examinations and obtained the necessary certificate.

History at Mossbank:

After a year's stay in the school it was reported to the Managers, "This boy of normal intelligence is doing near average work in the Craft Certificate class in Engineering. He is on the whole obedient, but has flashes of temper and as a result does not have many friends. He conforms well and has reasonable work habits. Although he is not involved in any major trouble, he gives the impression of being a shy little fellow, who weighs the consequences carefully." He managed to keep out of trouble and made steady progress and the Managers decided to license him to his mother on the 16th of May, 1964.

After License:

He found employment as an apprentice moulder and settled down very well at home and at his job. His employers found him cheerful, co-operative and willing to learn and his mother reported him to be kind and considerate.

Personality traits as revealed through:

- (a) ^{Personality} ~~Projective~~ Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential Score.

Syndrome	Total Responses
Unforthcomingness (U)	4
Withdrawal (W)	2
Depression (D)	0
Anxiety about adult interest (XA)	5
Hostility to adults (HA)	4
Attitude of unconcern for adult approval (K)	1
Anxiety for approval by other children (XC)	2
Hostility towards other children (HC)	0
Restlessness (R)	3
Emotional Symptoms (E)	2
Nervous Symptoms (MN)	2
TOTAL	25

This slightly immature and nervous boy suffered from a lack of confidence with people and with fresh things - sometimes he tried to avoid reality by fecklessness. He was uncertain about adult interest and affection because of that he usually made sure of acceptance, sought attention constantly and was overdemanding. When thwarted he used to develop a mild rejecting attitude of unconcern by erecting

defences against human contact. With regard to other children he wanted their approval and friendship without feeling too miserable and anxious.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels Picked on	9	7
Anger, disobedience	7	5
School difficulties	8	2
Stays away from home	10	2
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	1
Inadequate companions	12	4
Delinquent companions	12	6
Stealing	9	5
Obscenity	5	3
Sex experience	8	4
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	9
Home unsatisfactory	24	5
TOTAL		65

Patrick was too conscious of his size and shape and because of that he felt picked on by all, adult and children alike. He could be disobedient and suffered from angry outbursts. Teachers blamed and punished him for his lack of self-control.

He was a truant and a liar. He swore when he felt mad and was fond of dirty stories and talks. His friends had shacks and some of them were older than him. Together with these delinquent companions he had broken into houses and stole from shops. They taught him to smoke and gave him a taste of sex, which was homosexual in character. He worried about himself a lot and suffered from bad dreams. He was afraid of hell and believed that "bad habits" were ruinous to health. His father had left him when he was young and he was brought up by his mother. She was well-meaning and worried a lot about the boy. He knew that his mother was hurt by his anti-social doings.

He was intropunitive and was inclined to blame himself. Although he was willing to point out the presence of the frustrating obstacle, blame other people and things, he usually directed censures and blames towards himself. Often he was willing to make amends to solve the problem. The three patterns confirmed his intropunitiveness and also indicated that he occasionally minimized the obstacle almost to the point of denying its existence. The super-ego patterns leaned heavily towards intropunitiveness. He was inclined to admit his guilt but denied any essential fault by referring to unavoidable circumstances. The low G.C.R. strongly indicated some degree of inability to meet stressful social situations in conventional fashion. The various indications depicted a boy of rather low frustration tolerance who was inclined under stress to decompensate in a somewhat passive and over-accepting fashion.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) HERO		<u>296</u>
Primary	1	1
Secondary	1	1
Partial	3	6
Literary	1	1
Same sex	18	20
Opposite sex	5	5
Elderly	8	8
Youth	10	12
Juvenile	6	6
Superior	3	3
Inferior	2	2
Law-abiding	17	20
Criminal	3	3
Mentally normal	18	22
Mentally abnormal	2	2
Gregarious	6	7
Solitary	14	14
Leader	2	2
Follower	1	1
Friendly	10	11
Quarrelsome	11	12
Moral : Good	14	17
Immoral : Evil	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>296</u>
Social	17	19
Asocial	7	7
Thoughtful & Decisive	18	21
Indecisive & Escapist	3	3
Ambitious	5	5
Anxious	18	19
Aggressive	13	15
Altruistic	7	8
Depressive	9	9
Excitable	5	5
Erotic	7	8
Timid	2	2
<u>(B) NEEDS</u>		<u>124</u>
Abasement	13	15
Achievement	7	8
Aggression		23
Emotional & Verbal	14	16
Physical & Social	3	3
Physical & Asocial	4	4
Destruction	0	0
Dominance		19
Coercion	8	9
Restraint	7	7
Inducement	3	3
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>124</u>
Introgression	13	15
Nurturance		21
Parents	1	1
Wife	5	5
Husband	3	3
Children	1	1
Siblings	1	1
Relatives	1	1
Friends	1	1
Other People	7	8
Objects	0	0
Passivity	2	2
Sex	6	7
Succourance	5	5
Intranurturance	6	9
<u>(C) INNER STATES and EMOTIONS</u>		<u>89</u>
Conflict	12	15
Emotional Change	20	23
Dejection	12	13
Anxiety	15	17
Exaltation	5	6
Distrust	6	6
Jealousy	2	2
Happiness	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>130</u>
Affiliation		21
Associative	7	8
Emotional	10	13
Aggression		19
Emotional & Verbal	7	9
Physical & Social	7	7
Physical & Asocial	1	1
Destruction	2	2
Dominance		26
Coercion	13	14
Restraint	8	9
Inducement	.	3
Seduction	0	0
Nurturance	3	20
Parents	3	3
Wife	1	1
Husband	1	1
Children	2	2
Siblings	1	1
Relatives	1	1
Friends	4	4
Other People	7	7
Objects	0	0
Lack	18	22
Loss	15	16

<u>Themes.</u>	<u>Frequency,</u> <u>No. of Stories (Total 20)</u> <u>in which various</u> <u>Themes occur.</u>	<u>Total.</u>
(D) <u>PRESS</u>		<u>130</u>
Physical Danger		4
Active	3	3
Insupport	1	1
Physical Injury		2
Person & Animal	2	2
Accident	0	0
(E) <u>OUTCOMES</u>		<u>358</u>
Hero		230
Energetic & Determined	20	24
Persevering & Competent	17	21
Faces & Overcomes Opposition	19	23
Succumbs to Opposition	12	14
Coerces	10	12
Is coerced	12	14
Active	18	22
Passive	5	5
Repents & Reforms	5	6
Callous and No Conscience	3	3
Selfish	5	6
Unselfish	7	8
Prefers Help	4	5
Self-Sufficient	11	13
Makes things happen	15	18
Things happen to hero	18	20

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>358</u>
Hero		230
A Success	8	9
A Failure	6	7
Hero's Environment		79
Path of Achievement Easy	14	17
Path of Achievement Difficult	17	19
Beneficial & Positive	13	15
Non-beneficial & Negative	12	14
Punitive & Unsympathetic	12	14
Ending		49
Happy	11	13
Unhappy	12	14
Status Quo	8	9
Anti-climax	1	1
Dramatic Conclusions	9	10
Acceptance of lower standards	2	2
<u>(F) INTERESTS and SENTIMENTS</u>		<u>33</u>
Positive Cathexis	19	19
Negative Cathexis	14	14

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>43</u>
Id	11	11
Ego	19	19
Super-Ego	13	13
<u>(H) OTHER VARIABLES</u>		<u>152</u>
Style		38
Specific Names	16	16
Detailed description	20	20
Incongruity	2	2
Excitement		23
Adventure & Thrill	6	6
Danger & Suspense	13	13
Distant Lands & Different People	4	4
Appearance	15	15
Residence	14	14
Entertainment	4	4
Illness	4	4
Death	8	8
Separation	13	14
Rejection	14	15
Punishment	8	8
Excuse, Alibi & Apology	9	9

Analysis of Patrick's Stories

Card 1 "This story is about a little boy, who was blind. He was very keen to learn to play the violin, but he could not play it as well as the other boys in his class. They all made a fool of him and showed no consideration for his blindness. But wee David was no coward. More the other boys teased him more determined he got to do well in his violin lessons. He refused to give up. He worked hard at it and when he grew up he became a famous violinist and he was welcomed all over the world. His dear mother was very proud of him ..." This story was somewhat autobiographical in character. Patrick too, like David, suffered from physical handicaps and often was teased by the other boys at his class. In order to counteract the effects of teasing Patrick fantasied high ideals and unrealistic aspirations. He wanted universal recognition, fame and glory. He also indicated that he was anxious to win his mother's love and approval.

Card 2 In this story Patrick gave an objective account of life in Greece. He was interested in peoples of distant lands and he was aware of their virtues, desires and shortcomings. Indirectly they threw some light on Patrick's own attitudes to life and things he had encountered and experienced within his own circle.

Card 3 "One day when I came home from school late my father asked me where I was. I told him that I missed the bus ... but, he refused to believe me and so I got a real doing for coming in late. I was more shocked than hurt. I ran up to my room and sat down on the floor, I could not help crying. My father followed me in, jerked me up and said, "... you better learn to do what you are told to do otherwise you'll get the same treatment again. I'll teach you the hard way." I was looking down at the floor and saw my toy gun lying there - I wished I had a real gun. He wouldn't then treat me like a pig." Although Patrick fantasied a purely punitive father in this story he actually saw very little of him as the parents separated when Patrick was only three years old. In real life, the father was lazy, irresponsible and ineffectual. He never showed any interest in his family and contributed nothing to maintain them. No doubt he was regarded as the "persona non grata" by his wife and children and Patrick, in this story, clearly indicated that he was thoroughly antagonistic towards him.

Card 4 "The truth came out one night when I was in my room with my husband and was trying to make love to him. But, he didn't want my love - he told me so without showing any feelings. He was in love with another woman and she

was much better than I was. He said, "Let me go you silly bitch! She is waiting for me to go to her room!" But, I didn't want him to go to her because I loved him more than she did. I told him, "You are not going anywhere.

I am not letting you go to another woman. I would kill her first before I let you go." He got quite mad and knocked me out cold. He left never to come back again."

In this tragic domestic story, Patrick tried to recreate his mother's world before parental separation and subsequent divorce became absolute. In real life, his father was irresponsible and unfaithful and the father obtained a divorce on the grounds of her desertion. Through the mother Patrick expressed that he was sensitive to unfaithfulness in marital affairs.

Card 5 "When I was walking by the sitting room I heard a noise. I opened the door and saw my husband was lying on the floor. He must have taken one of his heart attacks and so I phoned the hospital for an ambulance ... when they got him to the hospital he was still lying in a coma. They gave him the gas and put him in a special room. He slowly recovered and asked for his wife. I was there standing beside him and he was very pleased to see me." Patrick in this story strongly desired a father figure. He tried to create normality through an abnormal and somewhat tragic

situation. He visualised parental reconciliation. He obviously found it difficult to accept a one parent home, which he most probably regarded as insecure and unstable.

Card 6 "When I went into my mother's room I found she was standing near the window, looking very cross and slightly drunk. Seeing me she turned round, glared at me and said, "What the hell do you want?" I answered, "Just to tell you that I am getting married tomorrow and I hope you would be sober enough to come to the wedding." She said, "I am too old to go to a wedding. So away you go, and listen, I do not want to see you again or your wife. Don't come back here otherwise I'll let the police to you." I was horrified and said, "But mother, I am your son!" She said, "I don't care if you are my son! Get out of my house to your fancy woman before I call the police. Go and go now!" I didn't know what to do and so just walked away cursing my luck and my mother." In this tragic tale of parting of ways , Patrick most probably attempted to foretell a future situation. In real life his mother was a kindly, responsible and understanding person, but in this story he depicted her as a hostile and a somewhat possessive woman, who, he felt, would disown him if he had tried to make a life of his own, free from her sphere of influence. This was a direct attempt on Patrick's part to justify his craving for love and pleasure

and desire for freedom. He attempted to hide a sense of guilt, caused by indirect selfishness, by putting on a show of being a victim of thoughtless, maternal aggression.

Card 7 "One night after supper my father and I sat down beside the fire. He started telling me that two years ago he saw a ghost in his room. He said it was my mother. He was sitting reading his paper late at night when someone or something opened the door. He got up and shut it. A few minutes later the door opened again, but this time there was someone there. It was mother ... she said nothing ... she vanished in thin air ... my father was trembling and so I helped him up and put him in his bed, wondering all the time if he was going to see my mother's ghost again!" In real life Patrick's parents were divorced. His father was quite irresponsible and unfaithful to his wife. He failed to maintain his family and there was no possibility of a reconciliation. Patrick here fantasied a father-figure as if to express his desire to bring the parents together, but he was aware that it was never to be and so he rationalised by giving his mother ghost-like characteristics. This also signified disguised personal feeling of antagonism towards the mother.

Card 8 "The night was dark and foggy. I heard a noise as if a gun had been fired. I ran outside and found a man lying in a pool of blood. I shouted to my father and with his help carried him into the house and put him on the table. It was difficult to get a doctor those days and we knew that the bullet had to be removed as soon as possible. My father was a medical orderly in the army ... he decided to have a go ... he got the bullet out alright, but the man had lost such a lot of blood that he did not live very long. But before his death he gave my father the name of the killer. He and the Deputy Sheriff picked up the bandit from his notorious ranch." In this wild west story, Patrick portrayed his father as a very efficient and responsible person. In real life he played just the opposite role and showed no consideration to the members of his family. Obviously, Patrick missed his presence and leadership and in this story tried to picture a life where the two could work together for the benefit of others.

Card 9 "When I was a little boy I knew three men, who always slept in the nearby woods. One night I went to see if I could find them again ... they were all asleep ... I decided to go back home. At home the Police Inspector was talking to my father about three desperate men who had taken

shelter in that area ... From the description I knew that they were looking for those men who were sleeping in the woods . I told the Inspector that I knew where those three men were ... the police got their men and I received my reward of \$1000 two months later." In this story, Patrick portrayed himself as a law-abiding citizen, who helped the police and received a reward for his effort. He sided with the forces of law and order because it was a socially acceptable thing to do. Of course, he was shrewd enough to know the differences between right and wrong and he was anxious to win universal approval.

Card 10 "We were walking along the road and then stopped at my house for a cup of tea. We were talking about us getting married ... but she started nagging ... I refused to say anything and she started cursing me. I got fed up listening to her nagging and told her to go home. She went out most reluctantly and the next night I didn't turn up for her I was scared stiff of her constant nagging. But she came to my house crying her heart out ... hearing that I forgave her." In this story, Patrick tried to portray his mother, disguised as a girl friend, as an unbearable and unsympathetic woman. He suffered her because he knew no other way out. Finally, he fantasied a break with her, which naturally brought about a positive change in his

mother's outlook. He then introduced a theme of reconciliation which showed his dependency on his mother.

Card 11 In this incongruous story Patrick gave vent to his primitive fears and superstitions. He introduced a man who had ventured into the unknown and had returned "to tell the tale, but nobody could understand what he was talking about. He had come back a raving lunatic. In real life, Patrick too was afraid of the unknown and often suffered from bad dreams. The story showed much anxiety.

Card 12 At the beginning of this story Patrick painted a popular picture of powers of hypnotism and a hypnotist who was a well-known surgeon and a physician. He also introduced a mother-figure, a patient, who was asked to lie down on the couch and relax. Then the story took a dramatic turn. The doctor, after hypnotising his patient, died of a heart attack, "but for quite a while no one knew anything about the lady. She was still lying on the bed fully hypnotised. It took other doctors a long time to bring her round because they didn't know what was wrong with her." Patrick clearly indicated that he was anxious to put his mother to "eternal sleep" or get her harmed in an indirect way. But he felt guilty because of his hostile wishes towards her and tried to make amends by rescuing her from

her hypnotic sleep.

Card 13 "This is a story of a little boy, aged six, who had run away from his home in Dundee ... he had been away for two days and everyone knew that if he wasn't found quickly he would die of starvation ... but the wee boy was quite unworried. He lived on fruits and vegetables from the fields, played around by himself and when he felt tired he just sat at the door and played his mouth organ. After three days he felt a bit lonely and decided to go back to his parents in Dundee. The police found him on the street and took him home." This story was slightly autobiographical in character. In real life, Patrick often dealt with a hostile environment by escaping from a disagreeable situation. He was a truant at school and occasionally stayed away from home. He was uncertain about adult interest and affection and sought attention constantly.

Card 14 "The room was in the top floor of the tenement. It was dark, but one could see the outline of a young man who was going to jump out of the window. He was all set to end his life because his wife had left him and he felt if she didn't return life was not worth living. His neighbour knew about his trouble and phoned the police ...

A police officer managed to pull him back just as he was about to jump. When he sobered up he realised that he had been a fool to act the way he did." Theme of escape from reality pervaded this story. Patrick suggested a drastic method of dealing with a disagreeable situation within a hostile environment. He, obviously, found it difficult to cope with frustrations and sought attention constantly. He wanted to be a cherished member of a stable and secure home.

Card 15 "It happened many years ago. An old man used to go round the graveyard on Saturday nights looking for his wife. She had died ten years ago, but he believed that she would appear in front of him whenever he needed to see her. But his dreams never came true ... at last, one night while he standing in front of his wife's grave, he heard her voice. He opened his eyes and saw his wife standing in front of him in her wedding dress. He embraced her and kissed her ... next morning the caretaker found his body lying next to his wife's grave. He had a happy smile on his face. He now lies in peace next to his beloved wife." In this morbid, but happy, story Patrick showed a strong desire to reunite parental figures. In real life, Patrick's parents were divorced, but he brought them happily together

in death. Through the father figure he also managed to express his erotic feelings towards the mother, who sustained him in times of need. Patrick depended on her although indirectly he wished her death.

Card 16 "It was Monday night. I came out of the picture house when I saw two men coming out of a shop with guns in their hands ... I phoned the police and told them about the robbery ... the Police Inspector asked me to tell him everything I had seen ... they soon picked up Billy Boy. The shopkeeper died on the way and Billy Boy was charged with murder." In this story, Patrick played the part of a law-abiding citizen, who helped the police to arrest a murderer and by doing so emphasised the maxim "crime does not pay." He was aware of the differences between right and wrong and had realised somewhere in his experiences that aggressive actions were anti-social and criminal thus punishable by law.

Card 17 "When I was a little boy I went to the circus once with my dad the clowns appeared first and they were very funny. We just laughed and laughed. But the best show of all was the trick on the trapeze ... I was thrilled and excited. At the finish of the show I asked

my father if he would bring me back to the circus again. He said, "If you behave yourself I'll bring you back next week." Next week never came." Once again Patrick fantasied a father figure in this story. In real life he was deserted by his father, who was thoroughly irresponsible and utterly selfish. He never really did anything positive for his children. Patrick missed his presence and leadership and wanted his love. He knew that a real and stable home needed a father-figure to ensure its security.

Card 18 In this environmental study, Patrick introduced a delinquent youth who could quite easily be one of his friends. He was thoroughly anti-social and very much against the forces of law and order. Patrick felt morally obliged not to condone his delinquent behaviour and so punishment followed criminality.

Card 19 "It was a hard and cruel winter. My log cabin was practically buried under snow. I cursed the whole world soundly ... I had no logs left to light a fire ... the doors were jammed. I was a prisoner in my own house. Finally, I got out through the roof. On my way back I saw the snow plough and a rescue team coming up. I then knew that I was safe ..." Themes of fear and anxiety dominated

this story. Symbolically speaking, the log-cabin represented a self-created web of delinquency in which Patrick had got himself caught and did not know how to disentangle himself out of the mess. He waited for some well-meaning persons to rescue him and vowed never to get into trouble again.

Card 20 "It was a very dark and foggy night. I was walking along the road and suddenly realised that I was being followed ... I stepped out hard and I could hear the footsteps behind me ... a man came out of the fog and came towards me. It was a policeman in plain clothes. I asked him, "Why the hell are you following me?" He answered "Sorry, Mister! ... This area has become so notorious you know!" ... Hearing that I went home." In this environmental study Patrick expressed an ambivalent attitude towards the forces of law and order. In his anxiety he was inclined to view a policeman as an aggressive bully, out to penalise somebody for nothing.

Summary of Theme Frequencies in Patrick's Stories

In Patrick's fantasy world most of the heroes were male (20 in 18). Some of them were elderly (8 in 8) while

The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.

others were youthful (12 in 10) and juvenile (6 in 6). Most of them were law-abiding (20 in 17), mentally normal (22 in 18), moral (17 in 14), social (19 in 17) and thoughtful and decisive (21 in 18). Some of the heroes were gregarious (7 in 6), friendly (11 in 10), altruistic (8 in 7) and ambitious (5 in 5). A few of the individuals were quarrelsome (12 in 11), asocial (7 in 7), criminal (3 in 3), immoral (2 in 2) and inferior (2 in 2). Many of them were anxious (19 in 18) and solitary (14 in 14). Some were depressing (9 in 9), excitable (5 in 5) and quite aggressive (15 in 13). There were some individuals who were comparatively superior (3 in 3), acted as a leader (2 in 2) and harboured erotic (8 in 8) desires.

Some of the heroes suffered from abasement (15 in 13), while a few showed some achievement (8 in 7). The aggression they directed towards their environment was mainly emotional and verbal (16 in 14) in character. Physical and social (3 in 3) and physical asocial (4 in 4) aggressive activities practically counterbalanced each other. They tried to influence their immediate environment through coercion (9 in 8), restraint (7 in 7) and inducement (3 in 3). Many showed

signs of introgression (15 in 13), some indulged in intra-nurturance (9 in 8) and a few looked for succourance (5 in 5) and satisfied their needs through sex (7 in 6). Some of them were kind and considerate of the feelings of the members of the family (12 in 12), other people (8 in 7) and friends (1 in 1). Their inner states and emotions were marked by conflict (15 in 12), emotional changes (23 in 20), dejection (13 in 12), anxiety (17 in 15), distrust (6 in 6) and jealousy (2 in 2). A few showed some exaltation (6 in 5) and happiness (7 in 7).

Many of the heroes enjoyed associative (8 in 7) and emotional (13 in 10) affiliation. Some of them suffered emotional and verbal (9 in 7), physical and social (7 in 7) and physical and asocial (1 in 1) aggression. Destruction (2 in 2) also appeared. Forces of coercion (14 in 13), restraint (9 in 8) and inducement (3 in 3) were in evidence. A few of them faced physical danger (4 in 4) and suffered physical injuries (2 in 2). Members of the family (9 in 9), friends (4 in 4) and other people (7 in 7) showed them some kindness and consideration. Many of them showed a lack (22 in 18) of things which ensured happiness and security and were aware of the losses (16 in 15) they had suffered.

Most of the heroes tackled their environment, where

things happened to them (20 in 18), in an energetic and determined (24 in 20) fashion. They were persevering (21 in 17), prepared to face and overcome opposition (23 in 19), ready to coerce (18 in 10) or be coerced (14 in 12), active (22 in 18) and willing to make things happen (20 in 18). Although many of them were self-sufficient (13 in 11) and could be regarded as a success (9 in 8) Patrick pointed out those who succumbed to opposition (14 in 12), were passive (5 in 5), preferred help (5 in 4) and were failures (7 in 6). Patrick also introduced people who were unselfish (8 in 7), repented and reformed (6 in 5) or remained callous (3 in 3) and selfish (6 in 5).

Many of the heroes found their paths of achievement easy (17 in 14) and their world beneficial and positive (15 in 13) while the others found things difficult (19 in 17) and their world negative (14 in 12) and punitive (14 in 12). Many had suffered separation (14 in 13), rejection (15 in 14) and punishment (8 in 8). Some knew death (8 in 8) and illnesses (4 in 4) were also mentioned. Their interests and sentiments showed both positive (19 in 19) and negative (14 in 14) cathexis. Forces of ego (19 in 19) dominated both super-ego (13 in 13) and id (11 in 11).

Implications growing out of the Stories

Patrick, a truant, came from a broken home, which was situated in a highly delinquent area. The parents were divorced and Patrick resented this bitter fact. Consequently, he expressed a strong desire that they should be reconciled and reunited. He found it difficult to accept a one parent home, which he most probably regarded to be insecure and unstable. He fantasied a good father and desperately desired his company and leadership. But, in real life, his father showed no interest in his family and actually was lazy, irresponsible and unfaithful. Patrick was anxious to win his mother's love and was certainly dependent on her, but he showed an ambivalent attitude towards his mother and painted her as a possessive woman, who nagged and worried a lot. Sometimes he wished her harm even death.

Patrick suffered from anxiety and was inclined to deal with his hostile environment by escaping from a disagreeable situation. He was conscious of the differences between right and wrong, and portrayed himself as a law-abiding citizen, who believed in the maxim "Crime does not pay". At times, he wanted recognition, sought attention constantly and showed high ideals and unrealistic aspirations. He wanted desperately to be loved and accepted, but was afraid that his overtures would be rebuffed.



AT THE OFFICE (PLATE 64)

Drawings and Paintings by Patrick

"At the Office (Plate 64)" was Patrick's very first drawing. It was an introverted, imaginative piece of work. He adapted a popular theme from Approved School life, and heightened its effect with fantasy. It involved a certain amount of inventive reconstruction and some recombination of memory and of living images. This picture was a caricatured version of the interior of the Headmaster's Office. It was dominated by a punitive figure, with upraised tawse in his hand, ready to strap a pupil, bending over a stool, on the buttocks. This drawing, a humorous but pathetic study, reflected Patrick's innate and preconceived fears of an Approved School, which, he was made to believe, stood for persecution and corporal punishment. When he was asked to comment on this picture, he answered, "I was told at the Remand Home that you get nothing but belt when you are sent to an Approved School. They learn you for your mistakes and keep you straight." Patrick was then asked, "Do you believe this story?" He replied, "No. But all the same I am going to keep out of trouble and go straight. I want to get home."

"The Cowboy (Plate 65)" was an introverted, expressionist painting, which expressed egocentric sensation. Patrick portrayed himself as a rather sad-looking cowboy, who, obviously, had been hit by a bullet right under the heart. His black jacket was bloodstained and his face showed signs of great pain. According to Patrick, "The Cowboy was shot by his gambling friends in a show ground. He was winning all the money and the others hated him for it. Finally, one of them just took out his gun and shot him. They couldn't take it anymore!" A part of the story Patrick

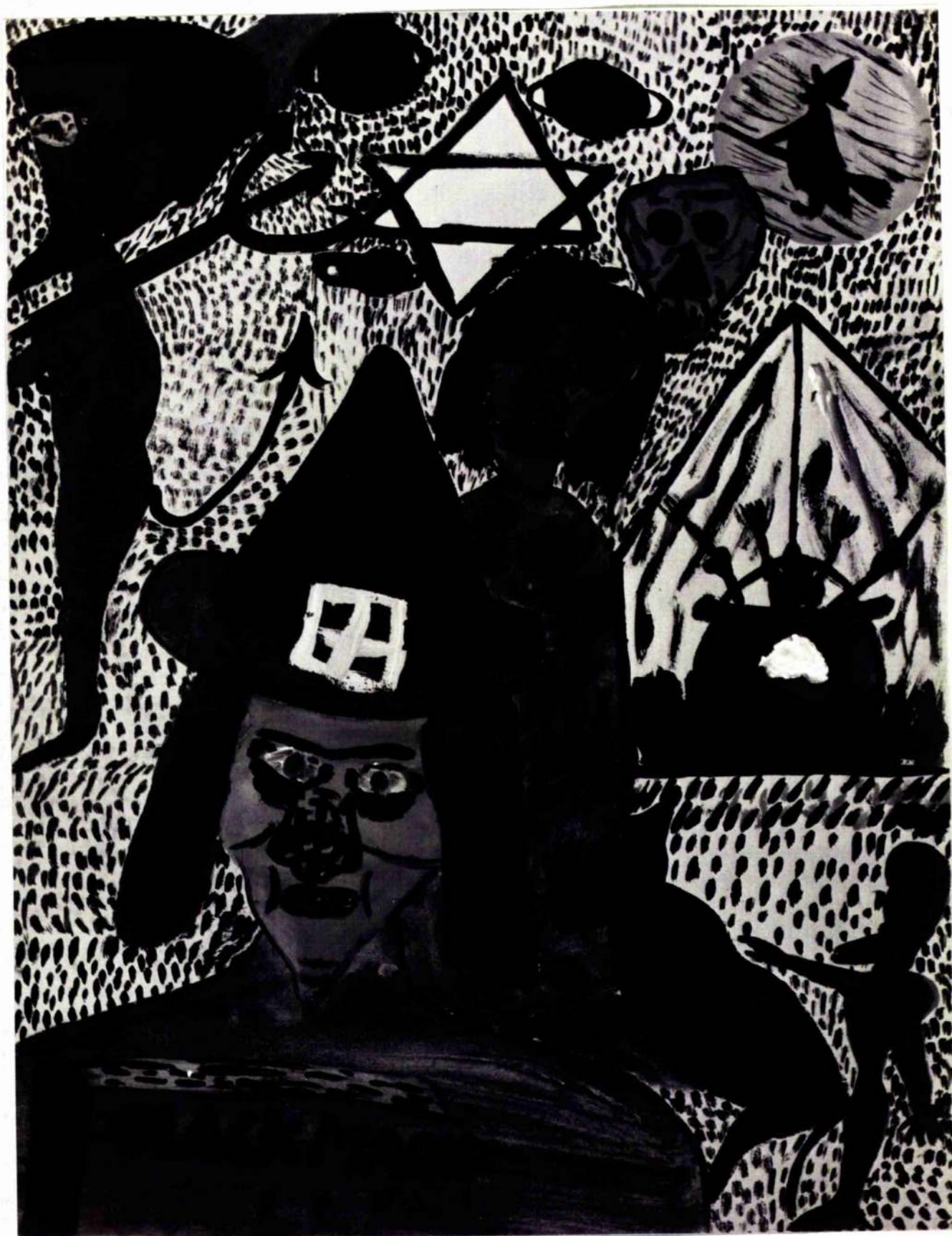


THE COWBOY (PLATE 65)

gave, in connection with this picture, was autobiographical in character. Before his committal to Mossbank, Patrick often gambled heavily and usually won, which made him unpopular and he was open to bullying.

Three paintings which followed "The Cowboy" were historical in character. The first two traced the adventures of the Vikings and the third one described the balloon flight of Montgolfier. The Vikings satisfied Patrick's aggressive spirit of adventure and the balloon flight indicated his escapist desires. His next painting, "The Old Mother Goose", by recreating the essence of his favourite nursery rhyme, gave him a sense of security and took him back to his mother's fireside. He was away from all disagreeable and stressful situations.

"Black Magic (Plate 66)" was an introverted, expressionist painting, which expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. Patrick's picture showed his preoccupation with the popular, but caricatured, version of the so-called occult world, dominated by forces of evil in the forms of witches, incubus and the devil. The mid-section and the foreground of the picture was taken up by a witch. Her face was painted in bilious yellow-green, her hair was purple and the body was painted black. She wore a black, conical hat. Her eyes were red and nose carried stitch marks. She was glaring and grinning at the same time. Near her bosom, on the left hand side of the foreground, there was a casket with "Black Magic Spells" inscribed against it. It resembled Pandora's Box. On the right hand side, near her shoulder, stood the proverbial black goat and her familiar. Above them a blue cauldron, with a victim in it, was placed on red hot fire



BLACK MAGIC (PLATE 66)

inside a tent-like enclosure. In the middle, behind the hat of the domineering witch, one of the other witches made her appearance. Her body was painted in black, her face was of dark bilious green and her hair was black. Two red blobs replaced the eyes. Her lips were painted in blood red. On the top left of her head Patrick showed a grey star, bordered by thick red-black lines, and a mask-like face of a warlock. The top right hand corner showed a witch on her broomstick, silhouetted against a yellow moon. Round about near the star some pots, painted in black, could be seen. The right hand top corner showed the profile of the devil. His face was painted in red. His hair was black and he wore a black beard, carried a red-brown trident on his shoulder. His body was painted in red and he had a black tail. The grey background was filled up by black dots. This disintegrated and horrible painting most probably owed its origin to some horror comic covers. After it was completed Patrick, in a rather shy way, described it as "a piece of modern art". When he was told to say something more about it, he, after hesitating for a while, said, "It shows badness. It is like a nightmare - creepy and full of fear!" He was then asked, "Do you believe in witches? the devil?" He answered, "No, but, I will run like hell if a ghost appears!" He was then asked to explain his colour scheme and he said, "Ah! Well! You see black is for death! Black is for fear! The witches and all that are fearsome and hateful creatures - always causing trouble! And the devil is forever angry, forever looking for revenge! He lives on blood and so I painted him in red. Some of them have green faces because they are jealous. They are green with jealousy!" During this interview Patrick



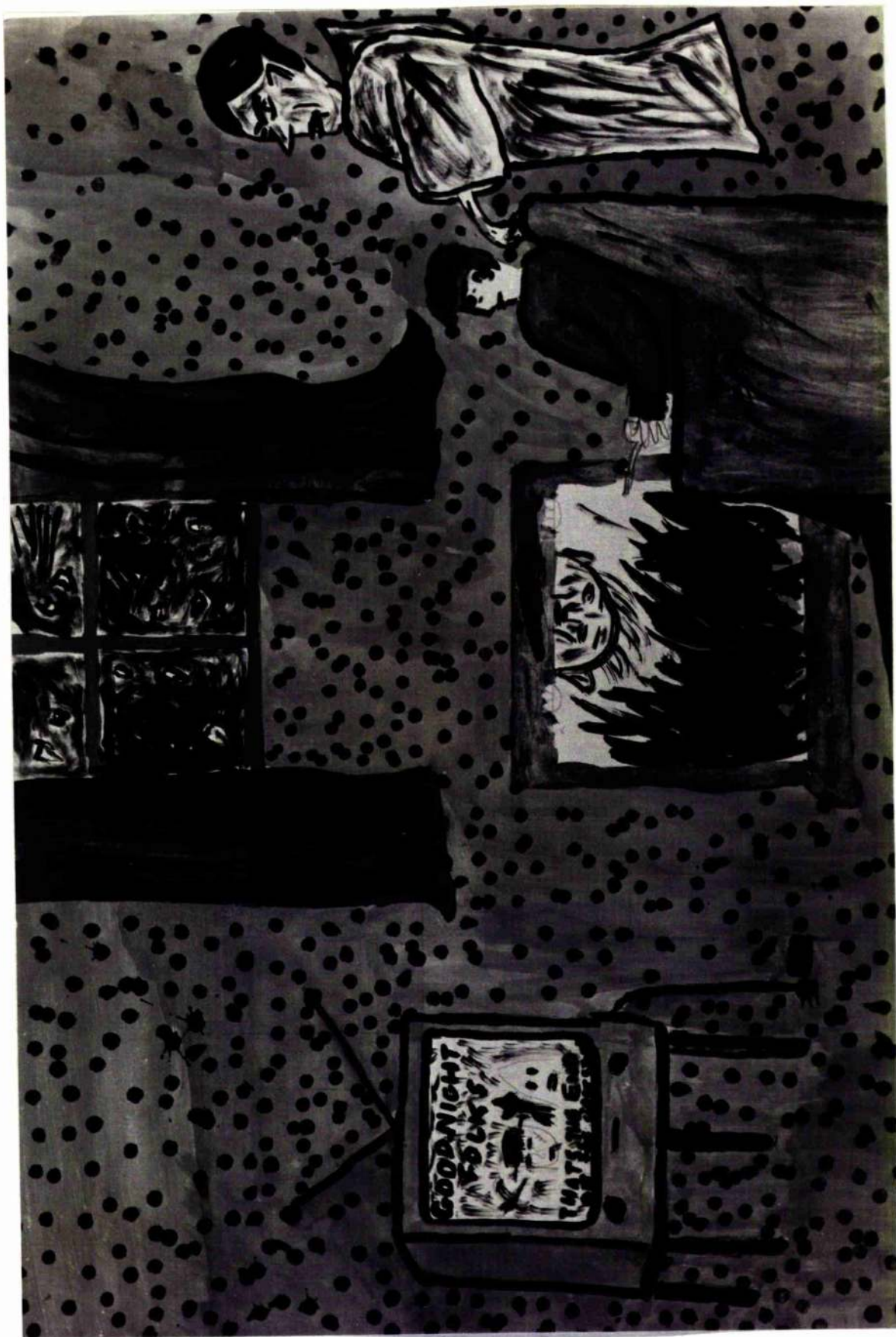
AL CAPONE (PLATE 67)

seemed agitated, a bit anxious and rather unsettled. He was sweating profusely. It would seem that the painting was a projection of his own physical sensations, caused by a strong emotion like fear.

His next painting, "The Warlock's Lounge", continued with the theme of black magic cum witchcraft. It showed a quaint, but reasonably modern, lounge decorated with mediaeval bric-a-brac. An air of aggression and a chilling atmosphere of fear dominated this picture. Aggressive tales of chivalry, taken from mythology and history, were featured in the three paintings which followed "The Warlock's Lounge". Patrick, in these pictures tried to sublimate or socialise his innate feelings of fear and aggression.

"Al Capone (Plate 67)", an introverted and imaginative painting, was derived from a fanciful theme from a literary and historical source. Patrick then added personal imagination to heighten the overall effect of his picture. The foreground of the painting showed a masked gunman with a firing sub-machine gun, his two victims and his getaway car. According to Patrick, "Al Capone, the famous Chicago gangster, was mowing down two of his traitor assistants, who had grassed him to the F.B.I. He was getting his revenge." This picture was an expression of Patrick's own aggression and delinquent impulses. He identified himself with Al Capone and his gangsterism, but successfully disguised his real feeling by showing an apparent interest in criminal history.

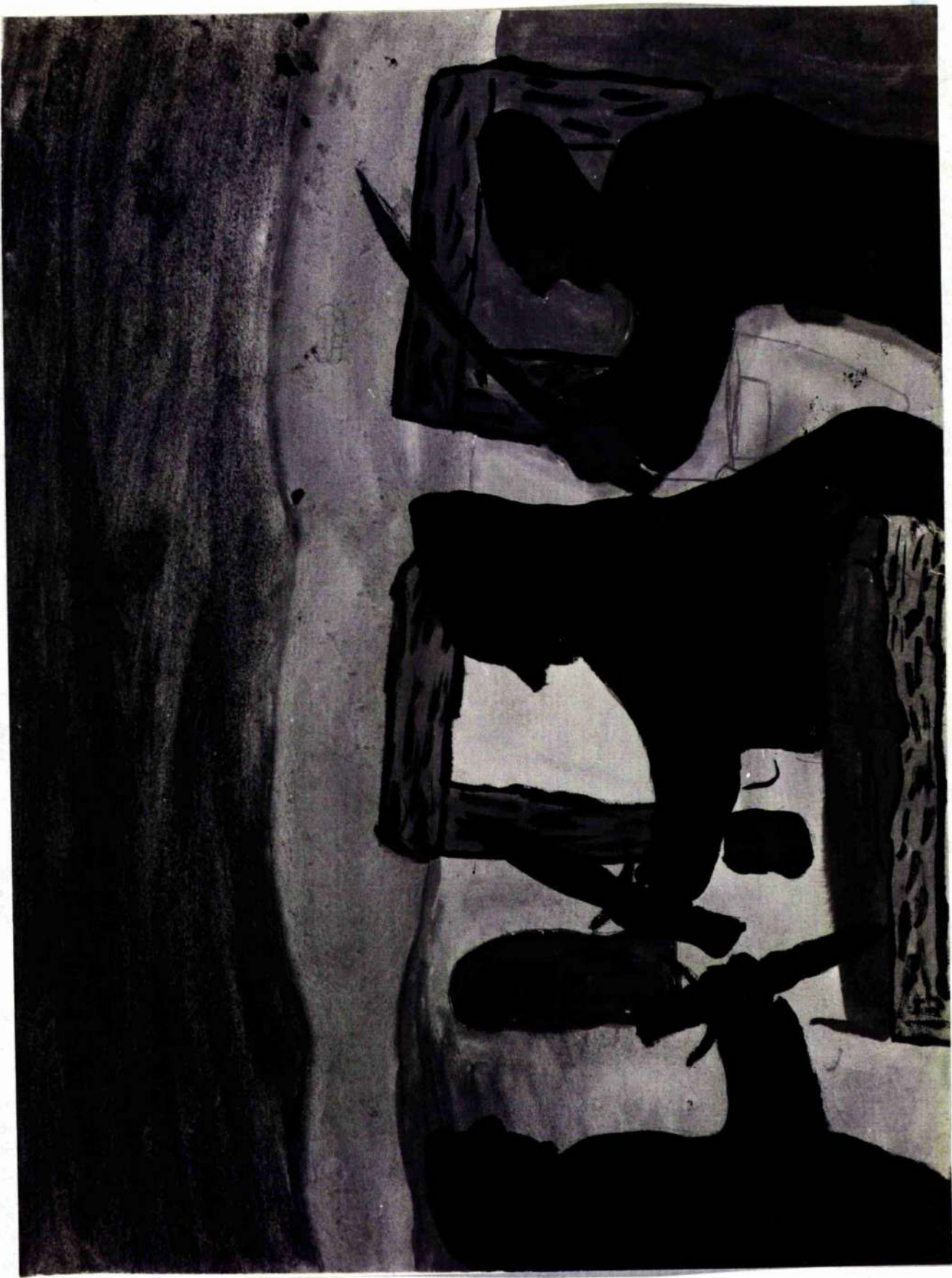
"Al Capone" was followed by a rather bizarre, horror-comic style crayon drawing titled, "Dracula and his bride". It showed a massive figure of a half-man and half-monster. He was standing in the middle of a french window and was carrying a voluptuous blonde. His expression



THE NIGHTMARE (PLATE 68)

conveyed greed, aggressive passion and lust. The woman seemed petrified and paralysed with fear. Obviously, in this picture, Patrick attempted to assert his maleness in order to express his sexuality. "Dracula" paved the way for a comic Humpty-Dumpty figure in a bubble car. He regressed to the security of his childhood days. The next three paintings dealt with aggressive events from Scottish history. Theme of clan rivalry dominated these pictures. Patrick expressed his aggression in a socially accepted as related to wars of honour, and sublimated form. "At Camp" was an out and out escapist painting, which took him right away from a world of social responsibility and restriction. "The Chase" was entirely an autobiographical study, which showed a boy being chased by an elderly man. The incident took place in an orchard, where Patrick was caught stealing fruits.

"The Nightmare (Plate 68)" was an introverted, expressionist painting, which carried the same characteristics as his former picture "Black Magic". Once again Patrick expressed his preoccupation, most probably caused by horror comics and tales of mystery, with the occult world. This picture showed a drawing room. Its wall was painted in red-orange and had numerous dots scattered all over it. On the left of the foreground a television set was placed. The image was announcing the end of the day's programme, which most probably was brought to a close with a ghost story. The middle foreground was occupied by a blazing fire-place. Its top half showed an upside down part of a head of a supernatural being. Above the fire-place a window could be discerned and through the panes one could see figures of witches, incubus and the devil floating, hovering about outside. A figure was relaxing in an armchair next to the fire and "a vampire" stood behind the



THE SACRIFICE (PLATE 69)

chair contemplating its victim. When Patrick was invited to comment on this picture, he said, "The man in the armchair was watching a mystery story in the T.V. He fell asleep and was having a nightmare about witches, vampires and all that! He was scared stiff!" This painting too was a projection of his own physical sensations, caused by a strong emotion like fear, which probably had its origin in sexual hunger and satisfaction.

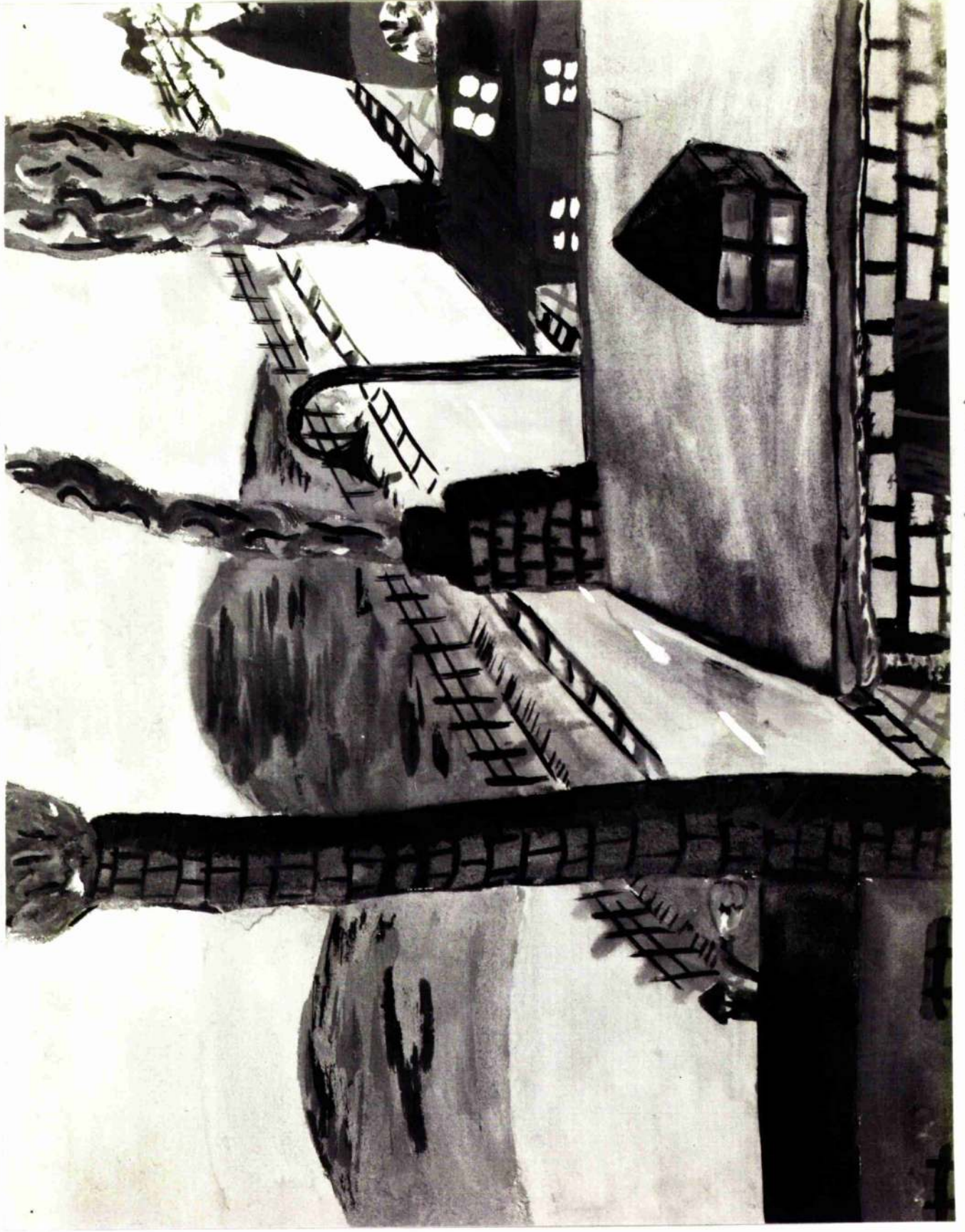
The three paintings which followed "The Nightmare" had their origin in Greek and Roman mythology. He introduced various Gods and Goddess entertaining each other, high above the cloud, in Olympia. Theme of love, mixed with jealousy and aggression, dominated these three pictures. The Olympians expressed Patrick's need for love and his jealousy and aggression, directed towards those who thwarted him in his ventures.

"The Devil and the Soldier", an introverted and expressionist painting, showed a bearded soldier hesitating and wondering whether or not to shoot a bird down flying overhead. He had the classical lean and hungry look. The devil, his id, appeared just behind him as if to urge him to do the deed and be done with it.

"The Sacrifice (Plate 69)" an introverted and imaginative painting, took a fanciful theme from a literary and historical source and heightened its effect with fantasy. The foreground of the picture showed three black cloaked priest-like figures. They had swords in their hands, and used them for sacrificial purposes. In the middle, in front of two of the priests, of the foreground, a body wrapped in blood red cloak, was lying on a slab. "He was the sacrifice". The background was taken up by stone arches, a direct reminder of the stonehenge, wide acres of open land, distant hills and

the gloomy dark sky. An atmosphere of death, decay and decomposition pervaded this picture. Fear and aggression moved side by side and indicated an acute state of anxiety. Patrick's comments on this painting were extremely interesting. He said, "These priests are Druids, you know! In the olden days they had all the powers and acted like the police, the Sheriff and the others. When they didn't like somebody they just got rid of them. They used them as sacrifices to please their gods. The police officer sacrificed me to get his promotion. I am here for nothing - I am here just for telling the truth!" Patrick's uninhibited remarks brought into light the grudge and feeling of animosity he bore and felt against the forces of law and order. He depicted them as the ruthless, evil and revenging priests bent upon teaching him, the poor sacrifice, "The lesson".

The witch and the warlock, the vampire and the bat reappeared in his next painting, which expressed his aggression and his fear, caused by physical sensations. The colour which dominated this picture was red, suggesting deep and evil passion and anger. Themes of chronic aggression and horror dominated the two paintings which followed. One dealt with the subject of breaking and entering and the other was titled "Chamber of Horrors". This picture showed what the title had suggested. The next painting depicted a tribal duel, taking place somewhere in Africa. The chief was about to plunge his spear down on the chest of his victim and the witch-doctor was standing by as a witness. Patrick, as a typical westerner, identified primitive aggression and fear with the African figures, who were supposed to be backward and totally uncivilised. "Journey to the Mars" expressed Patrick's escapist desires. He wanted "to get right away from it all". "The Concentration Camp" was an unconscious and symbolical study of



A FALKIRK STREET (PLATE 70)

the school. The foreground of the picture was dominated by a uniformed authority figure. The background was taken up by the tower, the closed gate and barbed wire fencings. Patrick showed a fellow feeling towards the unfortunate and invisible prisoners. Like them he too was confined within the bounds of an Approved School. An air of gloom and depression pervaded this painting. For his next picture Patrick borrowed a theme from history and showed the execution of Mary, Queen of Scots.

"The Art Gallery" and "The Beat Group" were two pictorial representations of two items from the School Concert. The overall effects of these two paintings were pleasant and gay. Patrick's youthful exuberance seemed natural and normal. But, his next painting reintroduced all the violence, horror and aggression he had expressed earlier on in some of his pictures, which dealt with witches and black magic. "The graveyard" actually described a "witches sabbath". The foreground of the picture showed the devil, the incubus and the vampire dancing around the tombstones. In the middle stood a skeleton with a bloodied razor in his hand. The witch sat on the fence surveying the moon-lit, but horrible scenery.

"A Falkirk Street (Plate 70)" an introverted and imaginative painting, showed the bleakness and emptiness of his world outwith the Approved School. It presented an aerial view of one of the industrial areas of his home town. The immediate foreground was taken up by a factory and its chimney, couple of tenement buildings and a church spire. The road started on the bottom left hand corner and receded into the distant horizon on the top right. Road safety signs were clearly indicated on its surface and crash barriers, in the form of fences, were shown on the left of the road, below which open



SUNRISE OVER THE CAMELEON CEMETERY (PLATE 71)

land merged into the distant hills, standing against the clear blue sky. This painting was completed just about a month before Patrick was released, and was being prepared for life outside the Approved School community. When he was invited to say something about the picture, he informed, "The painting shows the factory, next to my home, where I am going to get work as an apprentice moulder. I am going to screw the nut, make honest money and then try and get a better house for my mum. I am really going to behave and not get into trouble again."

"A Falkirk Street" was followed by "Sunrise over the Camelon Cemetery (Plate 71)". This was an introverted, imaginative painting. Patrick took a rather morbid theme from life and heightened its effect with fantasy. The picture showed a cemetery full of orange-coloured memorial crosses, bright flowers growing in the grass and a solitary tomb within an enclosure. The cemetery receded into the distant horizon, dominated by the rising sun. The sky was brilliantly colourful, and glowed with warmth. According to Patrick, the cemetery with its memorial crosses stood for death and the past. The flowers and the sun stood for life and the present. In his last painting, Patrick decided to leave his past amongst the dead and was looking forward to a new dawn, a new beginning with hope and joy in his heart.

Implications growing out of the Drawings and Paintings.

Patrick was an introverted personality with a strong ego, which kept active forces of id and super-ego rather subdued. He had a highly imaginative mind and made full use of many historical, mythological and literary sources to express his own feelings fully and effectively.

Theme of aggression, personal or otherwise, dominated his work. But it was quite adequately disguised and, on occasions, very well sublimated in socially accepted forms and figures. Some of these paintings showed his preoccupation with the so-called occult world, dominated by forces of evil, as represented by the horror comic witches, incubi and "the devil". In many cases, they symbolised authority figures as seen by Patrick. Some times they were projections of his own physical sensations, caused by a strong emotion like fear, which Patrick felt most intensely during periods of acute anxiety and depression.

A few of Patrick's paintings expressed his nostalgia for home and his early childhood days. He wanted to escape from a disagreeable situation in order to find peace, security and love. Some showed his delinquent and anti-authority impulses. He exhibited a morbid, almost neurotic, interest in death, primitive passion and violence - Patrick felt compelled to give vent to his pent-up emotions and tensions. By doing so he managed to obtain a great sense of relief. He buried his past and prepared himself for the future, a new beginning, with the utmost hope in his heart.*

An overall personality profile of Patrick.

Patrick, a truant, came from a broken home. The father was lazy, irresponsible and unfaithful. The parents separated and the father obtained a divorce on the grounds of her desertion. She was a good and conscientious mother. Patrick knew that she worried a lot about him and was deeply hurt by his delinquent and anti-social activities. In his fantasy, he found it difficult to accept a one person home. He fantasied

wing table, based on the ten point guide, gives the
 ter's (1) rating of Patrick's art-works (Plates 64 - 74),
 incorporates the ratings of the four judges, consisting of
 ologists (A & B), an approved school teacher (C) and an
 or (D):

	I	A	B	C	D
Aggression	6	6	5	5	2
Anxiety	6	0	6	6	1
Depression	6	1	4	4	2
Fear	6	6	5	6	4
Withdrawal	0	0	1	1	1
Escapism	2	0	0	1	2
Symbolism	4	4	1	6	3
Fantasy	6	0	3	7	1
Extraversion	1	1	1	1	1
Introversion	8	4	1	3	1

a good father and desperately desired his company and leadership. He showed an ambivalent attitude towards his mother and, in his stories, presented her as a possessive woman, who nagged a lot to make his life miserable. Sometimes he wished her harm even death. But, in real life, he was anxious to win his mother's love and was certainly dependent on her.

He was unhappy at his day school and was reported to be a glib liar and a disobedient boy. His friends were inadequate delinquents and some of them were older than him. He worried about himself a lot and suffered from bad dreams. He was afraid of hell and believed that "bad habits" were ruinous to health. Some of his drawings and paintings, besides expressing personal and environmental aggression, showed his pre-occupation with the so-called occult world, dominated by forces of evil. Sometimes they were projections of his own physical sensations, caused by a strong emotion like fear.

At Mossbank he apparently settled down well, but suffered from anxiety and was uncertain of adult interest and affection. He showed a tremendous nostalgia for home in his stories, drawings and paintings. He was inclined to deal with his hostile environment by escaping from a disagreeable situation, and thus find peace, happiness, security and love. Although some of his work expressed delinquent and anti-authority impulses, Patrick was conscious of the differences between right and wrong, good and evil. He was willing to bury his asocial past and be ready to play the part of a law-abiding citizen.

Patrick in July, 1967.

Patrick was still maintaining the good standard he had set for himself at home and at work. His employers reported that he was one of their successful apprentice moulders. His mother found him to be a kind, considerate and responsible person.

BRIAN SARGENT

Date of Birth: 28. 1. 48.

Date of Committal: 10. 1. 63.

Date of Leaving: 18. 4. 64.

History of Delinquency:

25. 10. 62.	Outwith control, assault, Discharging Air-gun. Carrying a loaded pistol.	Probation 2 years.
10. 1. 63.	Breach of Probation, Theft by Opening Lockfast Premises, Attempted Theft by Opening Lockfast Premises.	Committed to Mossbank School.

There was also a history of truancy.

Home Circumstances:

The boy was an illegitimate child. Nothing much was known about the father. The home was a three apartment flat, well furnished and excellently maintained in a pre-war Borough Housing Scheme. At home were the mother and two aunts. One of the aunts, a bus conductress, acted as the boy's guardian and the other was a semi-invalid. The mother was divorced by her husband because of her adultery just prior to the boy's birth. His natural father was alleged to be a prisoner of War (German P.O.W.). The mother had twice been to hospital after major mental breakdowns.

She always tended to act irrationally and without a due sense of responsibility. From the age of four until August 1962 the boy was an inmate of Quarrier's Homes. While there his most regular visitor was his aunt, who took him into her home and attempted to give him love and understanding.

The Boy Himself:

He was a pleasant looking boy, who enjoyed normal good health.

He was polite and well-spoken and could turn on the charm when it was to his advantage. He was keen on billiards and spent much of his time in Billiard Halls. He smoked heavily, openly and defiantly. He had a violent temper when he did not get his own way. Soon after being placed on Probation in October 1962, Brian started truancing from school and gave his aunt so much trouble that he had to leave home. His Probation Order was amended and he was sent to live in a hostel. He was there from 26. 11. 62. until 11. 12. 62., when he ran away. He went back to his home. He refused to return to the hostel, but was persuaded to return to his school. On 26. 12. 62. the school authorities complained that he had been making a scene in the school and he refused to take punishment.

Educational Information:

At the time of his committal he was a pupil in a Junior Secondary School and was making near average progress in a third year class, although his attendances were irregular and his teachers found him to be unco-operative. He was intelligent enough (I.Q. 110+) to take a two language course in a Senior Secondary School, but his behaviour there was such that he was expelled and returned to the school at Quarrier's Homes.

Examined while on Remand the Doctor could find nothing physically abnormal. She viewed him as of average mental ability and although there was a history of occasional emotional outbursts she found his reactions to be quite normal. The Psychiatrist reported, "Brian is an intelligent and articulate boy of some charm. He can remember almost nothing of his life before he went to Quarrier's Homes at the age of four. He gave an interesting account of his life at the Homes and since his discharge, but it was in my opinion, highly mendacious and therefore not worth considering in detail. I am afraid that Brian's personality, as a result of constitutional influences and very early deprivations, is so abnormal that he must be called psychopathic.

The nature of this abnormality itself precludes psychotherapy or any other form of more or less short-term treatment based upon relationship (such as probation). The only hope is to provide a long term (i.e. several years) experience of a stable personal environment. This experience together with maturation and learning to calculate his advantage might save him from a career of open lawlessness. Unfortunately, I can think of nowhere other than an Approved School".

At Mossbank, he was placed in the top class and although he was very unsettled at the beginning, he did reasonably good work and his progress was highly satisfactory. At the age of fifteen he was transferred to the Works' Department and was attached to the Painters and Decorators and there too he maintained the good standard he had set for himself.

History at Mossbank:

He was very unhappy and unsettled on his arrival. Within a fortnight after coming to school he absconded and was recovered from Ayr Police Station. As his excuse he offered that he was extremely worried about his mother. He did reasonable work in class and his progress was well

above average. On his transfer to the Works' Department he managed to keep up the very good standard. He started earning his week-end leave with utmost regularity, but always returned highly disturbed emotionally. His mother was badly in need of psychiatric treatment but was unwilling to attend hospital. This did not improve the relationship between the mother and the boy. In moments of extreme tension his behaviour bordered on the hysterical. He was anxious to know more about his father but his mother refused to collaborate although the boy was intelligent and objective enough to be able to assess the difficulties at home and to view them with a realistic eye.

Brian was particularly happy when his mother went to live with her sisters in October 1963. The boy reported that it was a very happy time for him because they were all together under one roof. On the 24th December he went on Christmas leave. The arrangement was that he would stay with his aunt and look in on his mother from time to time. His mother died during this period. The boy took her death surprisingly well, in a most responsible fashion. In some ways there was almost a sense of relief. From

then on he achieved first class control over a hysterical nature, established good relationship with both staff and his workmates. He started choosing his companions with some care and decided to leave school as soon as possible in order to start work and help out his aunt, who had been extremely good to him and his mother throughout. He was licensed to his aunt on 18. 4. 64. and started work as an apprentice bricklayer.

After License:

Brian was doing well as an apprentice bricklayer. He was learning fast and his employers were very satisfied. Most of his leisure time was spent at home in a profitable way. Although he liked his own way at home, he was never insolent. His aunt was under-charging him for board, but was of the opinion that he was not wasting his money. She also reported that the boy was very grateful to her for giving him a home.

Personality traits as revealed through:

(a) ^{Personality}~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score:

Syndrome	Total Responses
Unforthcomingness (U)	3
Withdrawal (W)	3
Depression (D)	5
Anxiety about adult interest (XA)	10
Hostility to adults (HA)	15
Attitude of unconcern for adult approval (K)	4
Anxiety for approval by other children (XG)	3
Hostility towards other children (HC)	0
Restlessness (R)	0
Emotional Symptoms (M)	0
Nervous Symptoms (MN)	1
TOTAL	44

Brian was inclined to be unforthcoming and at times irritable. During these uncertain periods he erected defences against human contact although he showed a great anxiety for adult acceptance. Sometimes he went out of his way to make sure that he was noticed and as a result of that he could be overdemanding. When his need for attention was not met he reverted to hostile rejecting moods by expressing himself through active anti-social

behaviour. He also exhibited an attitude of unconcern. Without surrendering too much of himself he managed to win and enjoy the friendship of other children

Stogdill's Behaviour Cards Score (150) Cards

Classified List	Possible Responses	Total Responses
Feels picked on	9	5
Anger, disobedience	7	6
School difficulties	8	6
Stays away from home	10	5
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	8
Inadequate companions	12	4
Delinquent companions	12	6
Stealing	9	5
Obscenity	5	3
Sex experience	8	3
In Court	2	2
Robbery	3	0
Smokes, drinks	5	3
Sets fires	2	0
Fears, worries	14	9
Home unsatisfactory	24	11
TOTAL		84

Brian was a constant worrier. He was highly disturbed¹¹ about his unsatisfactory home life, which made him bitter and anti-social. He found the company of his inadequate and delinquent friends congenial and he was easily tempted to steal, smoke and drink. He enjoyed dirty stories and talks and did not hesitate to swear a lot. Sex did not

pose him any problem. He was aggressive and was always ready to fight to establish himself. He hated school and in order to escape its discipline he truanted and stayed away from home. He was also found to be a glib liar and a disobedient boy. In his angry moods he found life difficult and felt that everyone was against him and were prepared to double cross him in order to make him the laughing stock of all concerned.

Brian was extrapunitive with definite leanings towards intropunitive and impunitiveness. While he was guided by his ego-defense reactions he also utilised need-persistence reactions, in which the solution of the frustrating problem was emphasized. Although he directed his aggression outward he was willing to blame and censure himself. Sometimes he evaded the frustrating situation altogether, accepted it as unavoidable and hoped that time or normally expected circumstances would bring about a solution of the problem. The super-ego patterns were dominated by intropunitive factors. His G.C.R. suggested that only occasionally he found it difficult to meet stressful social situations in conventional fashion and as frustration increased he tended to lay stress on the solution of the frustrating problem.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>352</u>
Primary	0	0
Secondary	0	0
Partial	6	13
Literary	0	0
Same sex	17	22
Opposite sex	5	5
Elderly	5	6
Youth	15	18
Juvenile	3	3
Superior	4	5
Inferior	2	2
Law-abiding	12	17
Criminal	7	8
Mentally normal	18	25
Mentally abnormal	2	2
Gregarious	7	9
Solitary	14	15
Leader	5	6
Follower	1	1
Friendly	8	9
Quarrelsome	10	12
Moral : Good	13	18
Immoral : Evil	7	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>352</u>
Social	12	16
Asocial	13	14
Thoughtful & Decisive	18	23
Indecisive & Escapist	5	5
Ambitious	12	17
Anxious	17	23
Aggressive	15	19
Altruistic	6	10
Depressive	7	7
Excitable	2	2
Erotic	6	8
Timid	4	4
<u>(B) NEEDS</u>		<u>142</u>
Abasement	19	23
Achievement	10	14
Aggression		34
Emotional & Verbal	9	10
Physical & Social	3	5
Physical & Asocial	11	12
Destruction	4	7
Dominance		24
Coercion	7	7
Restraint	8	10
Inducement	2	2
Seduction	3	5

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>142</u>
Introgression	10	10
Nurturance		17
Parents	0	0
Wife	3	3
Husband	3	3
Children	0	0
Siblings	0	0
Relatives	0	0
Friends	3	3
Other People	2	3
Objects	0	0
Passivity	4	6
Sex	4	6
Succourance	7	8
Intranurturance	7	7
<u>(C) INNER STATES and EMOTIONS</u>		<u>123</u>
Conflict	15	20
Emotional Change	18	24
Dejection	13	14
Anxiety	18	24
Exaltation	10	14
Distrust	8	8
Jealousy	1	1
Happiness	13	18

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>151</u>
Affiliation		20
Associative	7	12
Emotional	6	8
Aggression		22
Emotional & Verbal	6	6
Physical & Social	8	9
Physical & Asocial	2	4
Destruction	3	3
Dominance		34
Coercion	7	10
Restraint	13	16
Inducement	2	4
Seduction	2	4
Nurturance		17
Parents	3	3
Wife	2	3
Husband	2	2
Children	1	1
Siblings	0	0
Relatives	1	1
Friends	3	3
Other People	5	5
Objects	0	0
Lack	18	21
Loss	17	18

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>151</u>
Physical Danger		8
Active	7	7
In support	1	1
Physical Injury		11
Person & Animal	7	8
Accident	3	3
(E) <u>OUTCOMES</u>		<u>416</u>
Hero		265
Energetic & Determined	19	24
Persevering & Competent	18	23
Faces & Overcomes Opposition	17	22
Succumbs to Opposition	11	13
Coerces	8	9
Is coerced	13	15
Active	19	24
Passive	4	5
Repents & Reforms	2	2
Callous and No Conscience	8	9
Selfish	8	9
Unselfish	5	7
Prefers Help	5	5
Self-Sufficient	18	23
Makes things happen	20	25
Things happen to hero	20	25

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(E) <u>OUTCOMES</u>		<u>416</u>
Hero		265
A Success	10	15
A Failure	9	10
Hero's Environment		91
Path of Achievement Easy	7	9
Path of Achievement Difficult	18	25
Beneficial & Positive	10	14
Non-beneficial & Negative	18	22
Punitive & Unsympathetic	16	21
Ending		60
Happy	12	17
Unhappy	14	17
Status Quo	2	2
Anti-climax	0	0
Dramatic Conclusions	13	17
Acceptance of lower standards	7	7
(F) <u>INTERESTS and</u> <u>SENTIMENTS</u>		<u>26</u>
Positive Cathexis	13	13
Negative Cathexis	13	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(G) MENTAL STRUCTURE		<u>46</u>
Id	13	13
Ego	16	16
Super- Ego	17	17
(H) OTHER VARIABLES		<u>173</u>
Style		41
Specific Names	18	18
Detailed description	19	19
Incongruity	4	4
Excitement		31
Adventure & Thrill	8	8
Danger & Suspense	12	12
Distant Lands & Different People	11	11
Appearance	20	20
Residence	16	16
Entertainment	5	5
Illness	2	2
Death	11	12
Separation	14	14
Rejection	14	14
Punishment	10	10
Excuse, Alibi & Apology	8	8

Analysis of Brian's Stories.

Card 1. Brian in this story expressed high ideals and aspirations. Against all odds, his hero, John, recovered from a severe motor crash and although blinded he refused to give up "learning the violin. He became famous as one of the greatest blind violinists." He also showed a hankering for a stable family life, and talked in terms of having an older brother and a loving father. He outlined a certain degree of oedipus conflict by getting his father, absent in real life, killed in an accident.

Card 2. This erotic story too described Brian's high ideals and aspirations. Love, marriage, wealth and distant sunny lands produced romantic notions. He tried to escape from stark reality to a sparkling dream world. He also indicated his disharmonious and poor relationship with his mother, who "did not like June at all". Although John admired her a lot he didn't like the idea of offending his mother. But things really got unbearable and he found it difficult to tolerate his mother's bullying. He told June that as soon as possible he would leave the farm and start a new life with her somewhere (in Australia) away from his mother.... They eloped to Gretna, got married there and went down to England to live. Soon after they got very good jobs in Australia and they left Mum and foggy Britain for ever. They never regretted anything." The episode also pointed out Brian's attempt to modify his erotic feelings towards his mother by trying to secure his independence of her.

Card 3. In this story Brian talked about Mary Bell, who was an eye witness of the murder of a well known policeman. She was so overwhelmed by poison pen letters that she found life intolerable and hanged herself. Here we get a

pen picture of a hyper-sensitive, neurotic woman, who was unable to face up to frustrating situations. In real life she resembled Brian's mother, with whom his relationship was a peculiar mixture of love and hatred. He also directed a certain amount of aggression towards the forces of law and order. Most probably he was pleased that with Mary Bell's death "there would be no eye witness to give evidence against the murderer of the policeman."

Card 4. Brian was aware of the fact that extramarital sex relationship did take place in life and at the same time he was sensitive to unfaithfulness in love affairs. In this story he talked about Robert, who was "two timing" his wife, who finally discovered that her husband was involved with another woman. "One night she killed the woman as she was leaving her husband. She tried to kill Robert also, but was not successful. She had made up her mind if she could not get his love no one else would." Brian presented a married woman, who was jealous and aggressive, prepared to safe-guard her own interest at any cost. In real life she could easily be Brian's own mother, who failed to give him a stable and secure homelife.

Card 5. In this violent and aggressive story Brian gave vent to his hatred, directed towards a mother figure. In the process, the woman was shot dead and this aggressive outburst naturally aroused a sense of guilt and Brian punished himself by getting Leith captured. "He confessed that he killed Mrs. Green to take his bloody revenge. At the High Court he was condemned to death. Although he established the fact that "crime does not pay" he made no move to make his principal character repent or reform. No doubt as a result of his childhood experiences, Brian had various twisted and distorted points of view

with regard to life. The hero of this story had no hesitation to blame external forces for his sufferings and shortcomings.

Card 6. Brian showed a distinct desire for pleasure and wealth. This story showed the adolescent belief that the Night Clubs, with strip tease dancers, are the acme of sexual pleasure. He got one of the performers, who provided this kind of joy, kidnapped. He also expected her father to produce the ransom money. Then a sense of guilt made him force the police "to pounce on the kidnapper", crime failed to pay and "popular Jane gave up her job at the Night Club and accepted a secretaryship in her father's firm while the kidnapper went to prison for ten solid years." In this story Brian also expressed a craving for a stable and secure home, where rich parents wait patiently for their offsprings to come back home at the usual time.

Card 7. This story outlined Brian's history of delinquency. He also spoke of a well-meaning and positive teacher in his former school, who was willing to share his experiences with Brian in order to help him to mend his delinquent ways. But, Brian remarked, "I failed to see his points and trouble never left me. And it finally landed me at Mossbank. I often wish now that I had listened to Mr. Brown! Who knows, perhaps, like him I too will find a friend who will put some sense into me. I can only wish and wait. In this story his aggression made him feel guilty, he was willing to learn from his mistakes and reform. No doubt Brian was desperate to find a positive father figure in real life, who would provide stability, security and leadership.

Card 8. This was a story of war and aggression. Four brave and patriotic

soldiers fought their enemies, defeated them and finally managed to uplift important documents to the H.Q. "It was discovered that if the papers hadn't given them the information they needed the British convoy would have been wiped away. For their fantastic bravery they were awarded the Victoria Cross." This story gave a positive expression to Brian's desire for recognition and he had also introduced altruistic people, who had the gift of leadership, to help Brian start on the road towards achieving the success and security which he so badly wanted. He also made good triumph over the bad and the wicked.

Card 9. In this story Brian introduced a rootless individual who moves on and on for the sake of moving. He faced life as a fatalist and reconciled himself to his lot, just the way Brian most probably had to fit into the routine of a Children's Home.

Card 10. This was the story of a young couple, who found love and success in life. "Jim and Margaret went to school together ... Both of them were school skating champions and when they got settled in their jobs they decided to take up skating seriously again. They met at the Ice Rink and decided to team up. In no time they were winning trophies all over the country and became very, very well known. They made a lovely, handsome pair and were very popular. They got on so well together that they decided to get engaged. All the papers put their photographs in and everyone wished them well. Many managers approached them and asked them to turn professional. They offered them a large sum signing-on money and a steady income. The young couple thought about these offers very seriously and finally decided

to get married and turn professional. When they were away on their honeymoon in Austria they took part in the World Championship and came first. - A lovely honeymoon present and a good start to their married life together." Brian had high ideals and he was ambitious. He aspired to success through his own achievements. He knew that meant hard work and he also believed that hard work would finally abolish his basic sense of insecurity. In his thoughts love and marriage, besides being romantic, were also the powers of happiness, which produced emotional stability and security.

Card 11. "John was a keen mountaineer. He was invited to go to China and climb the highest mountain there He decided to get on top of Mt. Ho Chi single handed Mt. Ho Chi was a sacred mountain and supposed to be the home of supernatural and ferocious animals. His friends asked him to take a priest mountaineer with him so that he would be able to keep the evil away. But, John refused to listen to them. After three weeks he got to the top and let off his chinese rocket." On his return journey John and his friends faced opposition from dragon-like mythical animals. There was tremendous panic amongst them." They left all their equipment and ran for their lives. When they were safely back the priest mountaineer said, "The Mountain wanted revenge. It didn't like anybody on its head. You are very lucky indeed to have escaped." John never went back to China after that." Through this incongruous story, besides giving vent to his primitive fears and superstition, Brian wanted to prove himself and thus command recognition from people who mattered. By achieving the impossible he wanted to counteract the forces of rejection, isolation, loneliness and separation.

Card 12. In this story Brian tried to picture members of a happy family getting together to nourish each other in times of difficulty and bereavement. "Mrs. Thomson, a woman about 40, was dying from cancer. She had been lying in bed for two months and her husband remained at her bedside most of the time. Her daughters came to visit her regularly." After his wife's funeral Mr. Thomson tried to hang himself, but was stopped by his daughters." After prolonged psychiatric treatment he responded well and lived happily after with one of his daughters. She was very kind to him and the grandchildren loved their papa." Brian, to a great extent, described his mother through Mr. and Mrs. Thomson and the daughters most likely were his aunts, who provided a home for Brian and his mother. He also modified the erotic feelings he had towards his mother by identifying himself with Mr. Thomson. But the guilt feeling remained and that was taken care of by attempted suicides and subsequently conscience was cleared by prolonged psychiatric treatment.

Card 13. This story was thoroughly autobiographical in character. It outlined Brian's long and turbulent stay at the Quarrier's Homes. The little boy expressed all his feelings of being rejected and isolated from people, who meant anything to him. Brian's method of dealing with this disagreeable situation was to escape from reality and pine for "a home of his own." The main theme was that he wanted to belong; his deep wish was to be a cherished member of a home and family. The day "he was taken back to the home and was handed over to his mother and aunt he became the happiest boy in the Home. His wish at last had come true. He always wanted his mother and a home of his own."

Card 14. In this story Brian related the adventures of a German burglar, who had managed to bluff the British police for a long time and retain his liberty. Finally, after a tip-off he was arrested and sentenced to Dartmoor for two years. He escaped from there and was picked up in Edinburgh and was carted back to Dartmoor. After he had finished doing his time in prison, he was put on a plane and sent back to Germany. But Von Krust didn't change his ways. He is still breaking into houses and shops and he is still too fly for the German police." Brian's natural father was alleged to be a German prisoner of war. He had never come in contact with him. Because of the harsh circumstances of his early life he naturally made his father responsible and got him punished for shirking his responsibilities. But his own attitude was so anti-authority that he gave the German burglar some of the characteristics of a Robin Hood at the expense of the German police. On the one hand Brian made punishment follow criminality and on the other hand he allowed asocial activities to flourish outwith his own environment.

Card 15. Brian based this story on the ill-famous "resurrectionists" of Edinburgh, Burke and Hare. He treated them as the epitomes of callous criminality - coarse and ruthless to the extreme. Brian's sensitive mind found it impossible to feel any sense of pity for them. According to him, "The High Court was packed when these two were sentenced to death. Nobody felt sorry for them. I guess they got what they deserved", and yet he felt compelled to write about them to minimise the strength of his own aggressiveness and to prove the commonly believed maxim that "Crime does not pay".

Card 16. This was an incongruous and, in some ways, a horrible story, which dealt with primitive fears and culturally-determined superstitions. Because of Brian's confused childhood history it failed to throw any significant light except that it did hint that his mother enjoyed promiscuous relationship, tried to dominate her son and he, in order to win mother's love and approval, was willing to attempt the impossible. The oedipus situation appeared in a distorted form and extreme aggression was directed towards a disguised father figure. According to the story, "The little girl ran back to the place where the man was. She went over to him and looked at him. The big, bad man out of the sand was unconscious and so she rolled down a great big stone down the pier. It dropped on his head, bashing his brains out. Her mummy now would be pleased to know that the man, who had come out of the sand, had been put back in there again by her dear little girl."

Card 17. In this story Brian talked about a miraculous mountain rescue.

"We went by the monorail to the top of the mountain, where they were holding the annual skiing carnival. On our way back one of the wires snapped ... There was only one chance of escaping death. We would have to lower a rope down and then jump on to the ledge and go for help. One man went down the rope and fell to his death and so I decided to have a go myself. I went down the rope slowly ... I jumped, landed on the ledge and the rope broke. I made my way up the mountain to get the monorail going ... Just as we reached safety, the last wire snapped and the carriage which brought us back somersaulted down the cliff and was completely smashed. We just looked and thanked God for his mercy." Distant lands and people, adventures and thrills were romantic to Brian. They helped Brian to find congenial company and social

recognition. - Acceptance meant mutual respect. To maintain this standing, he was willing to do something highly altruistic and spectacular in character.

Card 18. This was a war time story set in London. Brian here dealt with a sex killer. "A little man was creeping about the streets. He was waiting for a girl to come down the street. Soon a girl was seen coming down the road ... As she passed the butcher's shop, a hand grabbed hold of her and she was stabbed to death. He cut her head off and put it in a bag. Every night he combed her hair and kissed her dead lips before going to bed. He had quite a collection of heads. May, a night club dancer, was used by the police to trap this man. They escorted May to that dimly lit side street and waited out of sight to arrest their man. But police got to him first and bundled him into the patrol car. It was found he was completely insane and was put into a mental hospital for life." Through this Jack the Ripper character, Brian tried to project his own sexuality. Obviously sex seemed unclean and sinful, and available only in the dimly lit side streets. Sense of pleasure had to be punished and so sexuality was finally overwhelmed by insanity.

Card 19. In this story Brian portrayed himself as a kind and warm-hearted messenger boy, who played an important part in saving the life of the village Scrooge. "They took him to the hospital and in a few weeks he was as fit as a fiddle. He rewarded the rescuers, the villagers, with all his money and went down to the village to live with them. He was a miser no more." The altruistic and heroic attitude of the messenger boy completely changed the outlook of an anti-social and fringe element. Once again Brian

expressed his desire for recognition and acceptance. Brian was sensitive to right and wrong and made his character eventually see the error of his ways.

Card 20. "This strange man stood at the street lamp every night. He was a professional bag snatcher ... He never attacked strong, young girls The police waited patiently and finally got him. He was no more a menace to the poor, old and helpless women." Brian, in his own life, was aware of the existence of this type of common and cowardly criminal. He had nothing but contempt for them. His innate sense of justice made him punish his criminal hero, who was a menace to the society, and thus establish the importance of the maxim "crime does not pay".

Summary of Theme Frequencies in Brian's Stories *

In Brian's fantasy world most of the heroes were male (22 in 17), youthful (18 in 15), mentally normal (25 in 18), thoughtful and decisive (23 in 18). The law-abiding (17 in 12) and moral (18 in 13) elements outnumbered the criminals (8 in 7) and the immoral (8 in 7). Quarrelsomeness (12 in 10) and aggressiveness (19 in 15) moved side by side. Brian tried to counteract them by portraying some of his heroes as friendly (9 in 8) and gregarious (9 in 7). Social (18 in 12) and asocial (14 in 13) elements counterbalanced each other. Quite a few of the anxious (23 in 17) heroes suffered a certain degree of solitariness (15 in 14) and some were depressive (7 in 7).

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

A few of them were superior (5 in 4), erotic (8 in 6) and had the gift of leadership (6 in 5). Some were ambitious (17 in 12) and timid (4 in 4) persons were rare. Many of them suffered abasement (23 in 14), but some showed considerable achievement (14 in 10) against all odds. Fantasies of their aggression (32 in all) were mainly emotional and verbal (10 in 9), physical and asocial (12 in 11) and physical and social (5 in 3). Some of them directed their aggression towards animals and objects (7 in 4). Some of them tried coercion (7 in 7) and restraint (10 in 8) to dominate their environment. Inducement (2 in 2) and seduction (5 in 3) were seldom used. Only a few of them were kind and considerate of the feelings of the members of the family (6 in 6), friends (3 in 3) and other people (8 in 2). Some enjoyed a certain degree of passivity (6 in 4) and sex (6 in 4) in some cases answered their needs. They also looked for succourance (8 in 7) and a number indulged in introgression (10 in 10) and intranurturance (7 in 7). Their inner states and sentiments were dominated by conflicts (20 in 15), emotional changes (24 in 18), dejection (14 in 13) and anxiety (24 in 18). Some enjoyed a degree of exaltation (14 in 10) and happiness (18 in 13). Distrust (8 in 8) and jealousy (1 in 1) were also expressed.

Associative (12 in 7) and emotional (8 in 6) affiliation made life congenial for some of Brian's heroes. Any aggression (22 in 19) which was directed towards them by their environmental forces were mainly emotional and verbal (6 in 6), physical and social (9 in 8), physical and asocial (4 in 2) and aggressive destruction (3 in 3). Some of them were dominated through coercion (10 in 7), restraint (16 in 13), inducement (4 in 2) and seduction (4 in 2). Members of the family (9 in 9), friends (3 in 3) and

other people (5 in 5) showed some concern towards their well-being. Most of them felt the lack (21 in 18) of things needed for a secure and happy life. Some of them were aware of losses (18 in 17) they had suffered. They were conscious of physical dangers (8 in 8) and some suffered considerable physical injuries (11 in 10).

Brian's heroes reacted to their environment, where things happened to them (25 in 20), in an energetic and determined (24 in 19) fashion. They were persevering and competent (23 in 18), willing to face and overcome oppositions (22 in 17). Some failed in their attempts (13 in 11) and some allowed themselves to be coerced (15 in 13). Most of them were active (24 in 19), self-sufficient (23 in 18) and capable of making things to happen (25 in 20). There were some callous (9 in 8) and selfish (9 in 8) individuals. Some coerced (9 in 8) and were regarded as failures (10 in 9) in life. Some were unselfish (7 in 5) and reasonably successful (15 in 10) in life. Only a couple regretted their waywardness, repented and reformed (2 in 2).

Although some of the heroes found their world easy (9 in 7), beneficial (14 in 10) and congenial (6 in 4) most of them regarded their environment as difficult (25 in 18), negative (28 in 18) and punitive (21 in 16), where they had suffered death (12 in 11), illnesses (2 in 2), separation (14 in 14) rejection (14 in 14) and punishment (10 in 10). In the spheres of interests and sentiments positive cathexis (13 in 13) was counterbalanced by negative cathexis (13 in 13). Forces of super-ego (17 in 17) tried to dominate ego (16 in 16) and id (13 in 13).

Implications growing out of the Stories.

Brian was an illegitimate child. Nothing much was known about the father, who was alleged to be a German prisoner of war. His mother was divorced and she had twice been to hospital after major mental breakdowns. She always tended to act irrationally, and without a due sense of responsibility. From the age of four, for ten years, Brian was an inmate of Quarrier's Homes. Later one of his aunts, who gave him some love and understanding, found a home for him and his mother.

The circumstances of Brian's early life were harsh to the extreme. He had found his world difficult, negative, and punitive. He had suffered separation, extreme rejection and punishment. Consequently he grew up to be a lonely boy, who showed a great anxiety for adult acceptance. His disturbed and unsatisfactory home life made him desire a secure, stable and normal family life. He wanted desperately to be loved and accepted by others, win their respect and achieve universal recognition. Brian was sensitive to right and wrong, and extreme aggression and asocial activities often provoked a sense of guilt. Punishment followed criminality. He was willing to assume responsibility and make reparation for his waywardness.

Brian had high ideals and aspirations. He wanted to establish decent social relationship and be successful in life. Although he was emotionally tied to his mother, he looked for a masculine figure with whom he could identify and whom he could follow as a leader.



THE CANNON (PLATE 72)

Drawings and Paintings by Brian.

At the beginning of his stay, Brian was very unhappy and unsettled. He was unusually irritable, highly depressed and suffered from acute tension. On occasions, he also showed signs of violent aggression. His first painting "The Cannon (Plate 72)", an introverted and imaginative piece of work, brought into focus his inner turmoil. His colour scheme, mainly in black, red and prussian blue, indicated depression, disgust, anger and violent passion. The picture was dominated by a first world war cannon. It was placed on a strategic and commanding position up on a hill top. According to Brian, it was set ready to blast the enemy into oblivion.

Theme of aggression pervaded his next painting. It showed a bearded pirate-like character, with a revolver and burning dynamite fuse in his hands, retreating away from the wheel house which was on fire. "The pirate had taken revenge on those people, who had wronged him for nothing", reported Brian. Through the pirate he expressed his own aggression. The picture which followed the anti-social pirate depicted Brian's lonely and bleak world. It showed a solitary tree, standing by itself in the middle of barren wilderness. The overall effect of this painting was that of total depression. It was painted a day after he was recovered from Ayr Police Station. He was worried about his mother and had absconded to go and see her.

"The Tramp (Plate 73)", an introverted, part organic and part imaginative painting, showed up Brian's capacity to establish direct visual and sympathetic relationship with external objects and his willingness to

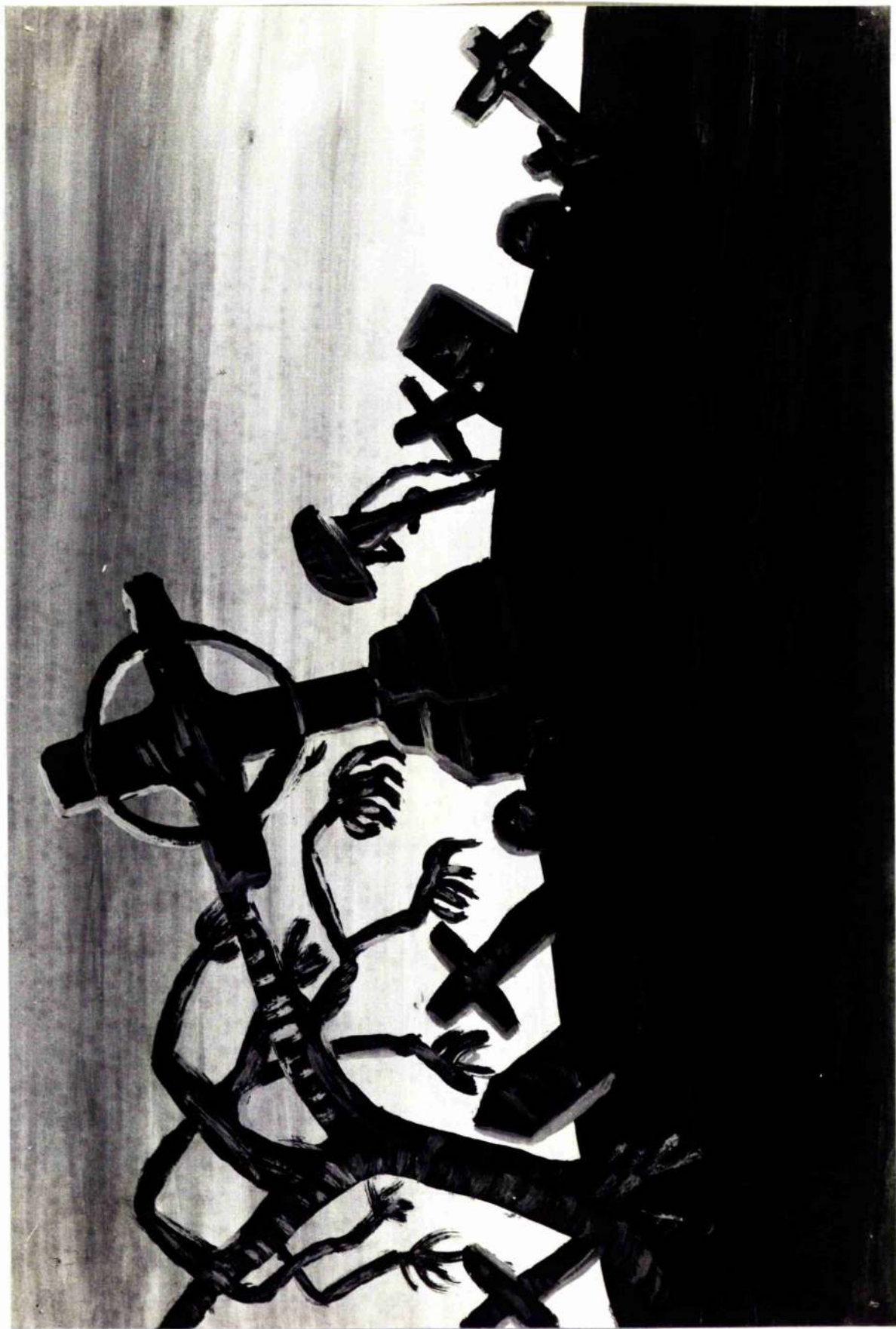


THE TRAMP (PLATE 73)

take a theme from life and heighten its effect with fantasy. This process, of course, involved inventive reconstruction and recombination of memory and living images. In this picture, Brian identified himself with the old tramp. His loneliness was Brian's loneliness. He too, like the hero of the painting, had suffered rejection and had been ridiculed and bullied into utter dejection. When he was asked to comment on this picture, Brian replied, "He is a poor, old tramp - He is no King of the roads. He has no family, no friends - He is lonely, altogether by himself. Nobody likes him; nobody wants him. He is always on the road, but he had nowhere to go. His road only leads him to another road. He is a nobody - Just a nobody. I know how he feels - I feel the same way myself sometimes!"

This sense of deep depression and loneliness continued in his next two paintings. Both showed a morbid interest in death. Memorial crosses and tombstones, symbolical of persecution and freedom, dominated these two paintings. "The Caber Thrower" was an introverted, expressionist painting which expressed egocentric sensation and also represented an external object as it presented itself to the sensations of the artist. Brian made a positive identification with the kilted highlander, and desired his physical strength to be his own. This process of identifying himself with "hemanship" continued, and Brian portrayed himself as a bomber pilot, heading into the unknown. An air of aggression was much in evidence.

His next picture "Scrooge", an introverted and imaginative piece of work, recreated the horror of a Dickensian world, which, to some extent, Brian felt was the world he was subjected to belong. He considered himself to be the victim of meanness and total rejection. In his "On the Road" he



THE CASTLE CEMETERY (PLATE 74)

expressed his strong desire to get right away from a disagreeable and stressful situation and find his own peaceful utopia. Soon after he absconded and was recovered once again from Ayr Police Station.

On his return he painted "Dracula's Castle", an introverted, imaginative piece of painting. The sinister looking castle was silhouetted against an evening sky and human figures were shown hanging from its turret and a nearby tree. There was a graveyard on the right hand side and a cannon on the left. The story he related about the castle was that "Dracula and his associates had captured those people, who had run away without permission and, after a mock trial, sentenced them to death." The castle was an unconscious study of the school and Dracula and his associates were actually the forces of law and order, responsible for Brian's welfare and training. In his anger, Brian gave them the characteristics of the anti-social, horror comic monsters and portrayed himself as the persecuted, innocent victim. This morbid preoccupation with death was repeated in "The Castle Cemetery (Plate 74)". It was an introverted, imaginative piece of work. This painting showed part of a graveyard already mentioned in connection with his earlier picture. Theme of aggression, personal or otherwise, pervaded both paintings and also gave vent to feelings of depression, anxiety and persecution. The memorial crosses and tombstones were silhouetted against a vivid and bright evening sky. Brian also showed the skeleton of a barren tree on the left. The ends of its outstretched branches resembled giant hands. They looked as if they were ready to pounce upon their victims. Brian commented, "This painting is an enlargement of the graveyard I showed in "Dracula's Castle". It shows all the tombs and graves of those



THE LONE WOLF (PLATE 75)

unfortunate people killed by Dracula and his friends. They got killed for nothing! Dracula didn't like them and he was "the boss" and so he just hanged them! When people like Dracula have power in their hands they think they can do anything they like! They act like gods! I know people like that - They are just horrible!" When Brian was asked to be a little more explicit, he replied, "Well! You see! The policemen are like that! Some teachers are like that! They love being the big men! Sometimes I feel like doing to them what they do to other people."

"The Lone Wolf (Plate 75)", an introverted and imaginative painting, was a symbolical representation of his own self. This picture was dominated by a baying lone wolf, silhouetted against a vivid, bright night sky. The wolf stood by itself on a hill top and the foreground of the painting was filled with fir or spruce trees. An air of chronic depression, mixed with utter loneliness, pervaded this picture. The wolf seemed to be crying his heart out for attention, acceptance and love.

The next two paintings titled "The Lovers" amply satisfied his needs for attention, acceptance and love. Both pictures showed loving couples silhouetted against brilliantly colourful evening sky, expressing their affection for each other. While they were engrossed in suspended animation, the peaceful sea gently rolled to and fro below their feet, adding charm to an atmosphere of romance. The inner peace which Brian had now found, after a very unsettled period of deep depression, projected itself in the three paintings which followed "The Lovers". They consisted of a seascape, a wooden bridge over a burn in the countryside and the old, stone bridge of Ayr. They all expressed his nostalgia for home and those places, which had

provided him with pleasure and enjoyment. These pictures were essentially escapist paintings. Brian created them in order to get away from a disagreeable and stressful situation. It would be pertinent to mention here that at this period he was earning regular leave at the week-ends and although his relationship with his mother at this time was rather poor, he still used to look forward to his home leave all the same.

After one of the periodic visits he returned to school in a highly disturbed state of mind. He was emotionally upset and was suffering from nervous tension. He reported, "I have had a hell of a row with my mother. She just will not listen to me!" In his anger, he painted "The Knight" and "Death". Both of them were introverted, imaginative and expressionist paintings. Theme of aggression dominated the first picture, which showed a knight plunging his spear deep in the bosom of his antagonist. Brian unconsciously identified himself with the Knight and his victim was, obviously, his own mother. The second picture repeated the cemetery, with its memorial crosses and tombstones. Brian not only showed his preoccupation with the subject of death, but also created an ultimate destination for his mother. Towards her he expressed an attitude of extremes, involving love and hatred.

Brian, after much effort, resolved his quarrel with his mother when she agreed to continue living with her sisters. He regarded this event "as a very happy time because they were all together under one roof." The four paintings he did during this period projected his happiness and also signified that he was full of joy of living. He identified himself with the gay, laughing, cavalier, toasting the health of his friends. His "Still Life"

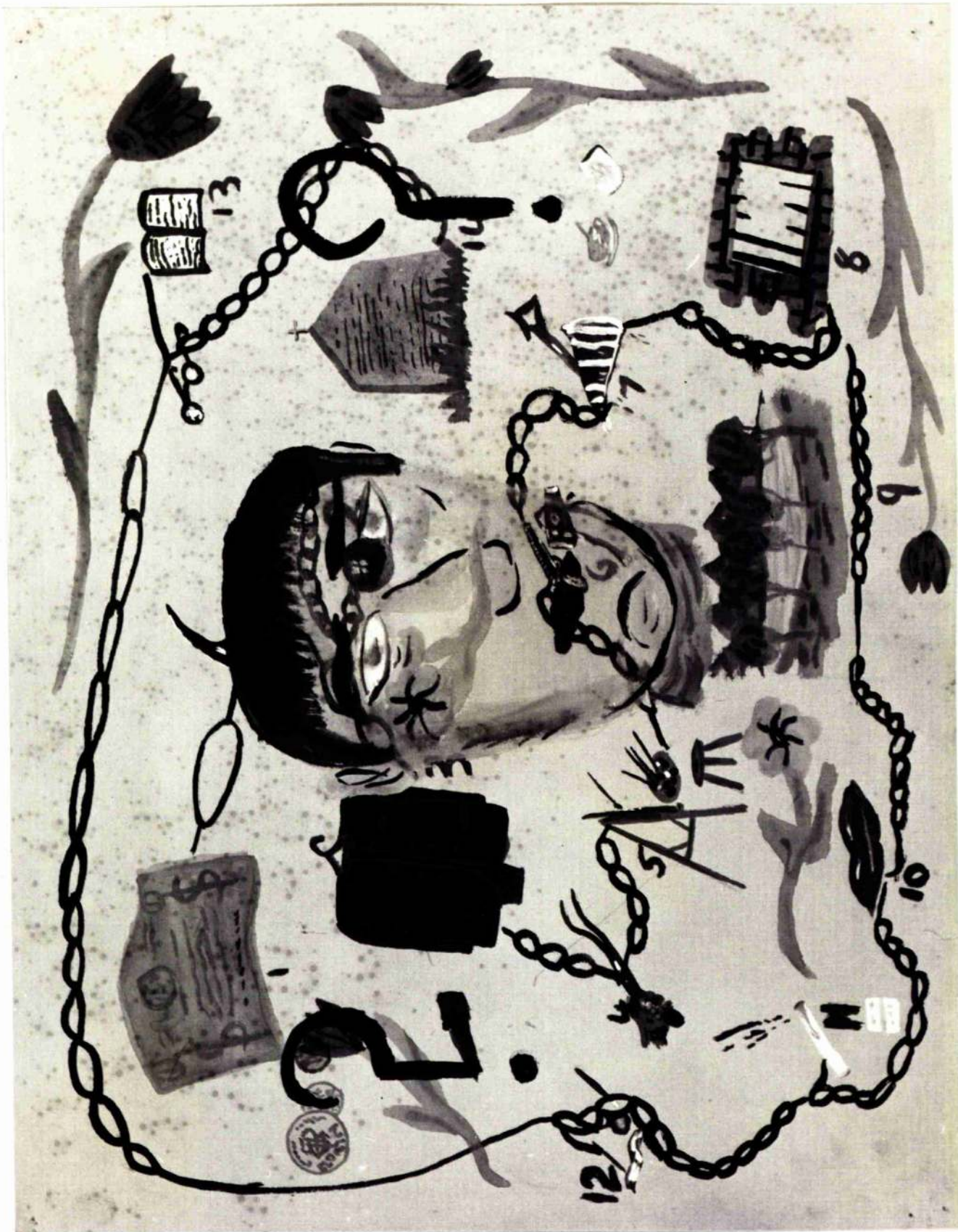


FLIGHT (PLATE 76)

expressed his love for literature and beautiful objects. "The Westerners" expressed his "pioneering" desire to find a happy and secure home, which he found in his next painting titled "Swans".

During Brian's Christmas leave his mother died very suddenly. He took her death surprisingly well and in a most responsible fashion. On his return from his mother's funeral he painted "Flight (Plate 76)", an introverted imaginative and expressionist painting. He took a theme from life, and heightened its effect with fantasy. This picture expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. The painting showed a flock of birds, silhouetted against an evening sky, taking off from a swamp for an unknown destination. After its completion, Brian said, "They are free to go anywhere" They have no ties - They don't have to worry about anything! They can come and go as they please! I am beginning to feel a wee bit like them." Although the immediate impression the picture gave was one of deep depression and loneliness, he actually expressed a sense of relief at his mother's death, which had put an end to a somewhat exhausting emotional attachment and had given him the opportunity to become a free agent. But, this was a transitory mood. Theme of utter and real loneliness pervaded his next picture titled "The Highlander". It was filled with an air of total and hopeless dejection. Brian identified himself with a lonely and isolated highlander, who was sitting beside a fast flowing river sadly contemplating his wretched and bleak world, which was dominated by awe-inspiring mountains, symbolical of frustrating barriers.

"The Highlander" was followed by an introverted, imaginative and



THE STORY OF MY LIFE (PLATE 77)

expressionist painting, which brought Brian's imagination into full play and also expressed his egocentric sensation. He wanted to paint. He was desperately looking for a suitable subject, but failed to concentrate on any particular one. It was then suggested to him, "why not paint whatever comes into your mind? You don't have to have a single subject." The result of this suggestion was "The Story of My Life (Plate 77)". He numbered and linked up each little picture as if to indicate that the painting was not a study in disintegration. The last picture to appear was his face and then he decorated the painting with some flowers, finally completing it by inserting two question marks on the two sides of the face. On the top left hand corner, Brian showed a dollar bill and a few silver coins (Picture 1). Brian said, "Money always gets you into trouble - But you have got to have it!" The second picture was a small axe. Its top part could be seen jutting out behind the head. The axe, obviously, was used as a house-breaking implement to open lockfast premises or carried as a dangerous weapon. "The Beagle Suit" which appeared next was the trend setter in Brian's eyes. He disliked institutionalised, regulation clothes. The tawse (Picture 4) was the reminder of past, unhappy days spent at a day school. Brian remarked, "There I got the belt every day and quite often just for nothing! How I hated my day school!" The tawse was followed by artist's easel, palette, brushes and the stool. They were all connected with his creative and constructive hobby, which helped him to express himself fully and effectively. The sixth picture, located near the mouth, was a gun. It recalled one of Brian's delinquent escapades when he was charged with carrying a loaded pistol. A sandwich and a cup of tea came next. They were

reminders of the usual suppers in an institution. "The Broken Window", on the bottom right hand corner, expressed his strong desire to escape from Mossbank and return to his home surroundings, where he would be able to keep his girl-friend company, kiss her rosy lips and act as a grown-up adult by indulging in unlimited smoking. Nostalgia for home was further intensified in his twelfth picture, which showed a couple of quills and a bottle of ink, indicating Brian's desire to establish contacts "with folks at home". His mother's Bible and pair of glasses appeared, next followed by her tombstone. The expression on Brian's own face was rather pensive and thoughtful. When he was asked to explain the significance of the question marks, Brian answered, "I am just asking myself, "Well! Well! What's going to happen to you, Brian Sargent, once you become your own boss? What are you going to do after you are released from Mossbank? I wish I knew! They have no other meaning really! Just my thoughts!" The flowers, which bordered the painting, were phallic and expressed infantile and frustrated sexuality. About the flowers Brian remarked, "They are nice pretty things. They make the picture look good and I love flowers! All flowers!"

The four paintings which followed "The Story of My Life" were mostly copies of pictures he had seen in books and albums. They expressed Brian's escapist desires and his innate love of nature. But they lacked the vitality of his earlier paintings. It would seem that his creativity was temporarily exhausted and his imaginative mind was not prepared to explore new grounds.

This particular phase passed quickly and he painted "The Wild West", which showed a battle scene between the United States Cavalry and the Red Indians. He sublimated his own aggression, in a socialised form, as related to war. "The Doodle" contained two kites connected to a flower and a beetle respectively, two poisonous scorpions, an amoeba joined to a breast-shaped object, two fish-like forms and the setting sun, engulfed by clouds. It was altogether a disintegrated study, which expressed his anxiety, aggression, frantic desire for freedom and unconscious dependence on infantile oral and phallic objects. "The Escape" showed three persons in a rowing boat escaping from a hostile and rugged countryside, symbolical representation of the school, dominated by awe-inspiring, snow peaked mountains and a lone figure of a man. He was standing on a hill top and was pointing an accusing and threatening finger towards the escapees. According to Brian, "the mountain and all that represented raw life and the lone figure stood for power of authority." The two paintings which came next expressed his nostalgia for home.

These pictures were followed by six crayon drawings. The first three were titled "The Chase". In them Brian showed himself lost in a forest and was being chased by a bull-like animal, symbolical of authority figure. The other three were captioned "At Work". Brian portrayed himself as a dairy worker, an engineer, and a crane driver at a building site. He was, at this stage, seriously thinking about his future job or line of trade.

"At the Camp" was painted after Brian returned from a week-end camping holiday. It showed a group of adult pioneers from "The Wild West" singing, dancing and drinking round a camp fire. It expressed Brian's sophisticated



THE BANDIT (PLATE 78)

desire to be one of the men of the world. Brian commented, "The grown-up people have lovely fun. They can go to all sorts of parties, drink, dance and sing ballads to their hearts' content and nobody minds! If we do it we will get into trouble straight away! Different rules for different people! Not fair!" "The Golly", picture of a puppet cat, was highly aggressive and he repeated this dominant feeling in "The Bandit (Plate 78)", which was an introverted, expressionist piece of work. It expressed egocentric sensation and showed the defiant and anti-social figure of a bandit, with a blazing pistol and a rifle in his hands, "challenging the whole world to come and get him". He was the personification of Brian's asocial and aggressive self.

In his subsequent paintings Brian completely subdued his feelings of aggression and defiance, and expressed a great sense of joy, peace, happiness and hope. He seemed settled and well-adjusted. He was looking forward to his release and a new start "to make the grade."

After completing a walking tour of the Loch Lomond area he painted "A Highland Scene", an introverted and expressionist painting, which depicted the glorious natural beauty of the place which had given him immense aesthetic pleasure. "A Highland Scene" was followed by "Flamingo", "The Flying Cranes" and "The Loch and the Mountains". All these pictures were expertly executed in vivid and brilliant colours. A serene atmosphere of peace and tranquility pervaded these paintings, and helped Brian, who was bold and highly imaginative, to escape from a thoroughly disagreeable and stressful situation.

Nostalgia for home dominated his last three paintings. He was



THE ISLAND (PLATE 79)

anxiously waiting to return to his natural surroundings. "The Beach" showed a loving, young couple standing together on the golden beach, watching the sun disappear into the sea. The evening sky glowed with warmth. In this picture Brian tried to anticipate his romantic future. "The Pier" depicted an early morning scene by the sea. On the extreme left of the foreground stood a stone house. A man was shown leaning on the bannister outside its main door. He was watching a boat come in. Another person was sitting on a capstan, reading his morning paper. A small dinghy was tied to the pier and a yacht was anchored off the dock. Everything was calm and quiet. Peace reigned supreme. When Brian was asked to comment on this painting, he answered, "It shows my happy mood. Soon I will be out of this dump and go back to where I belong. I too, like the boat, am getting ready to go home! It will be lovely to get away from this dirty, big city and enjoy the sea and the sand again! Blue sky, blue sea - just lovely!"

"The Island (Plate 79)" was an introverted, imaginative and expressionist painting. Brian took a theme from life, and heightened its effect with fantasy. The process involved inventive reconstruction and recombination of memory and living images. The picture also expressed egocentric sensation and represented external objects as they presented themselves to the sensations of the artist. The immediate foreground of the painting was taken up by golden, sandy beach and some reeds. The middle foreground showed beautiful, deep blue sea, receding into the distant horizon. There the sun, at the end of a perfect day, was setting in a blaze of glory. The focal point of the picture was a sailing boat. She was fast moving, controlled by two people on board, towards the island on the extreme left.

According to Brian, "The two people in that sailing boat, are man and wife. They are returning to their island home after their day's work. At Loch Lomond I met a couple like them. They too had their home in one of the island. They were very happy and loved each other very much. They didn't like living in a dirty, big city and wanted to escape from all the noise and filth. I would, like them, love to have a home in an island - Away from everything and everybody I don't like!" Brian expressed his deep wish for love, security, happiness and a stable home and, at the same time, he brought into focus his strong desire to escape from social responsibility. In his search for utopia, he was willing to isolate himself from the main body of the society and then withdraw to his island paradise.

Implications growing out of the Drawings and Paintings.

Brian was an introverted personality. He had a strong ego; his super-ego was active and, at times, he was influenced by the forces of his id. He was a keen and imaginative observer of life and turned out to be highly creative.

On his arrival, he was very unhappy and unsettled. He was nervous and suffered from acute tension and anxiety. He tried to overcome his difficulties through aggression and violence. He depicted his personal world, where he had suffered rejection and had been bullied and ridiculed into utter dejection, as lonely and bleak. He hated to be the victim of an authoritarian Dickensian set-up. He considered the authority figures therein as being as evil as the horror comic characters like Dracula and his associates. He found it extremely difficult to believe that people in authority were

actually concerned with his well-being. He felt persecuted and showed a strong desire to get right away from a disagreeable and stressful situation. His heart cried out for attention, acceptance and love. His mood, in his anxiety to renew and re-establish contact with his home and environment, fluctuated between elation and chronic depression. His mother was a contributory factor to his troubled state of mind.

Brian, after much effort, resolved his quarrel with his mother and settled down reasonably well. Although he felt lonely and depressed at his mother's death, he also experienced a peculiar sense of relief. Her death gave him an opportunity to find himself. He quickly recovered from a period of inertia and staleness, and began to take an adult view of life. He subdued his feelings of aggression, anxiety, persecution and defiance and began to prepare himself for "a new start after release." Brian expressed a tremendous nostalgia for his utopian home, which would provide him with hope and happiness, joy and peace, love and security.

Brian recorded all his moods of ups and downs in his paintings, and indicated that he was willing to mobilise his positive tendencies if an atmosphere of kindness and sympathy prevailed around him.*

An overall personality profile of Brian.

Brian, an illegitimate child, from the age of four, for ten years, was an inmate of an orphanage. Later one of his aunts provided Brian and his mother, who was divorced by her husband because of her adultery just prior to the boy's birth, with a home. Nothing much was known about his natural father, who was alleged to be a German prisoner of war. The mother had

ring table, based on the ten point guide, gives the investigator's (1) Brian's drawings and paintings (Plates 72 - 79), and also the ratings of the four judges, consisting of two psychologists, an approved school teacher (C) and an art teacher (D):

	E	A	B	C	D
Aggression	5	3	3	5	1
Anxiety	5	0	2	4	4
Depression	6	0	4	5	2
Fear	3	1	3	3	1
Withdrawal	4	1	1	1	0
Eccypism	4	2	3	5	4
Symbolism	7	4	2	7	0
Fantasy	8	3	3	4	0
Extroversion	1	2	1	1	0
Introversion	6	2	3	2	1

twice been to hospital after major mental breakdowns. She tended to be irrational and irresponsible. Brian was highly disturbed about the circumstances of his early life, which made him face separation and extreme rejection. As a result of the chronic deprivation he had suffered, he became bitter and anti-social. He hated school and in order to escape its discipline he truanted and stayed away from home. He was highly aggressive and was always ready to fight to establish himself. Most of his friends were inadequate, delinquents and he found their company very congenial. The Psychiatrist at the Remand Home remarked, "I am afraid that Brian's personality, as a result of constitutional influences and very early deprivations, is so abnormal that he must be called psychopathic The only hope is to provide a long term experience of a stable personal environment ... Unfortunately, I can think of nowhere other than an Approved School."

On arrival at Mossbank, he was very unhappy and unsettled. He suffered from chronic depression, was inclined to be unforthcoming and at times irritable. He was anxious about adult interest and affection, but when his need for attention was not met he reverted to hostile rejecting moods and expressed himself through active anti-social behaviour.

Brian's stories, drawings and paintings showed his acute nervous tension and anxiety. He reacted to his environment in an aggressive, violent way. He found his world difficult, negative and punitive, which had offered him nothing but pangs of separation, rejection and punishment. He found it extremely lonely and bleak. He felt persecuted and showed a strong desire to get right away from a disagreeable and stressful situation. His heart

cried out for attention, acceptance and love. In his fantasy, he desperately desired a secure, stable and normal family life, which would provide him with happiness and hope, joy and peace and love and security. He showed high ideals and aspirations. He gradually replaced his feelings of aggression, anxiety and persecution and showed he was willing to assume responsibility, establish decent social relationship and make reparation for his waywardness.

His stories, drawings and paintings clearly indicated that Brian had many positive qualities which were ready to be mobilised and could be helped to flourish in an atmosphere of kind and sympathetic understanding.

Brian in July, 1967.

Brian was still working well as an apprentice bricklayer. His conduct at home and at work was reported to be highly satisfactory. But, during his leisure time he kept company of inadequate friends and was charged with breach of the peace and theft of a motor car. Because of his good work record and responsible behaviour at home the Sheriff decided to put him on two years probation and disqualified him from driving for two years.

DOUGLAS McVEY

Date of Birth: 1. 1. 49.

Date of Committal: 18. 2. 64.

Date of Leaving: 12.12. 64.

History of Delinquency:

16.	5. 60.	Theft by Housebreaking, Malicious Mischief.	1 Year Probation.
29.	9. 60.	Theft by Housebreaking, Opening Lockfast Premises, Theft.	28 Days Detention.
3.	11. 61.	Theft by Housebreaking.	3 Years Probation.
18.	2. 64.	Theft by Housebreaking, Opening Lockfast Premises.	Committed to Mossbank School.

Home Circumstances:

The father was unemployed and the mother was at home. The father had been sent to prison for theft on two occasions. The boy had an older brother and a young sister. The home consisted of a three apartment house in the Corporation rehousing area. It was adequately furnished and clean.

The Boy Himself:

When he was two years of age he suffered from tuberculosis and spent eight months in a convalescent home. After that he was for two years in Germany while his father served in

the Army there. The boy had no sensible occupations, but just roamed the streets. When placed on probation he attended Youth Clubs, the Army Cadet Force and won two life saving certificates. His intention had been to join the Merchant Navy at 15½ years of age. His mother showed interest in her family, but the father did not seem unduly concerned.

Educational Information:

Douglas had left school on 20.12.63. and at the time of his committal had been in employment for two weeks as a labourer. When he left school he was in a top third year class of a Junior Secondary School. His progress was unsatisfactory, although he was of normal intelligence having an I.Q. of 99. He was a likeable boy, amenable to discipline and willing to try. He was interested in the School Sailing Club. At Mossbank, he was placed in the top class and his progress was satisfactory. He posed no disciplinary problem and always gave of his best. After three months he was transferred to the Works Department and was attached to the Painters and Decorators and turned out work which was well above average.

History at Mossbank:

He settled down quickly and well. He was a friendly and cheerful boy, who was respectful and usually courteous. At times, people found him inclined to be "huffy" when corrected and to go into sulks, but he was more than capable and picked up new ideas to make himself the centre of attraction. His conduct had been good throughout and he was generally dependable. He was fond of company and considerate of others. His main weakness was that in regard to people, both adult and young, he showed his likes and dislikes very clearly. He was licensed on the 12th of December, 1964, to take up work in a Fishmonger's Shop. He accepted the fact that this need not be a dead-end job because from Message Boy he could go into the Fish trade.

After License:

The boy wrote to the Headmaster on the 7th of January, 1965, "Just a few lines to let you know how I'm getting on. I am doing well and the job isn't as bad as I thought. It is not a dead end job - from Message Boy I can go into the Fish Trade. I heard and was told that the trade is quite good and so I was thinking of sticking it out. But, if another job, a suitable and more interesting trade turns up, I'll take it".

Personality traits as revealed through:
(a) ^{Personality} ~~Intelligence~~ Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome	Total Responses
Unforthcomingness (U)	2
Withdrawal (W)	0
Depression (D)	2
Anxiety about adult interest (XA)	10
Hostility to adults (HA)	4
Attitude of unconcern for adult approval (K)	0
Anxiety for approval by other children (XC)	8
Hostility towards other children (HC)	0
Restlessness (R)	1
Emotional Symptoms (M)	0
Nervous Symptoms (MN)	0
TOTAL	27

Douglas at times lacked a sense of confidence and had his moments of ups-and-downs. He showed marked anxiety and uncertainty about adult interest and affection. He always made sure that he had been taken notice of and in the process of so doing became quite overdemanding of affection. When he felt rejected he developed a mild attitude of incipient hostility. He was most anxious to

win the approval of his friends. In order to win their acceptance and to live for the moment, he was willing to be led into mischief.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	2
Anger, disobedience	7	1
School difficulties	8	1
Stays away from home	10	1
Truancy from school	4	1
Lies	4	4
Fights, aggressions	12	3
Inadequate companions	12	5
Delinquent companions	12	8
Stealing	9	6
Obscenity	5	
Sex experience	8	
In Court	2	2
Robbery	3	
Smokes, drinks	5	2
Sets fires	2	
Fears, worries	14	2
Home unsatisfactory	24	2
TOTAL		41

Douglas was anxious to be in the company of inadequate and delinquent children. His friends had shacks and they were often in trouble. Coaxed by them he had gone on to steal money and goods from shops and had broken into houses

and buildings. All these anti-social activities resulted in more than one Court appearance and also provoked parental anger and worries, but they were not sufficiently perturbed to keep the boy on the straight and narrow path. He was a heavy smoker and swore when mad. He admitted to be a glib liar and occasionally truanted. He was sometimes tardy in school and at times found it difficult to control his temper and did things he was asked not to do. He was worried about his health, he was reluctant to confide in people and was afraid of being double crossed.

ROSENZWEIG F - F STUDY (CHILDREN).

Profile and Deviation Pattern.

	C - D	E - D	N - P	Total	%	Expected Mean at age 13 years
E	2.0	5.5	3.0	10.5	43.8	40.5
I	0	4.5	5.0	9.5	39.6	29.5
M	1.0	2.0	1.0	4.0	16.7	30.4
Total	3.0	12.0	9.0	24	100.1	100.4
%	12.5	50	37.5	100		
Expected Mean at age 13 yrs.	16.0	54.9	29.5	100.4		

S - E Patterns and Expected Mean. at age 13 years		Trends.
$\underline{E} = 3 = 12.5\%$	$\underline{E} = 7.5\%$	1 $E \leftarrow \underline{1}; \underline{-1} \rightarrow M$
$\underline{I} = 1 = 4.2\%$	$\underline{I} = 10.4\%$	2 None
$\underline{E} + \underline{I} = 4 = 16.7\%$	$\underline{E} + \underline{I} = 17.9\%$	3 $E \leftarrow \underline{.33}; M \leftarrow \underline{1}$
$E - \underline{E} = \underline{-0.5} = 2.1\%$	$E - \underline{E} = 15.8\%$	4 None
$I - \underline{I} = \underline{2.5} = 10.4\%$	$I - \underline{I} = 10.4\%$	5 $O \rightarrow D \leftarrow \underline{.33}$
$M + \underline{I} = 3 = 12.5\%$	$M + \underline{I} = 39.2\%$	Total Pattern. $E > 1 > I$
G. C. R. = $9\frac{1}{2} = 39.6\%$ (Expected Mean at age 13 years 63.8)		

Douglas was essentially intropunitive and his need-persistence reactions were strong. He was willing to blame and censure himself and offered amends to rectify matters. He emphasized the solution of the frustrating problems, but he also expressed aggression against other people, things and environment instead of just glossing over the situation. The super-ego pattern suggested that the subject aggressively denied that he was responsible for some offense with which he was charged. The low G.C.R. clearly indicated some degree of inability to meet stressful social situations in conventional fashion. The various indications depicted a boy of rather low frustration tolerance who tended under pressure to express himself in a somewhat self-deprecatory and anti-social fashion.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>345</u>
Primary	2	2
Secondary	2	2
Partial	4	12
Literary	0	0
Same sex	17	27
Opposite sex	3	3
Elderly	8	14
Youth	8	10
Juvenile	6	7
Superior	2	8
Inferior	0	0
Law-abiding	20	30
Criminal	0	0
Mentally normal	20	30
Mentally abnormal	0	0
Gregarious	7	14
Solitary	9	9
Leader	1	1
Follower	2	2
Friendly	12	20
Quarrelsome	0	0
Moral : Good	19	29
Immoral : Evil	0	0

<u>Themes.</u>	<u>Frequency.</u> <u>No. of Stories (Total 20)</u> <u>in which various</u> <u>Themes occur.</u>	<u>Total.</u>
<u>(A) HERO</u>		<u>345</u>
Social	19	29
Asocial	0	0
Thoughtful & Decisive	13	21
Indecisive & Escapist	4	5
Ambitious	3	9
Anxious	17	26
Aggressive	3	5
Altruistic	10	18
Depressive	3	3
Excitable	3	4
Erotic	1	1
Timid	3	4
<u>(B) NEEDS</u>		<u>108</u>
Abasement	11	11
Achievement	11	19
Aggression		12
Emotional & Verbal	1	1
Physical & Social	6	9
Physical & Asocial	0	0
Destruction	2	2
Dominance		15
Coercion	2	4
Restraint	6	8
Inducement	3	3
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>108</u>
Introgression	9	15
Nurturance		21
Parents	2	2
Wife	1	1
Husband	0	0
Children	1	1
Siblings	1	2
Relatives	0	0
Friends	2	8
Other People	4	7
Objects	0	0
Passivity	5	5
Sex	1	1
Succourance	6	7
Intranurturance	2	2
<u>(C) INNER STATES and EMOTIONS</u>		<u>114</u>
Conflict	6	12
Emotional Change	14	21
Dejection	10	16
Anxiety	16	25
Exaltation	9	18
Distrust	0	0
Jealousy	0	0
Happiness	13	22

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>123</u>
Affiliation		23
Associative	8	16
Emotional	6	7
Aggression		12
Emotional & Verbal	2	2
Physical & Social	1	1
Physical & Asocial	6	6
Destruction	3	3
Dominance		11
Coercion	4	4
Restraint	4	4
Inducement	3	3
Seduction	0	0
Nurturance		14
Parents	2	2
Wife	0	0
Husband	0	0
Children	1	1
Siblings	2	2
Relatives	0	0
Friends	2	7
Other People	2	2
Objects	0	0
Lack	10	16
Loss	6	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>123</u>
Physical Danger		15
Active	7	15
Insupport	0	0
Physical Injury		21
Person & Animal	6	14
Accident	2	7
(E) <u>OUTCOMES</u>		<u>303</u>
Hero		208
Energetic & Determined	16	25
Persevering & Competent	17	26
Faces & Overcomes Opposition	14	22
Succumbs to Opposition	3	3
Coerces	4	6
Is coerced	6	7
Active	17	26
Passive	4	4
Repents & Reforms	1	1
Callous and No Conscience	0	0
Selfish	1	1
Unselfish	0	0
Prefers Help	6	14
Self-Sufficient	9	12
Makes things happen	9	18
Things happen to hero	15	23

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>303</u>
Hero		208
A Success	11	20
A Failure	0	0
Hero's Environment		49
Path of Achievement Easy	6	6
Path of Achievement Difficult	15	15
Beneficial & Positive	14	14
Non-beneficial & Negative	5	5
Punitive & Unsympathetic	9	9
Ending		46
Happy	12	21
Unhappy	4	4
Status Quo	4	5
Anti-climax	2	3
Dramatic Conclusions	6	13
Acceptance of lower standards	0	0
<u>(F) INTERESTS and SENTIMENTS</u>		<u>23</u>
Positive Cathexis	17	17
Negative Cathexis	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>46</u>
Id	8	8
Ego	20	20
Super- Ego	18	18
<u>(H) OTHER VARIABLES</u>		<u>95</u>
Style		36
Specific Names	15	15
Detailed description	16	16
Incongruity	5	5
Excitement		19
Adventure & Thrill	1	1
Danger & Suspense	13	13
Distant Lands & Different People	5	5
Appearance	1	1
Residence	14	14
Entertainment	3	3
Illness	3	3
Death	5	5
Separation	4	4
Rejection	5	5
Punishment	5	5
Excuse, Alibi & Apology	0	0

Analysis of Douglas' Stories.

Card 1. "When I was a young boy my father made me play the violin ... He often belted me for not trying and would make me sit down and get on with it. As I grew older I began to like playing the violin When I was about twenty years old I joined the National Orchestra Somthing I didn't like as a boy now helps me to make my living." Besides expressing high ideals and unrealistic aspirations, Douglas tried to portray his father, although a punitive figure in the story, as a well-meaning sort-of-a-person, willing to play a positive role for the future benefit of the son. Douglas actually tried to compensate for his father's, who in real life was quite disinterested in the welfare of his children and was not unduly concerned about their upbringing, shortcomings by glamourising him as a responsible individual.

Card 2. In this story Douglas identified himself with a farmer's daughter, a girl of twenty, who was fond of reading and keen to educate herself. He described the girl's poor and disharmonious relationship with the mother, who "always shouted at her for not helping with the farm work ... Her mother nagged her so much in the house that she would go up to the hills and read her books in peace away from her mother." This feminine identification and passive tendency could be accounted for in part by his longing for his father's leadership, which he found was lacking and so dealt with a hostile environment by escaping from a disagreeable situation.

Card 3. In this story Douglas fantasied a pleasant domestic set up, which involved two sibling figures. One supplied the leadership and the other enjoyed his kindness and consideration. Douglas dearly desired a stable home,

which would supply all the love and security one needed to ensure happiness.

Card 4. "After a severe accident a man lost his memory completely and was taken to the hospital. They tried everything to bring his memory back, but failed." Then one day he escaped. A nurse saw him out of the window and gave chase. The patient was stopped just before he boarded a bus. "All that shouting and bawling suddenly brought back his memory and a few days later he managed to leave the hospital completely cured." In this story Douglas used a very sophisticated means of escape, in the guise of amnesia, to get away from something, disagreeable and hostile, he wanted to forget.

Card 5. This story could have been a disguised confession. Douglas introduced a lonely woman, who lived by herself. "It was about three in the afternoon and she was sitting by the fire, reading a book. Then she realised that there was no coal in the bucket.... She collected the coal, cut some flowers and then returned to the living room. She was out for about ten minutes and during that time a thief had sneaked in and pinched her purse from the chair. She called the police, but they never found the thief. "The lonely lady most probably was a victim of Douglas' delinquent activities and somewhere in Douglas' experiences there had been forces which had pointed out the difference between the right and the wrong, with the consequence that guilt was aroused by his aggression and he felt obliged to confess although he was not apprehended by forces of law and order.

Card 6. In this melodramatic story Douglas wished self-destruction in order to evoke parental attention. Mrs. Brown reported, "On a bright afternoon my son left the house in his car. He said, "I am just going out for a spin.

Will soon be back for my tea". I settled down to watch the telly Suddenly there was a knock at the door. I went and opened it ... A big, tall man walked in and said to me, "Are you Mrs. Brown?" I said, "Yes". Then he said very slowly to me, "I have bad news for you. Your son was going along the Esplanade and crashed into a lorry. He was badly injured and died on his way to the hospital. His new car is a complete write-off!" I just looked out of the window and cried." Douglas in real life showed marked anxiety and uncertainty about adult interest and affection. He was inclined to make sure, at any cost, that he had been taken notice of. He was unsure of his mother's attitude towards him and felt compelled to do something drastic, which would make his mother aware of his presence.

Card 7. In this objective and environmental study, Douglas spoke about Glasgow of yesteryears when crime was rampant. He introduced two brave and efficient C.I.D. Officers, who "fought against many tough gangsters and gradually got them all behind the prison bars to make Glasgow a safe place to live in. The crooks hated them, but they were afraid too." Douglas was aware of the differences between the right and the wrong and was prepared to accept the view that the forces of law and order had a job to do and were expected to do it well.

Card 8. The oedipus rivalry and hatred appeared in this story in a somewhat disguised form. Douglas expressed death wish for a father figure, who was a miner and had to be removed to a primitive hospital. "His son went along. As soon as they arrived the doctor gave him an injection, to kill his pain and then put him down on the operation table. He was dying." Douglas then suffered

from a guilty conscience and he reported, "His son waited and prayed outside the room while the doctor took his father's appendix out." The boy's prayers were answered and "a few days later the father was allowed home." By doing that Douglas resolved his own problems.

Card 9. In this environmental study Douglas projected highly altruistic sentiments, a sense of responsibility and threw some light on his own personal experience. He reported, "I was walking along Maryhill Road ... Suddenly I heard a bottle smash To my horror I found four drunk men lolling about the road, quite unable to stand. I got some men to help me to get them off the street before they got run over by motors. Then I called a taxi and packed them into it."

Card 10. Douglas in this story described a tragic domestic situation and also gave vent to sibling jealousy. He introduced a man, who "was rushing to the house at the other end of the street. There a baby girl had just died The man rushed into the room to comfort his wife. She flung her arms around her husband and started to cry." In real life Douglas had a young sister and he often felt that she enjoyed much more parental care, comfort and love than he ever did himself.

Card 11. In this story of adventure, thrill and distant lands Douglas gave a very sophisticated account of "an expedition into the middle of the earth", which was nearly ruined by a plane crash and then later by a pre-historic monster. But the situation was saved. The explorers escaped and "managed to do what they wanted to do. They won respect and admiration from all over the

world." Like the explorers Douglas too wanted recognition and acceptance.

Card 12. "Mr. Brown was lying ill in his bed At the beginning, he was lying unconscious for three whole weeks. Then the other Mr. Brown, the brother of the ill man, walked into the room and knelt down to pray beside the bed ... He heard a voice saying that his brother was going to be alright. He cast his hand over his brother's forehead and he smiled and opened his eyes again.... He was on the mend." Douglas sublimated sibling jealousy by expressing utmost brotherly love and devotion.

Card 13. In this story Douglas put in all his desires for love, security riches and wealth. He obviously regarded that without them happiness was impossible. He also endowed his father with the gift of leadership, who worked hard for the benefit of his family. In real life his father reacted exactly in the opposite way. He introduced a poor little boy, who lived in America with his parents. "They were quite poor. The father had a horse and cart ... He was a rag and bone man. One day while he was in town he heard that a storm was heading their way ... In the morning, when he heard that the storm had passed he set out on his journey back home. When he reached his little shack he saw to his horror that everything was completely ruined. But, he was not to be beaten and started building a new shack. The little boy gave him a hand. Suddenly he came running towards his father with something bright in his hand. He found it at the back where he was digging ... Together they dug away and discovered a gold mine below their shack. They became very rich and lived happily ever after.

Card 14. In this story Douglas presented an environmental study of asocial activity, in which he himself was most probably involved. "One night as I lay awake on my bed thinking of nothing, I saw a shadow passing by I saw it again and I knew that it was no day dreaming ... I saw a masked man trying to force open my window. I ran over and tried to catch him, but he was too quick for me. I shouted, "Thief, Thief, Burglar!" But everyone in the close was fast asleep and no one heard me and he got away to safety." Douglas himself had been charged of thefts by housebreaking and opening lockfast premises, which finally brought him to Mossbank School for corrective training.

Card 15. This was an incongruous story, which introduced an aggressive and ruthless horror comic character, popularly known as Dracula. The story dealt with primitive fears and superstitions, which culminated in the death of a poor, innocent stranger, who was given a room for the night in Dracula's castle. "As he slept Dracula came into his room and sucked the blood out from his neck. The man then was buried in the graveyard behind the castle and he haunted it for ever more.

Card 16. The blank card provoked a kind of blank reaction. The story said nothing of importance, except that it gave some indication of a peculiar optical illusion, most probably caused by fear and bewilderment, Douglas suffered from.

Card 17. "In a little town in Scotland there lived a boy called John. He was quite well known He was the official church bell ringer." Through John, Douglas expressed his own desire - He wanted acceptance and popularity.

Card 18. "One night as two young policemen walked along Maryhill Road they heard a window being smashed open ... They saw a man, with a heavy coat on, attempting to cross the road. They gave him a chase ... They dived at the man and grabbed him by the arm and shoulder. He was taken to the station and charged with attempted burglary." In this environmental study, Douglas most probably described his own personal experience, which brought him face to face with the forces of law and order. His aggressive trend made him feel guilty and he was obliged to establish the popular maxim that "crime does not pay".

Card 19. Through this incongruous horror comic story Douglas gave vent to his primitive fears and superstitions. He presented a perfect picture of a so-called witch, who was up to no good. "She was boiling something in a pot and every now and again she was putting all different kinds of stuff into it ... All these things gave us the creeps and we ran back to our houses. We didn't fancy a ride on the broomstick."

Card 20. "One dark, cold night two young men were walking down the road, they saw a man ... they recognised him to be the murderer, wanted by the police ... they told the police about the murderer. A squad car came along and picked up the killer. Later on, after the trial, the two men were awarded a reward for their quick thinking." Douglas portrayed himself as a law-abiding and responsible citizen in order to gain recognition and wide publicity. In real life too he always made sure that he had been taken notice of.

Summary of Theme Frequencies in Douglas' Stories *

In Douglas' fantasy world most of the heroes were male (27 in 17), law-abiding (30 in 20), mentally normal (30 in 20), friendly (20 in 12), moral (29 in 19), social (29 in 19), thoughtful and decisive (21 in 13). Some of them were highly altruistic (18 in 10) and gregarious (14 in 7). Most of them were anxious (26 in 17) and a few were solitary (9 in 9), depressive (3 in 3), excitable (4 in 3), timid (4 in 3), erotic (1 in 1), indecisive and escapist (5 in 4). Some superior (8 in 2) and ambitious (9 in 3) individuals were also introduced. Criminal, quarrelsome and asocial elements were not allowed to play the role of a hero.

Some of the heroes suffered abasement (11 in 11), while others showed considerable achievement (19 in 11). The aggression (12 in 9) they directed towards their environment was mainly physical and social (9 in 6), emotional and verbal (1 in 1) and destructive (2 in 2). They dominated their immediate surroundings through coercion (4 in 2), restraint (8 in 6) and inducement (3 in 3). Some of them indulged in introgression (15 in 9), passivity (5 in 5), intranurturance (2 in 2) and sex (1 in 1). A few had to look out for succourance (7 in 6). Some of the heroes were kind and considerate of the feelings of the members of the family (6 in 5), friends (8 in 2), and other people (7 in 4). Their inner states and emotions were marked by conflict (12 in 6), emotional changes (21 in 14) dejection (16 in 10), anxiety (25 in 16). Some enjoyed exaltation (18 in 9) and happiness (22 in 13).

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

Many of the heroes enjoyed associative (16 in 8) and emotional (7 in 6) affiliation. The forces of aggression (12 in 12) which were directed towards them were emotional and verbal (2 in 2), physical and social (1 in 1), physical and asocial (6 in 6) and destructive (3 in 3). They were dominated through coercion (4 in 4), restraint (4 in 4) and inducement (3 in 3). Some of them showed a lack (16 in 10) and loss (11 in 6) of things, which could ensure happiness. Some faced physical dangers (15 in 7) and suffered injuries (21 in 8). Members of the family (5 in 5), friends (7 in 2) and other people (2 in 2) showed them some kindness and consideration.

The heroes faced their environment, where things happened (23 in 15) to them, in an energetic and determined (25 in 16) fashion. They were persevering (26 in 17) and willing to face and overcome opposition (22 in 14). They were active (26 in 17), some were self-sufficient (12 in 9) and made things happen (18 in 9). Many of them were a success (20 in 11). A few were passive (4 in 4) and preferred help (14 in 8). Some coerced (6 in 4), while others were coerced (7 in 6) and succumbed to opposition (3 in 3).

Many of the heroes found their world beneficial (14 in 14), but difficult (15 in 15). Some found it easy (6 in 6), negative (5 in 5), and punitive (9 in 9). A few suffered separation (4 in 4), rejection (5 in 5) and punishment (5 in 5). Douglas also mentioned death (5 in 5) and illnesses (3 in 3). Their interests and sentiments were dominated by positive cathexis (17 in 17). Some individuals expressed negative cathexis (6 in 6). Forces of ego (20 in 20) and super-ego (18 in 18) dominated id (8 in 8).

Implications growing out of the Stories.

Douglas lived in a delinquent area. His father was unemployed, had been sent to prison for theft on two occasions and did not seem unduly concerned about the well-being of his children. Douglas tried to portray him as a hard-working and honest person, but somewhat punitive in character. His relationship with his mother was poor. He found her "nagging all the time." He longed for father's leadership, but never really received it. Douglas felt a certain amount of jealousy towards sibling figures, which gave him a feeling of guilt and he tried to sublimate his envy by being good towards them. He desired a stable home, which would provide him with love and happiness. He also wanted riches and wealth.

Douglas tried to paint himself as a highly altruistic and responsible member of the society. He was willing to co-operate with the forces of law and order and projected a positive attitude towards them. Tales of aggression and asocial activities were the direct products of his personal knowledge and experience. But, he refused to make crime pay and give the criminals and anti-social elements the status of a hero. Most of his heroes were socially acceptable and responsible citizens. Douglas dearly wanted to enjoy similar status and recognition. He craved popularity and sought attention. He showed escapist tendencies and was inclined to run away from a disagreeable situation.

He gave vent to primitive fears and superstitions. The horror comic characters, in his fantasy world, often seemed real and meaningful as if they were symbolical representations of frustrating forces.



TATTOOS (PLATE 80)

Drawings and Paintings by Douglas.

Douglas apparently settled down well and quickly, but his first painting, a rather disturbed and disintegrated study, titled "Tattoos (Plate 80)" conveyed entirely a contrary impression. It was an introverted, expressionist piece of work, which expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. The bleak foreground was painted in dark and dull red. It was dominated by an orange coloured memorial cross, standing on an orange plinth. Both were bordered by strong blue-black lines. The front of the plinth was carved with a barely recognisable word - "PRAYER". Two kneeling figures of angels, engaged in devotional duties, were placed on the two sides of the cross. They were painted in dull pink. On the left and right of the picture, where the red foreground receded into dull, bottle green background, two forms, shaped like wide open eyes, appeared. The eyes were done in red and were strongly outlined by blue lines. Douglas painted the pupils black. Two yellow human skulls could be discerned above the eyes. A red heart, which was pierced in the middle by a black arrow and had the word "LOVE" written across it, was placed just above the memorial cross. Between the two skulls Douglas introduced a sword. Its blade was put through another yellow skull and its outsize hilt bore the inscription "TRUE TO DEATH". When Douglas was asked to say something about his painting, he remarked, "There is nothing very much to say about it - It is just a picture of tattoos I have seen on my father's chest. He was a soldier in Germany, you know! He and his pals believed that these kinds of tattoos are good luck signs - They protect you from dangers! Perhaps, my picture of tattoos



THE BIG BLACK BEAR (PLATE 81)

would bring me luck too!" Douglas stopped abruptly and he was encouraged to explain the painting further. He continued, "You see, the cross stands for God in heaven. The angels are asking for his blessings - If you pray hard and not commit sins you get his protection in times of danger. The heart is for love - when you are far away you need love of those people, who care for you! Wives, girl-friends, sweethearts and all that! The skulls stand for death, but the sword, which is like a crucifix, can beat death and love can live for ever! You are never forgotten!" Douglas was then asked, "What are the eyes for?" He answered, "They are the eyes of God. He is angry because I have done wrong. He is red with anger, but if I repent and mind my ways he will forgive me. Like the angels I must pray and ask for his forgiveness!" Although the central theme of the painting was culturally determined, it brought into focus Douglas' inner anxiety and his strong desire to mend his own ways, which, of course, was provoked by a sense of self-preservation. He was using religious beliefs as a prop on which he could lean on for security and stability.

"The Big Black Bear (Plate 81)" was an introverted, part imaginative and part expressionist painting. Douglas adapted a fanciful theme from a literary source and heightened its effect with fantasy in order to express egocentric sensation. Themes of aggression and overwhelming fear pervaded this picture. It showed "a great big black bear" chasing a hunter up a tree. "The bear wanted to destroy him because he had disturbed his peaceful living." A natural interpretation would be that the bear was symbolical of authority figure threatening Douglas severe punishment for his misdeeds and that he,

disguised as the asocial element in the form of the hunter, was trying to escape the wrath of the forces of law and order. But, Douglas added something more. He said, "The bear is actually the good in me. He is angry and wants to punish me for my wickedness. I am mighty scared and running for my life. I know I am guilty and have done things which are wrong. The good in me tells me all the time to keep on the straight path and behave like a responsible person. I must really mind my ways and not get into trouble again once I leave Mossbank! I have had enough!" Douglas, in his anxiety, objectified and then projected his personal emotions, symbolically represented by the bear and the hunter.

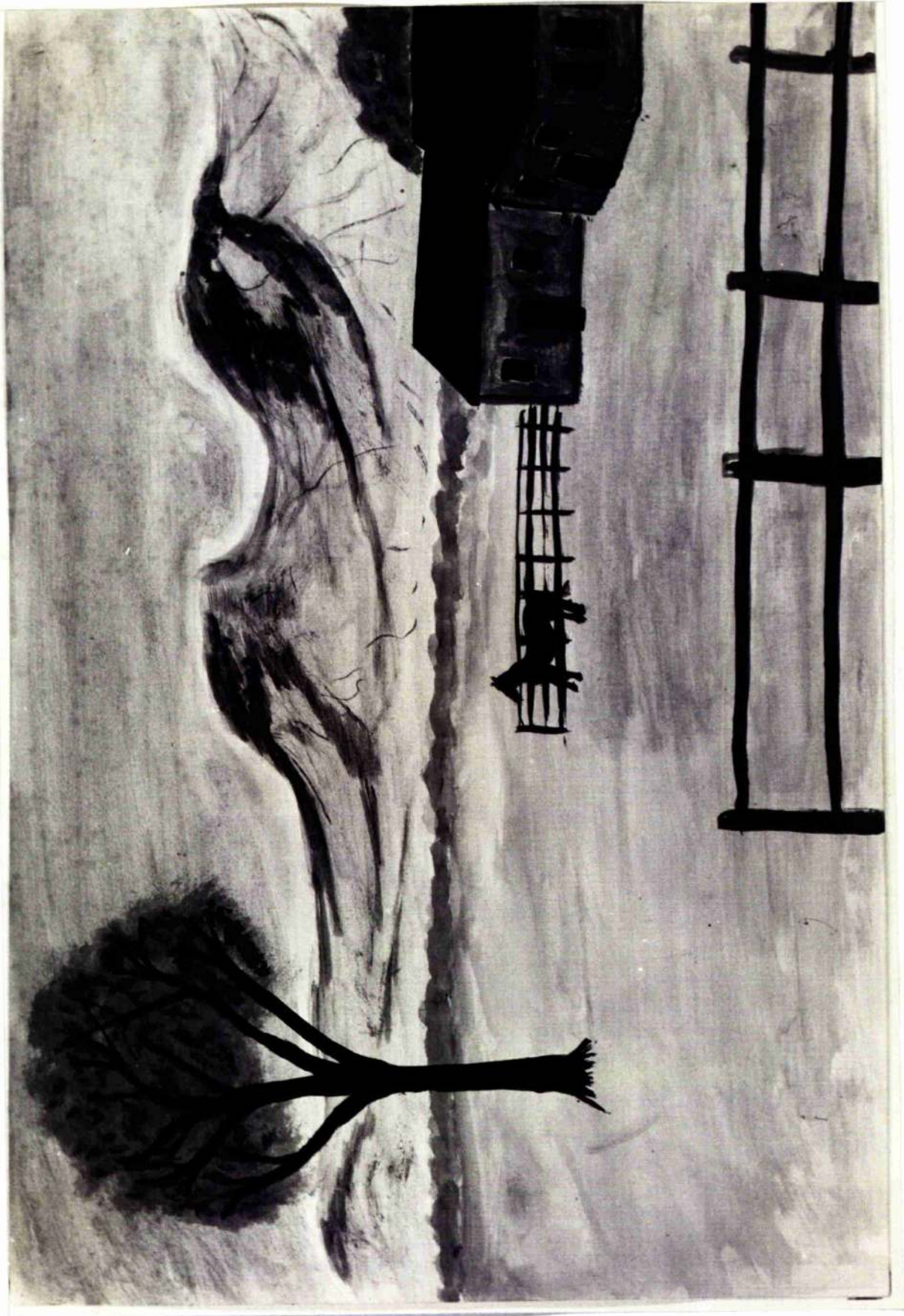
His next painting, "The Pre-Historic Animals", an introverted, part organic and part imaginative piece of work, repeated the theme of the hunter and the hunted. But, in this case, it was brought out as a struggle for survival. Douglas decreed that only the fittest had the right to live. "The Prairie" was an introverted, organic and expressionist painting, which showed that Douglas was capable of establishing direct visual and sympathetic relationship with external objects which expressed his feelings and emotions. The vast expanse of open prairie land was his haven; there he could lose himself and escape from the demands of a raw and real world, and enjoy complete freedom in his own utopia. But this joyous, and somewhat escapist attitude was easily frustrated by socially imposed barriers, symbolised by awe-inspiring mountains. They were ever ready to thwart him at the very first opportunity. Consequently, joy and depression moved side by side. In "The Oasis" he reiterated his escapist desires for freedom, security and happiness. Douglas portrayed himself as an independent, wandering Arab



THE PREY (PLATE 82)

warrior, returning home at the end of his journey. He was his own master and there was nothing to shackle him down.

"The Prey (Plate 82)" was an introverted, organic, imaginative and expressionist painting. Once again Douglas reintroduced the theme of the hunter and the hunted and gave vent to cunning and subtle aggression. The crocodile represented the anti-social elements in society and the heron stood for the innocent victims. When Douglas was asked to comment on this picture, he remarked, "The crocodile is the 'fly'one, you see! He is just like a 'con' man - Waiting patiently and when the time is right he will hit and get his bird! Poor thing! She doesn't know that she is going to 'cop' it in no time! You know, I know some lads, who are just as bad as that crocodile! They size up everything before they jump you and they always go for the soft ones! Old ladies and such like! You see they cannot hit back! By gum! I was bad, but I was nothing like them! And see what happened - I got put away and they are carrying on as usual. The police never gets them!" At this point Douglas was asked, "Would you like to be like them?" He vehemently replied, "Never! Not me!" Although Douglas went out of his way to detach himself from the theme of aggression, which was projected in his painting, he failed to hide his unconscious admiration for those asocial individuals, who, according to Douglas, resembled the crocodile. During the interview he brought out his own aggression into the open. He clearly indicated that he had harboured some grudge against the forces of law and order and resented their actions which resulted in his committal to an Approved School.



MY FARM (PLATE 83)

"My Farm (Plate 83)", an introverted, organic and imaginative piece of work, expressed his nostalgia for open air life and complete freedom, away from a disagreeable and stressful situation. In this painting he adapted a theme from life, established direct visual and sympathetic relationship with external objects, heightened their effectiveness with fantasy in order to satisfy egocentric sensation. The picture conveyed a feeling of security and stability, happiness and hope. Like "The Prairie" it showed vast expanse of open land, offering unlimited freedom of movement and there were no insurmountable and frustrating barriers to thwart a sense of joy. This painting offered a tremendous opportunity for self-expression. Douglas said, "If I happen to get plenty money I would love to go to Canada or Australia, buy a farm and work really hard to make it successful. This picture is actually my dream come true! It would be lovely to get away and make a new start! There won't be anybody about to point a finger at you and brand you as a bad boy! I will be my own master. Lovely!" Douglas, obviously, was trying to bring his positive self into focus in order to win permanent acceptance as a responsible citizen.

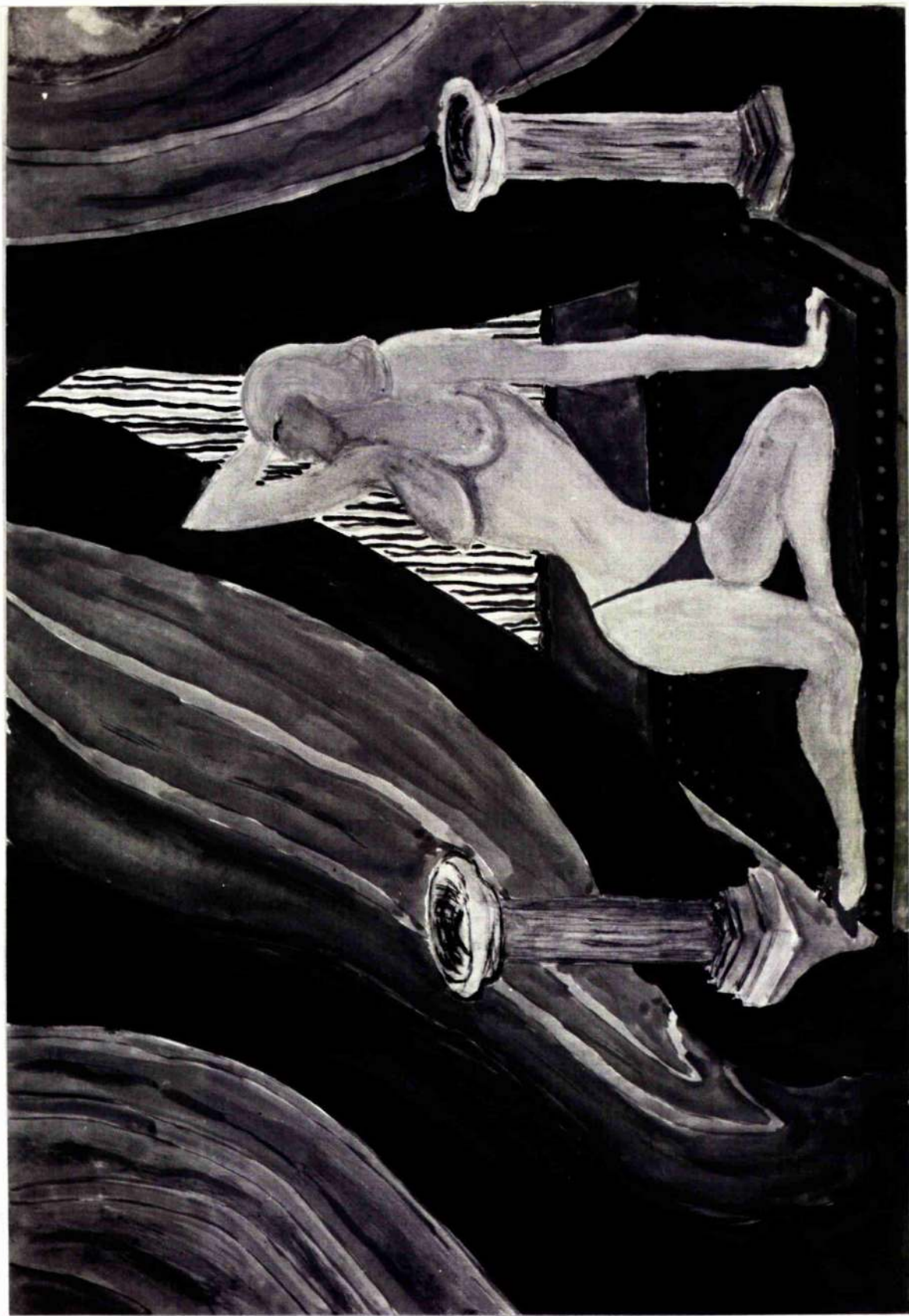
His next painting, "The Bedouins" repeated the same sentiments he had expressed in one of his earlier paintings titled "The Oasis". Here again he reiterated his escapist desires for freedom, happiness and security. When Douglas was asked, "Why did you choose a tribe from the desert?" He answered, "They are faithful, friendly and will stand by you when you are in trouble! They are not like so civilised people, who only care for themselves. Then they have the sun and the warmth - I am fed up of this cold and rain!" "The Bear Family" was dominated by the theme of



THE ROCKER (PLATE 84)

happiness within the family, something he had lacked in his real life and desired most dearly. "The Wilderness" showed the bleak emptiness of his world. It brought into focus his feelings of acute loneliness and deep depression. He identified himself with a solitary tree, standing in the midst of unfriendly and barren nothingness, completely overshadowed by awe-inspiring and insurmountable mountains. In "The Dancing Girls", an introverted and structural form of painting, Douglas tried to salvage himself from "his hell" of loneliness and depression. He tried to find his solace in sexuality and painted two voluptuous, young, "mod" ladies performing a modern "pop" dance on a highly decorated, brightly colourful carpeted floor. Douglas remarked, "Nice birds make you feel really happy!"

"The Rocker (Plate 84)" was an introverted, imaginative and expressionist painting. Douglas portrayed himself as one of the members of "the motor cycle brigade". He adapted a theme from life, and heightened its effect with fantasy. The picture expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. The foreground of the picture was taken up by the road, painted in red and brown, and it was dominated by the rider and his motor cycle. Beyond the road and its fences, Douglas showed, on the extreme left, some fir or spruce trees; open land receding into the distant satanic hills, overshadowed by a highly disturbed, stormy sky. Although the landscape showed much movement and dramatic quality, the hero of the painting seemed very static, dull and lifeless. Douglas wanted to show his hero as "a tough guy, a real man of the world, who was raring to go for



THE NUDE (PLATE 85)

adventure, but instead he turned out to be a pathetic and tragic figure, who was stuck in the middle and did not know whether to go forward or to turn back. An atmosphere of gloom and depression pervaded this painting.

"The Nude (Plate 85)" was an introverted, structural form of painting. The foreground of the picture showed a blonde woman dressed only in a green G-string. The volume and the form of the semi-nude female were intuitively perceived, and thrown out against the formal patterns of the carpet, drapes and wallpaper. The carpet she was sitting on was dark red in colour, It had blue borders with yellow flowers. On her right and left stood two ornamental pedestals. The drapes were painted in light red, blue and green. The floor carpet was brown and the wallpaper was dominated by yellow, red and blue stripes. This picture expressed Douglas' sexuality, which was obviously heterosexual in character. The pedestals were phallic symbols and the major colours symbolically represented passion and procreation (red), love and peace (blue), joy and happiness (yellow), and sexual intercourse and fertility (green). When the picture was completed, Douglas brought it up rather bashfully, blushed and then said, "Don't ask me anything about the picture. She is just a nice, pretty bird - Like a film actress!"

His next painting, "The Modern Miss", was an introverted, expressionist piece of work, which expressed the artist's sexuality. The picture was dominated by a mini-skirted, voluptuous young lady, who obviously represented Douglas' dream girl. The predominant colours in this picture too suggested passion and procreation, love and peace, joy and



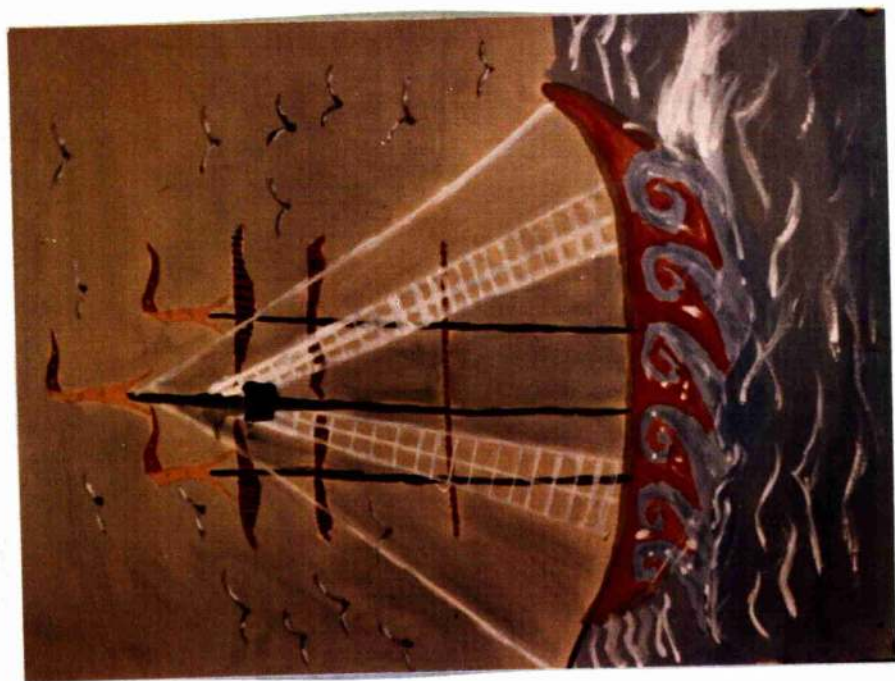
DUEL UNDER WATER (PLATE 86)

happiness and sexual intercourse and fertility. "The Rider", an introverted and imaginative piece of work, expressed his aggression and maleness in a socially accepted and sublimated form. The foreground of the picture was taken up by his own self, disguised as "a rocker", riding a motor bike. The background showed a highly disturbed sky and the rest of the picture was overwhelmed by a chaotic application of colours. Once again the dominant figure seemed to be static and uncertain. Douglas remarked, "The Rocker doesn't know whether to go forward or not! He is worried as he doesn't want to turn back! He is angry with himself and everybody!" Through the rider Douglas expressed his own thoughts and failed to hide his feelings of anxiety and uncertainty.

In his next painting, an underwater seascape, Douglas showed three frogmen searching for hidden treasure. One of them was carrying a dagger and another had a bucket in his hand. Themes of aggression and greed, somewhat sublimated in a socially accepted form, pervaded this picture and came out quite clearly in "The Duel Under Water (Plate 86)", an introverted and imaginative painting, most probably took a theme from a literary source and then heightened its effect with fantasy. It showed two frogmen fighting a battle unto death. Aggression, violence and greed were the main features of this picture. The story Douglas supplied in this connection was extremely interesting. He said, "During the Second World War a treasure ship, carrying gold, silver and sterling notes, sank off the coast of the island of Skye in the Little Minch. Everyone on board died except the two frogmen. When the war ended they both returned to find the treasure, but they didn't come together - They were no friends! On the

first calm day, without knowing that the other person was there, they decided to go down and look for the small ship. When they got to the bottom they found each other and decided to fight it out - They didn't want to share anything! They went for each other with their daggers and both got killed. They were too greedy, and too selfish! They deserved what they got from each other!" The two aggressive, delinquent and anti-social frogmen represented Douglas at his worst. But he was aware of his shortcomings and limitations, and in order to give a good impression of himself he refused to condone the attitudes of the two battlers. Douglas tried to develop the socially adaptable and integrated side at the expense of the anti-social, delinquent in him. His next painting repeated the theme of "The Duel Under Water". But in this picture three persons were involved and they symbolically represented Douglas' id, ego and super-ego.

"The Joker" was an extraverted, part decorative and part empathetic painting. Douglas was primarily concerned with colour and two dimensional form. He exploited these to produce a gay pattern and convey a sense of joyous and pleasurable atmosphere. The picture, as if framed, showed a static, puppet-like dancing figure set off against a pale blue squarish background. "The Joker", straight out of a packet of playing cards, was standing in front of multi-coloured blocks. He was dressed as the proverbial clown in bright costume, sported a magic wand and balanced a set of club, spade, diamond and heart in the others. The card symbols also appeared in the immediate foreground. The word "JOKER" was shown on the top left and bottom right hand corners to make the picture a realistic replica of a playing card. In this painting, Douglas expressed optimistic hopes for a gay, bright and



THE SCHOONER (PLATE 87)

fruitful life.

He repeated these sentiments in his last picture, titled "The Schooner (Plate 87)". It was, like "The Joker", an extraverted, part decorative and part empathetic painting. Douglas exploited bright colours and two dimensional form to enhance the gay pattern of the picture and to transmit pleasurable and joyous sensations. The pale blue sky and the wide open sea were dominated by a gorgeous and majestic red schooner, gliding along gloriously through frothy water. Many birds followed her graceful progress with hope and anticipation. Douglas commented, "She is homeward bound - She has sailed the seven seas, has countered fair and foul weather and is now returning to her base to get re-rigged for further adventure." "The Schooner" symbolised his own hopes and aspirations. He too, like her, had "countered fair and foul weather" and had to be re-trained so that he would be able to play a positive part and lead a meaningful existence. Douglas was conscious that the forces of law and order, like the interested sea birds, would watch his progress with hope and anticipation.

Implications growing out of the Drawings and Paintings.

Douglas was essentially an introverted personality. He had a strong ego, active super-ego and his id was kept subdued. At the beginning of his stay at Mossbank although he gave an impression of being well settled, he was actually highly disturbed and felt particularly depressed. He was lonely and showed a marked degree of anxiety and uncertainty. He wanted to escape from a disagreeable and stressful situation and, in order to achieve his goal, he was willing to mend his ways and destroy the evil within him. He fantasied

a utopia of his own where he could find freedom, security and happiness.

He expressed considerable aggression, personal or otherwise, well sublimated in socially acceptable form. He kept company of inadequate and delinquent children, who were greedy, violent and thoroughly anti-social. Occasionally, Douglas admired them, wanted to be like them. But, when it came to a crunch he remained static and uncertain. He did not know whether to go forward or to turn back. It would seem that he allowed himself to fall between two stools, but he actually tried to develop the socially adaptable and integrated side at the expense of the anti-social, delinquent in him.

Douglas, in some of his paintings, expressed considerable sexuality and showed a healthy interest in the opposite sex. He connected woman with happiness and beauty. The ultimate bearer of his optimistic and positive hopes, the schooner, was symbolically a female symbol. It glided gracefully through the frothy water to ensure a new beginning for Douglas.*

An overall personality profile of Douglas.

Douglas came from a materially adequate home. His father, who had been sent to prison twice for theft, was irresponsible while the mother, although she showed some interest in her family, was ineffective. At his day school he was found to be a likeable boy, who posed no disciplinary problem. But, he kept company of delinquent and inadequate children. His delinquent and anti-social activities occasionally provoked parental anger and worries, but they were not sufficiently perturbed to keep the boy on the straight and narrow path.

At Mossbank, he apparently settled down well and quickly, but he lacked

- * The following table, based on the ten point guide, gives the investigator's rating of Douglas's pictures (Plates 80 - 87), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	4	3	3	5	5
Anxiety	6	0	5	3	0
Depression	2	0	0	4	0
Fear	2	1	3	2	4
Withdrawal	0	0	0	0	0
Escapism	4	3	2	4	3
Symbolism	5	6	2	8	1
Fantasy	6	2	5	5	3
Extraversion	1	3	4	6	2
Introversion	7	2	1	1	0

a sense of confidence and had his depressive moments of ups-and-downs. He was anxious about adult interest and affection. He wanted their attention and tended to sulk when he felt rejected.

His stories, drawings and paintings indicated that he found life in an approved school disagreeable and stressful. He fantasied a utopia of his own where he could find freedom, security and happiness. In his stories, he expressed a hankering for a stable home under the leadership of a father, who was a hard-working, honest person. Although he fantasied his mother figures as unsympathetic persons, he, in his drawings and paintings, expressed considerable sexuality and a healthy interest in the opposite sex, who were connected with themes of happiness and beauty.

Tales and pictures of aggression, personal or otherwise, asocial and delinquent activities, well sublimated in socially acceptable form, were the direct product of his personal knowledge. But, he tried to develop the socially integrated, responsible and adaptable side of his personality at the expense of the anti-social and delinquent in him. He was willing to mend his ways, destroy the evil within him and take his rightful place as a law-abiding citizen.

Douglas in July 1967.

Douglas kept his job as an assistant in a Fishmonger's Shop. He worked hard and got on well. He regularly saved his money, and at the end of 1966 bought a motor bicycle. Soon after he was involved in a serious accident and needed intensive care at the hospital. During his stay there he contracted pneumonia and was lying critically ill.

PHILLIP SMITH

Date of Birth: 16. 6. 48.
Date of Committal: 11. 2. 63.
Date of Leaving: 21. 3. 64. (Recalled 15.5.64 Re-
Licensed 12.12.64).

History of Delinquency:

13. 10. 61.	Attempted Housebreaking.	1 Year Probation.
22. 3. 62.	Theft of Motor Cycle.	14 Days Detention.
11. 2. 63.	Theft by Housebreaking and opening Lockfast Premises.	Committed to Mossbank School.

Home Circumstances:

Philip was the eldest child of John, a Labourer and Rosie, who was at home. The family income was often derived from public funds. There was a younger brother, age 3, and a young sister, age 9. The home was a three apartment house in a rehousing scheme in Glasgow and was kept in a reasonably good condition. The mother claimed that the boy gave no trouble in the house and that the father (an ex-serviceman) was a very strict disciplinarian, who had thrashed the boy severely on occasions.

The Boy Himself:

He received 2/- a week pocket money, which he spent on going

to the cinema. He visited occasionally junior and senior football matches and sometimes played snooker, but could mention no other interests. He ran around with boys of his own age, but they did not belong to the rehousing scheme he was living in. He admitted quite frankly that this present theft was to obtain some more money to spend on his various pleasures.

Educational Information:

At the time of his committal Philip was a pupil in a Secondary School. He was in the first six months of a Junior Secondary Class. His progress was described as fairly good for a boy with an I.Q. of 114 (WISC). Although his masters found him to be rather untrustworthy, he gave no trouble in the school and was always clean and tidy. He was amenable to discipline and it was their impression that he was easily influenced.

After his committal to Mossbank, he was placed in the top class of the school and worked well. He was usually quite friendly, but was inclined to be moody and sulky. He did not always accept correction with a good grace.

History at Mossbank:

Philip arrived at Mossbank in February 1963 and at the end of

the year his Class Teacher reported, "Usually friendly and co-operative. Helpful and dependable under supervision, but suffers from "moods". At times, he tends to be rather childish and silly; talks too much and indulges in immature activities, which do not make him quite so palatable! He is working well in class and is maintaining the good standard he decided to set for himself after his promotion". His Housemaster observed, "Inclined to be moody. His attitude to the Staff ranges from one of friendliness to one of sulkiness. He does not always accept correction with good grace. He is not always truthful and works best under supervision".

His case was reviewed by the Managers on 17th February, 1964. He was reported to be "courteous and respectful; co-operative and dependable under ordinary circumstances. He was a conformist, who often showed a mature sense of responsibility. A steady job and firm and sympathetic supervision would help him to get rid of his delinquent habits and tendencies." The Managers decided to release him to his parents on 21st March, 1964, but he did not settle well and appeared before the Sheriff on twelve charges of theft by housebreaking. His license was revoked and he was re-admitted to the school on 15. 5. 64.

Personality traits as revealed through:

- (a) ~~Personality~~ ^{Personality} Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score:

Syndrome	Total Responses
Unforthcomingness (U)	3
Withdrawal (W)	3
Depression (D)	7
Anxiety about adult interest (XA)	12
Hostility to adults (HA)	13
Attitude of unconcern for adult approval (K)	4
Anxiety for approval by other children (XC)	5
Hostility towards other children (HC)	5
Restlessness (R)	4
Emotional Symptoms (M)	3
Nervous Symptoms (MN)	3
TOTAL	62

This emotionally immature and nervous boy suffered from chronic depression and a lack of confidence. He had no long-term interests or ambitions and avoided facing reality by erecting defences against human contact. He was uncertain about adult interest and affection. He showed a great anxiety for acceptance, reverting to active hostility, showing itself in anti-social behaviour, when need for attention was not met. During periods of hostile rejecting moods he exhibited an attitude of un-

concern for adult approval and showed no desire to be in their good books by pleasing them. He desired the friendship of other children and in order to gain their acceptance he was prepared to be led into mischief, but his hostile attitude, petty jealousy and lack of fellow feeling often made him an unwanted outsider.

Stogdill's Behaviour Cards Score (150) Cards

Classified List	Possible Responses	Total Responses
Feels picked on	9	8
Anger, disobedience	7	6
School difficulties	8	5
Stays away from home	10	1
Truancy from school	4	1
Lies	4	4
Fights, aggressions	12	7
Inadequate companions	12	4
Delinquent companions	12	6
Stealing	9	7
Obscenity	5	3
Sex experience	8	4
In Court	2	2
Robbery	3	2
Smokes, drinks	5	0
Sets fires	2	0
Fears, worries	14	5
Home unsatisfactory	24	8
	TOTAL	72

Philip was always very upset about home. His father, a strong disciplinarian, had left home on occasions and the "not-so-robust" mother, who constantly worried about the boy's doings and well-being, was left to cope with everything. The boy failed to appreciate his mother's efforts and often got mad at his parents. Philip suffered from bad dreams and worried a lot about his own physical welfare. He was afraid of hell and was frequently haunted by the devil. He claimed that he was constantly picked upon and people enjoyed lying about him and he had been double crossed regularly. He was easily provoked to fits of temper and aggression and he found it difficult to control himself in face of difficulties. He hated school and its discipline, but did not become a persistent truant - he usually lied out of trouble. His friends were inadequate delinquents. In their company he swore at the slightest provocation, enjoyed dirty talks and stories and took part in sexual experiments. He stole from stores, broke into houses and took things which did not belong to him. When he found it convenient he robbed stores and people. Regular Court appearances did not deter him from doing things he knew were not right.

Philip was extrapunitive and directed his aggression outward on to the environment and he insistently pointed out the existence of the frustrating obstacle. On the whole, he was dominated by his ego-defense reactions. He also gave vent to obstacle-dominance reactions, in which the barrier occasioning the frustration stood out in his responses. At times, he directed aggression towards himself and was willing to offer amends to solve the problem, but when possible he tried to evade aggression in an attempt to gloss over the frustration. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else. The extrapunitive and intropunitive factors were equally strong. The low G.C.R. clearly indicated some degree of inability to meet stressful social situations in conventional fashion and it was therefore not surprising to find that as frustration increased he tended to become overwhelmed and blocked by it.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>367</u>
Primary	8	8
Secondary	9	9
Partial	2	7
Literary	3	5
Same sex	20	33
Opposite sex	2	2
Elderly	8	9
Youth	9	18
Juvenile	10	10
Superior	8	9
Inferior	3	3
Law-abiding	17	26
Criminal	3	5
Mentally normal	16	28
Mentally abnormal	2	2
Gregarious	8	11
Solitary	4	6
Leader	8	8
Follower	3	3
Friendly	11	16
Quarrelsome	2	2
Moral : Good	5	6
Immoral : Evil	3	5

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>367</u>
Social	12	18
Asocial	4	6
Thoughtful & Decisive	18	29
Indecisive & Escapist	5	5
Ambitious	6	9
Anxious	14	22
Aggressive	8	16
Altruistic	11	13
Depressive	4	4
Excitable	7	8
Erotic	2	2
Timid	4	4
<u>(B) NEEDS</u>		<u>141</u>
Abasement	10	10
Achievement	14	17
Aggression		27
Emotional & Verbal	8	9
Physical & Social	6	7
Physical & Asocial	3	5
Destruction	4	6
Dominance		27
Coercion	8	12
Restraint	8	12
Inducement	2	2
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>141</u>
Introgression	3	3
Nurturance		31
Parents	3	3
Wife	2	2
Husband	1	1
Children	3	3
Siblings	1	1
Relatives	1	1
Friends	6	8
Other People	10	10
Objects	2	2
Passivity	4	5
Sex	4	6
Succourance	5	5
Intranurturance	10	10
<u>(C) INNER STATES and EMOTIONS</u>		<u>118</u>
Conflict	13	25
Emotional Change	10	23
Dejection	10	13
Anxiety	15	27
Exaltation	8	9
Distrust	4	4
Jealousy	1	1
Happiness	10	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) PRESS		<u>172</u>
Affiliation		28
Associative	12	21
Emotional	6	7
Aggression		22
Emotional & Verbal	9	10
Physical & Social	3	4
Physical & Asocial	5	7
Destruction	1	1
Dominance		38
Coercion	12	16
Restraint	11	17
Inducement	3	3
Seduction	2	2
Nurturance		27
Parents	5	5
Wife	1	1
Husband	1	1
Children	1	1
Siblings	2	2
Relatives	1	1
Friends	4	6
Other People	9	9
Objects		1
Lack	11	14
Loss	9	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>172</u>
Physical Danger		15
Active	8	13
Insupport	2	2
Physical Injury		17
Person & Animal	9	14
Accident	3	3
(E) <u>OUTCOMES</u>		<u>370</u>
Hero		269
Energetic & Determined	18	32
Persevering & Competent	19	33
Faces & Overcomes Opposition	19	33
Succumbs to Opposition	6	6
Coerces	7	10
Is coerced	9	12
Active	20	33
Passive	2	2
Repents & Reforms	0	0
Callous and No Conscience	2	4
Selfish	5	7
Unselfish	1	1
Prefers Help	3	8
Self-Sufficient	10	17
Makes things happen	13	23
Things happen to hero	14	23

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>370</u>
Hero		269
A Success	13	17
A Failure	6	8
Hero's Environment		52
Path of Achievement Easy	1	1
Path of Achievement Difficult	16	16
Beneficial & Positive	12	12
Non-beneficial & Negative	11	11
Punitive & Unsympathetic	12	12
Ending		49
Happy	15	21
Unhappy	5	5
Status Quo	4	7
Anti-climax	1	1
Dramatic Conclusions	12	14
Acceptance of lower standards	1	1
<u>(F) INTERESTS and SENTIMENTS</u>		<u>18</u>
Positive Cathexis	16	16
Negative Cathexis	2	2

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	11	11
Ego	20	20
Super- Ego	17	17
<u>(H) OTHER VARIABLES</u>		<u>117</u>
Style		40
Specific Names	13	13
Detailed description	18	18
Incongruity	9	9
Excitement		38
Adventure & Thrill	11	11
Danger & Suspense	16	16
Distant Lands & Different People	11	11
Appearance	1	1
Residence	7	7
Entertainment	4	4
Illness	2	2
Death	8	8
Separation	2	2
Rejection	6	6
Punishment	6	6
Excuse, Alibi & Apology	3	3

Analysis of Philip's Stories.

Card 1. "This story is about a boy and his love for music. His father used to tell him all the stories about the famous musicians in the world The instrument he liked to play best was the violin ... He was seven years old at the time he started to learn to play the violin. By the time he was twelve he was so good that he joined an orchestra and visited many cities like Hanover, New York, Moscow and London. He made much money but he always said that he did everything for the love of music." In this story, Philip presented himself as a well-adjusted and ambitious boy, who had high ideals and aspirations of a not-too-realistic sort. He wanted recognition, wealth, riches and wide acceptance. Although Philip fantasied a loving and responsible father, in real life Mr. Smith was a very strict disciplinarian, who had thrashed the boy quite severely on occasions.

Card 2. In this story, Philip presented an ideal father figure, who was a good family man, conscious of his responsibilities, hard-working and thoroughly honest. He had high ideals and realistic aspirations. He was kind and considerate of the feelings of others and did his best to leave "a prosperous farm to his children so that they could carry on the family's name with pride and honour." In real life, Philip's father was diametrically opposite. He seldom worked and the family income was often derived from public funds. He felt little love for his son, was a very strict disciplinarian, who was prepared to punish the boy most severely for any misdemeanours. He showed little understanding of Philip's problems.

Card 3. "Alan Madden was an unhappy boy because his father used to beat him

day and night whenever he felt like it. He was so afraid of his dad that he didn't do anything that his father didn't like. His mother was not bad. Each night he used to kneel down beside his bunk bed and cry his heart out. He used to go to school every morning with black and blue bruises all over his body and arms. His teachers used to ask "what has happened to you Alan?" He always replied, "I was fighting". The teachers, when they heard this, used to punish him regularly. One night when he was in bed he heard screams coming from the kitchen. He ran into the room and saw his father about to hit his mother with an axe. His father used to be in the army and he remembered his father had a gun, a war trophy, in the cupboard. He made a dive for the drawer, pulled out the gun and fired twice. Then there was a horrifying scream and a body slumped to the floor. He had shot his father. He rushed into his room and lay beside his bed crying and dropped the gun on the floor. His mother phoned the police and they said, "It would be a case of your son shooting to save your life, but there will be a hearing of course. At the trial the verdict was given "Not Guilty". Alan left the court thinking it was funny him being killed by his own gun." This highly dramatic, and somewhat tragic, story was autobiographical in character and gave a realistic account of his life before his committal to Mossbank. In real life, his ex-serviceman father was terribly punitive, mother was rather ineffectual and parental relationship was far from satisfactory. Philip was unhappy at school and thought that his teachers were unsympathetic towards his problems. This story also clearly showed up the other half of the oedipus - the hatred of the father - by indicating Philip's strong desire

to kill his father as a matter of just cause. Philip's basic love of his mother was brought out quite clearly.

Card 4. "James Catterick, a sergeant in the Army, was home on leave when he met his ex-girl friend. She beckoned him to come to her flat and talk about old times ... The temptation of having a good time was strong and so he went. When they arrived at the flat the door was answered by another woman. James recognised her as his ex-wife and didn't want to go in. But, Jean, his ex-girl friend dragged him in. They sat down on a divan and talked for a few hours. James' leave time was almost up and he had to get back to the barracks in time..... He managed to get a taxi and arrived at the barracks just in time. The M.P. at the gate said, "what you been doing mate? Talking to your ex-wife or something?" "You are dead right," said James and walked in." The hero of the story, in real life, resembled Philip's father. His relationship with his wife was poor and occasionally he had left home and lived with other women. Philip was sensitive enough to notice this deteriorating state of affairs and tried to report it as objectively as possible. The oedipus situation also appeared in a somewhat distorted form. He was obviously anxious to see the end of his parents married life together.

Card 5. "My mother is a very superstitious woman. She would not walk under a ladder ... She always carries round a lucky charm ... She believes in the little people, in other words the fairies ... I told her she is making a fool of herself as everybody in the close was talking about it. She said, "I know what I am doing!" As always she got the last word in. One night it was really dark and very calm and there was a quarter moon. She put some

sweets on the table and went up to bed ... Next morning I was the first one to look in the room and to my amazement I found all the sweets were gone! My mother stood near the door and said, "Well!" From then on I never doubted my mother." In this story, Philip presented his mother as a rather superstitious woman and through her he actually expressed his own superstitious beliefs. Although he tried to secure a certain amount of freedom of thought he succumbed to her influence and clearly showed his dependency on his mother. The story also brought out his basic love of his mother.

Card 6. In this story, Philip tried to examine the life of a policeman quite objectively. Sergeant Wilkie reported, "I like my job very much. It is interesting, but not always very pleasant." Philip showed a definite understanding of Wilkie's difficulties without actually committing himself as a law-abiding citizen. He romanticised the aggressive and lawless elements and exposed the forces of law and order to extremely dangerous position. The bank robbers killed the cashier, but the policemen managed to prevent the robbery - "The money was safe, but we were nearly sacrificed for it." Finally, Wilkie had to break the sad news to the bank clerk's mother - "So you see it is not always pleasant work."

Card 7. This was a study in introspection, which involved the present and the future. It was provoked by "a photograph of a person when he was young and when he was old." Philip's ultimate message was, "Don't you make fun at the old man - you too will become old and scraggy one day. Old age is actually one step nearer to the grave."

Card 8. "My name is Paul Jones. I was going to become a doctor until I took a voyage on an old schooner called "Pearl Lady". When we were out sailing the Adriatic one of our members of the crew took ill. He had to have an operation right away or he would die. There was a doctor on board but he didn't have his medicine bag with him But he carried out an emergency operation The doctor opened up the sailor's stomach and blood came gushing out. I couldn't look at him, I felt sick and looked thoroughly pale. The sailor lived all right, but I gave up my ambition of becoming a doctor. If you want to take up medicine make sure that you can stand the sight of agony and blood." Initially, in this story, Philip showed high ideals and aspirations of a not-too-realistic sort. But, he was aware of his limitations and was prepared to accept the inevitable after rationalising his position a little bit. He also expressed a neurotic interest in illness and was afraid of physical pain and sight of blood. The oedipus situation appeared in a somewhat disguised form. The sailor most probably was the father, whose death he wished and yet felt compelled by a guilty conscience to keep him alive.

Card 9. "I was walking along the road when I saw no less than four bodies lying on the ground. I screamed and shouted for help I went to the police station and told the O.C. that I had seen four bodies lying on the ground. We screamed down the road I took them to the spot where I had seen them. When they saw the four people they just laughed their heads off and the four bodies lying on the ground popped up in amazement. They were four tramps resting before pushing on and I shamefully remembered the old

saying "look before you leap". In this story, Philip portrayed himself as a highly altruistic person, concerned about the well-being of other people. The story also indicated that he was a rather nervous boy, who suffered from a lack of confidence. He was anxious to win recognition and adult acceptance, but found it difficult to cope with a frustrating situation.

Card 10. This was an aggressive war story, which ended tragically for the aggressor. The powers of good was made to prevail and the evil was thoroughly destroyed. Henry Gleaty, the leader of the aggressive Germans, in real life resembled Philip's punitive father and by destroying him Philip gave expression to the other half of the oedipus - the hatred of the father.

Card 11. "My name is Jack Redding and this is my fantastic story. I and two other explorers were pot holing in the Andes and we came across a cave. We entered it To our astonishment we saw a city in ruins ... We saw many skeletons lying around and the place looked creepy ... Our native guide pointed to a cave in the wall. A huge monster was coming out of the cave and we all made a dash for the bridge. We ran without stopping till we got to the end of the cave. I said, "We better blow up the cave" As the smoke and the dust settled down we started wondering whether or not we had gone back thousands of years!" In this incongruous story, Philip gave vent to his primitive fears and disguised superstitions. He also showed imagination and thoughtfulness. The story also brought into light his desire for recognition and indicated that he was anxious to win universal approval and acceptance.

Card 12. "I was walking along the street one day when I saw a boy got run over by a lorry. I ran across and was about to pick him up when a man said, "Don't touch him. I am a doctor." He examined the boy carefully, then nodded his head and said, "He is dead". He told the men, who had in the meantime gathered round, "carry him across the road to my surgery." When we got there he put the body down on a couch and ordered us out. The others did so, but I stayed behind a curtain to watch what he was doing. I saw him kneel beside the boy and make a gesture with his hands. He softly said, "Arise, you are alive again." I was astounded to see the boy get up again and walk out of the door as if nothing had happened to him. I crept out behind him but lost him in the crowd. I went back to the doctor's surgery and there was nothing there. It was an old, abandoned house. I looked around for a while for any clue left behind, but my search was in vain. I decided to go out and paid for my curiosity. The police booked me for loitering with intent to steal. Take it from me it does not pay to be too noseey." In this incongruous story, Philip allowed his imagination to run riot. It involved pseudo witch craft and miracle cure. From a practical angle although Philip tried to rationalise by moralising that "it does not pay to be too noseey" he did give vent to his anti-authority feelings, in an invidious sort of way, by depicting the police as unreasonable and unsympathetic.

Card 13. I have always wanted to take a photograph of an old shack like the ones my friends had. One day when I was travelling round looking for a suitable job, I saw a shack near Perth. As there was no life in it I was going to pass it by. But just then a little boy, a very pretty little boy

with rosy cheeks, came out of the shack and sat down at the door. He stared at me thoughtfully and when he saw my camera he shouted, "Hey! Mister! Do you want to take my picture?" I said, "Yes I would love to." He answered, "Right then give me a tanner and I'll pose for you." He was quite a wee businessman". This rather unusual story revealed that Philip kept the company of delinquent and inadequate friends, who kept shacks. He also gave a slight hint of homo-sexual tendency and his desire to make easy money without doing anything particularly important.

Card 14. "Jim and I went to a party that night because mother and father were away on a holiday and we thought that we might cheer ourselves up a bit. When the party was over Jim left just about five minutes before me. When I got home I saw a burglar climbing through a window. I immediately phoned the police to report the matter. They didn't waste any time getting there A few minutes later I heard a scream and a clatter of dishes falling. I ran into the house and put the light on and there on the floor I saw the two policemen and Jim struggling away like mad. I shouted, "Stop! Stop! It is my friend and guest!" The two policemen let Jim go and demanded to know what on earth he was trying to do. Jim smiled sheepishly and said, "I had forgotten my keys and Philip hadn't yet arrived so I decided to get through the window." The two policemen laughed and then told Jim never to act so stupidly again." Through the act of a friend Philip revealed expert's method of breaking and entering. He posed as a law-abiding citizen and, according to accepted fashion, regarded the forces of law and order as society's protector. He felt that they were aware of other people's

difficulties. He also strongly craved pleasure and in this story showed up the adolescent belief that parties were the acme of pleasurable entertainments.

Card 15. "I was caretaker of a graveyard and every Friday at half-past three in the afternoon a man with long gray hair came to visit the cemetery ... He never went to the same grave twice and I also noticed that every grave he went to was that of a soldier, who had served in Dunkirk. One day I really got curious and asked him what was the meaning of visiting different graves everytime he came. He answered, ".....Everyone of my company died because of me and my stupidity. It was then that I took a vow that I would visit every grave ... and would ask for forgiveness from everyone of them." I walked away feeling sorry for him. I thought he had been punished enough." In this tragic war story the blundering, old soldier most probably represented Philip's father, who was unduly harsh to the boy. Philip here went out of his way to humble his punitive father for being so unkind to him in real life. But once the humiliation was completed Philip was willing, out of sheer pity, to forgive all cruel past deeds.

Card 16. In this story, Philip dreamt of a "He" man's dream world of big-game hunting in an exotic country. He wanted adventure, thrill and recognition. He portrayed himself as an altruistic person, who was willing to do his best for the benefit of his friend. In real life, although he desired the friendship of other children he was treated as an unwanted outsider because of his lack of fellow feeling.

Card 17. This was an aggressive war story in which Philip played the part of a patriotic spy, who was prepared to risk his life in order to establish

justice. Theme of recognition pervaded the episode. Philip championed the cause of the good and the just. Evil was ultimately destroyed to indicate that he had an innate sense of the differences between right and wrong.

Card 18. Philip continued to champion the cause of the good and the just in this pseudo-historical story. "The Young assassin, who had just shot the President" was picked up by the F.B.I. and "later was charged with the President's murder. Another killer, another enemy of the society, had been brought to justice." No doubt that somewhere in Philip's experiences there were forces which had pointed out to him the right way, with the consequence that he felt obliged to prove that "crime does not pay" and "good always triumphs over evil".

Card 19. "It was a cold wintry night in the middle of January ... I was quickly walking down the lane and then got caught by this cruel blizzard when I was about a mile from home. I struggled on for about an hour ... At last I arrived at the house and greeted my parents, brothers and sisters. They gave me a nice cup of tea. I drank it greedily and then went to my bed." In this story, Philip indulged in a bit of day-dreaming and presented a happy and well-adjusted family. He expressed a kind of nostalgia for something which practically was non-existent in order to satisfy his desire to belong, to be a cherished member of a stable and secure home.

Card 20. "It was a very cold night and when I got on the bus it was also very dark I got off a stop before my house because I wanted to walk a bit As I walked along the road I saw the shadow of a man under the lamp-

post. I walked by him and he started to follow. I started to run and he also started to run He came up after me. I screamed and he shouted, "What the heck you screaming at ? ,... You left your coat on the bus and I waited near your house to return you your coat!" I thanked him for his kindness and said I was sorry for behaving so stupidly and thanked the Lord that it was not one of them "neds" waiting for my blood!" This was an interesting environmental study of a delinquent housing scheme area, where people had to live under constant fear of the so-called "neds", the hard men of the locality. Philip tried to present himself as one of those people, who were under continual pressure. In real life, he often claimed that he was constantly picked upon and had been double crossed regularly.

Summary of Theme Frequencies in Philip's Stories *

In Philip's fantasy world most of the heroes were male (33 in 20), youthful (18 in 9), law-abiding (26 in 17), mentally normal (28 in 16), friendly (16 in 11), social (18 in 12), thoughtful and decisive (29 in 18). Philip also introduced heroes who were elderly (9 in 8), juvenile (10 in 10), superior (9 in 8), gregarious (11 in 8), leader (8 in 8), moral (6 in 5), ambitious (9 in 6), and altruistic (13 in 11). Some of the heroes were inferior (3 in 3), criminal (5 in 3), mentally abnormal (2 in 2), quarrelsome (2 in 2), immoral (5 in 3), asocial (6 in 4) and aggressive (16 in 8). Although many of the heroes tended to be anxious (22 in 14) only a few were

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

solitary (6 in 4), depressive (4 in 4), excitable (8 in 7) and erotic (2 in 2). There were some timid (4 in 4) persons, who were inclined to be indecisive (5 in 5) and act as followers (3 in 3).

Some of Philip's heroes suffered abasement (10 in 10), but many showed definite achievement (17 in 14). The aggression they directed towards their environment came under the following headings: emotional and verbal (9 in 8), physical and social (7 in 6), physical and asocial (5 in 3) and destructive (6 in 4). They tried coercion (12 in 8), restraint (12 in 8), inducement (2 in 2) and seduction (1 in 1) in order to gain their own ways. A few of the heroes indulged in intramurturance (10 in 10), sex (6 in 4), passivity (5 in 4) and introgression (3 in 3). They also looked for succourance (5 in 5). Some of them were kind and considerate of the feelings of the members of the family (11 in 11), friends (8 in 6), other people (10 in 10) and objects (2 in 2). Their inner states and emotions were marked by conflict (25 in 12), emotional changes (23 in 10), dejection (13 in 10), anxiety (27 in 15), distrust (4 in 4) and jealousy (1 in 1). Some had experienced exaltation (9 in 8) and happiness (16 in 10).

Many of Philip's heroes enjoyed associative (21 in 12), and a few encountered emotional (7 in 6) affiliation. Forces of aggression which were directed towards them were emotional and verbal (10 in 9), physical and social (4 in 3) and physical and asocial (7 in 5) together with a case of destruction (1 in 1). Many of them had to face coercion (16 in 12), and restraint (17 in 11), only a handful was influenced through inducement (3 in 3) and seduction (2 in 2). Some members of the family (11 in 11), friends (6 in 4)

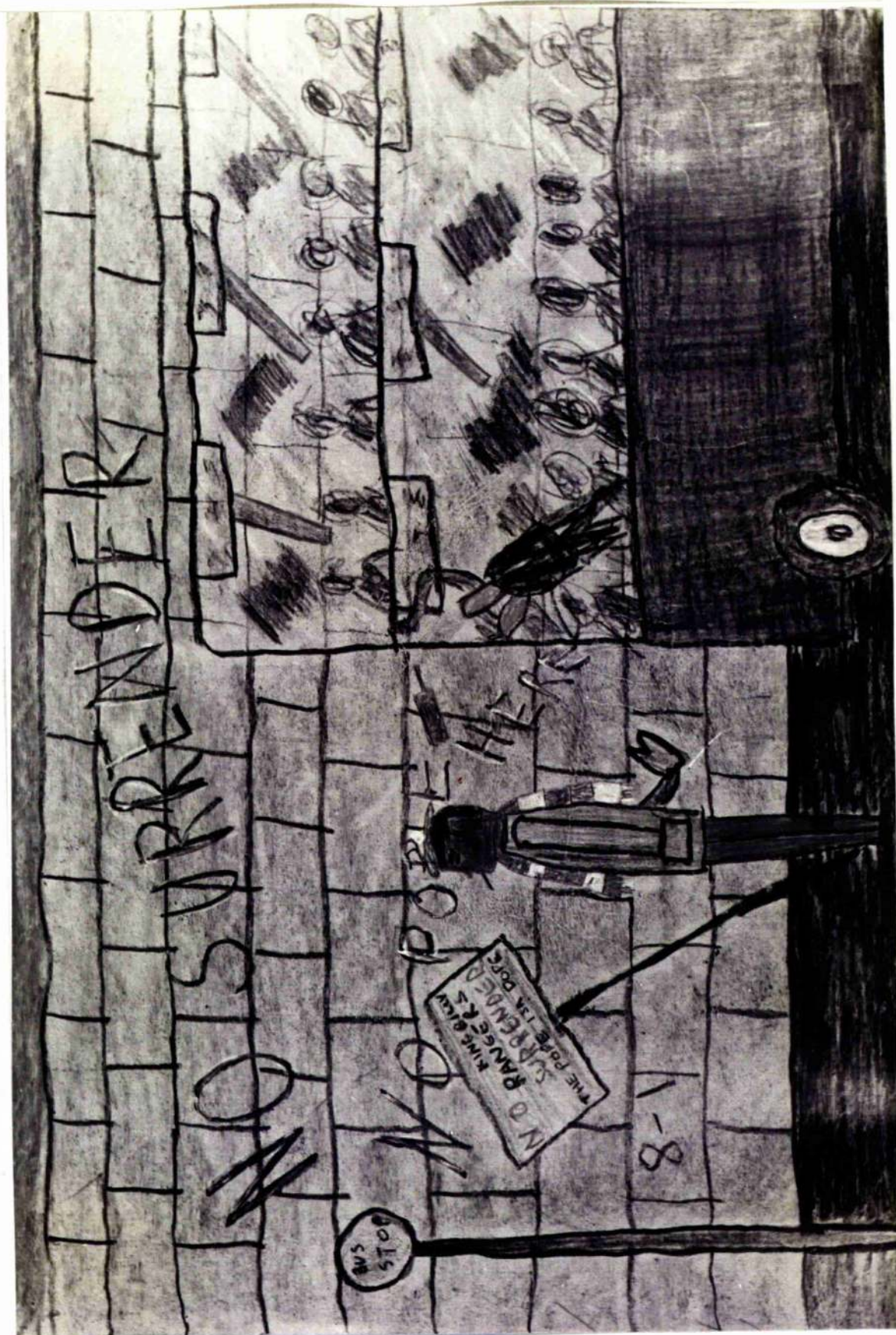
other people (9 in 9) and objects (1 in 1) showed Philip's heroes some kindness and consideration. Many of them showed a lack (14 in 11) and loss (11 in 9) of things necessary for security and happiness. They also faced physical dangers (15 in 10) and suffered physical injuries (17 in 12).

The heroes reacted to their environment, where things happened to them (23 in 14) and they made things happen (23 in 13), in an energetic and determined (32 in 18) fashion. They were persevering (33 in 19), active (33 in 20), and reasonably self-sufficient (17 in 10). Although a few succumbed to opposition (6 in 6) and allowed themselves to be coerced (12 in 9), others were prepared to face and overcome opposition (33 in 19) and when necessary coerce (10 in 7) to gain their own ways. Philip also introduced people who were passive (2 in 2) and preferred help (8 in 3). There were some individuals who were callous (4 in 2) and selfish (7 in 5). Some of the heroes were a success (17 in 13) and outnumbered the failures (8 in 6).

Only a few of the heroes found their world beneficial (12 in 12), while the others regarded their paths of achievement difficult (16 in 16) and their world negative (11 in 11) and punitive (12 in 12). A few of them suffered separation (2 in 2), rejection (6 in 6) and punishment (6 in 6). Some faced death (8 in 8) and illnesses (2 in 2). Their interests and sentiments were dominated by positive cathexis (16 in 16). Forces of ego (20 in 20) and super-ego (17 in 17) kept id (11 in 11) under control.

Implications growing out of the Stories.

Philip came from an inadequate home, located in a highly delinquent rehousing scheme, where people had to live under constant fear of the



THE SUPPORTER (PLATE 88)

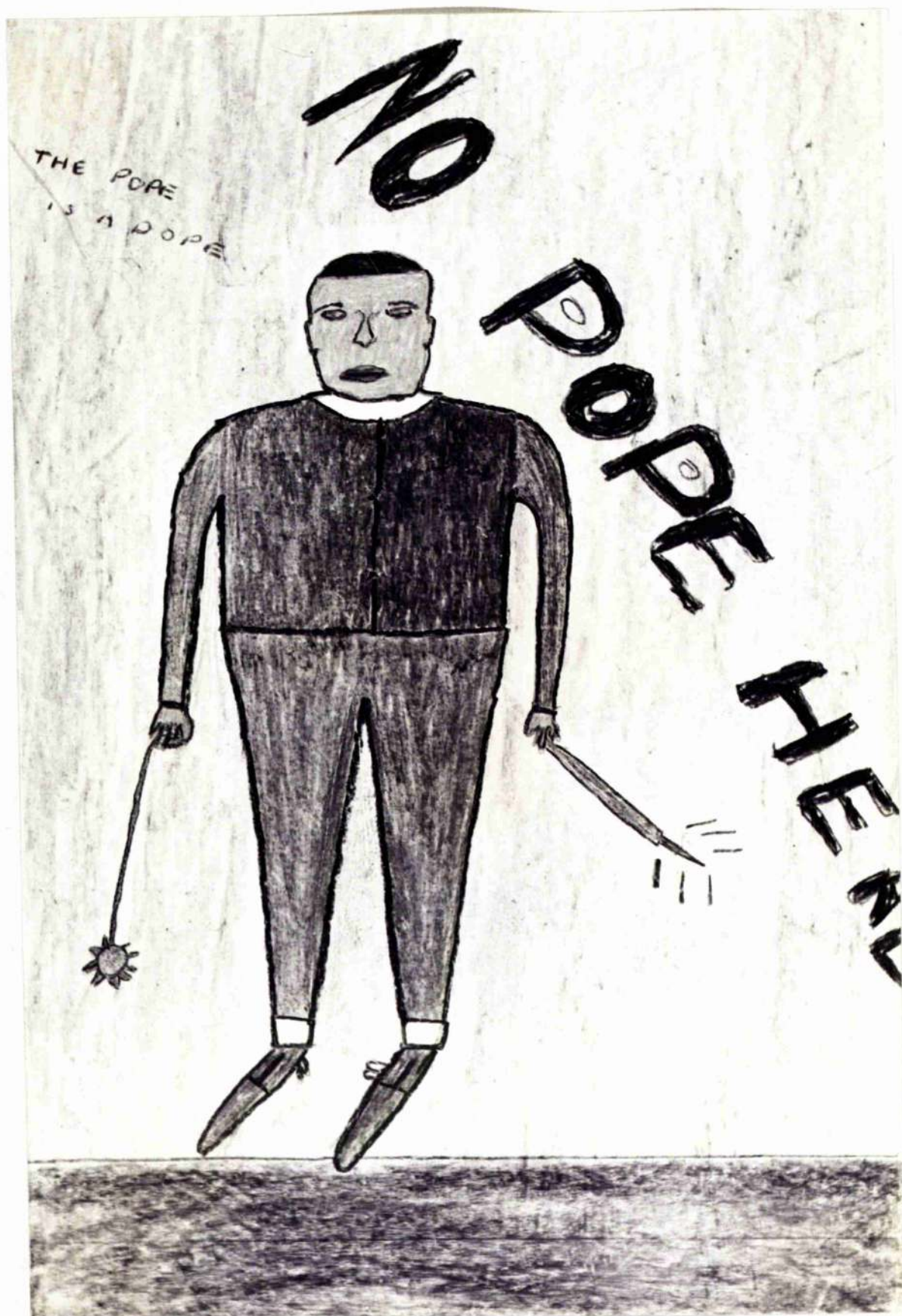
so-called hard men, in Glasgow. His father, an ex-serviceman, was a very strict disciplinarian, who had thrashed the boy severely on occasions. Although Philip, at times, had fantasied a good father he was actually very antagonistic towards him. He had no qualms about indicating the other half of the oedipus - the hatred of the father - through definite death wishes or by putting his father in humiliating situations. Philip's attitude towards his "not-so-robust" mother, who was often pushed around by the husband and was left to cope with everything, was much more positive. He expressed some genuine concern and basic love for her. But, at the best of time family relationship was poor, with the consequence that a great desire to belong was aroused. He dearly wanted a happy, stable and secure home, where he would be treated as a cherished member of the family.

Philip strongly craved recognition, fame, riches, wealth and universal acceptance. He had high ideals and aspirations of a not-too-realistic sort. He had an imaginative mind and portrayed himself as a highly altruistic person. But, in real life, he found it difficult to establish reasonable relationship with his friends, who were inclined to treat him as an unwanted outsider, because of his lack of fellow feeling.

Some of the stories dealt with wrongdoing, delinquency and criminality. But aggressive trends were subdued by socially-accepted standards and anti-social activities failed to pay.

Drawings and Paintings by Philip.

His first picture "The Supporter (Plate 88)", was an introverted, part imaginative and part expressionist crayon drawing. The picture expressed Philip's egocentric sensation and also represented external objects as they



A BILLY BOY (PLATE 89)

presented themselves to the sensations of the artist, who adapted a theme from life and heightened its effect with fantasy, a process which involved inventive reconstruction and recombination of memory and living images. The foreground of the picture showed a supporter of Glasgow Rangers Football Club waiting at the bus stop with a banner, which carried perverted, provocative and sectarian slogans. On the right of the foreground stood the Supporters' Bus. The wall in the background carried the same slogans as the banner. In this environmental study, Philip completely identified himself with the supporter of the Rangers Football Club, an organisation he supported most fervently in real life. The aggressive and provocative writings on the wall and the banner were thoroughly factual in character. This drawing not only expressed his nostalgia for his home and environment, it also brought into focus his narrow sectarianism and culturally determined aggressiveness, well sublimated in social history.

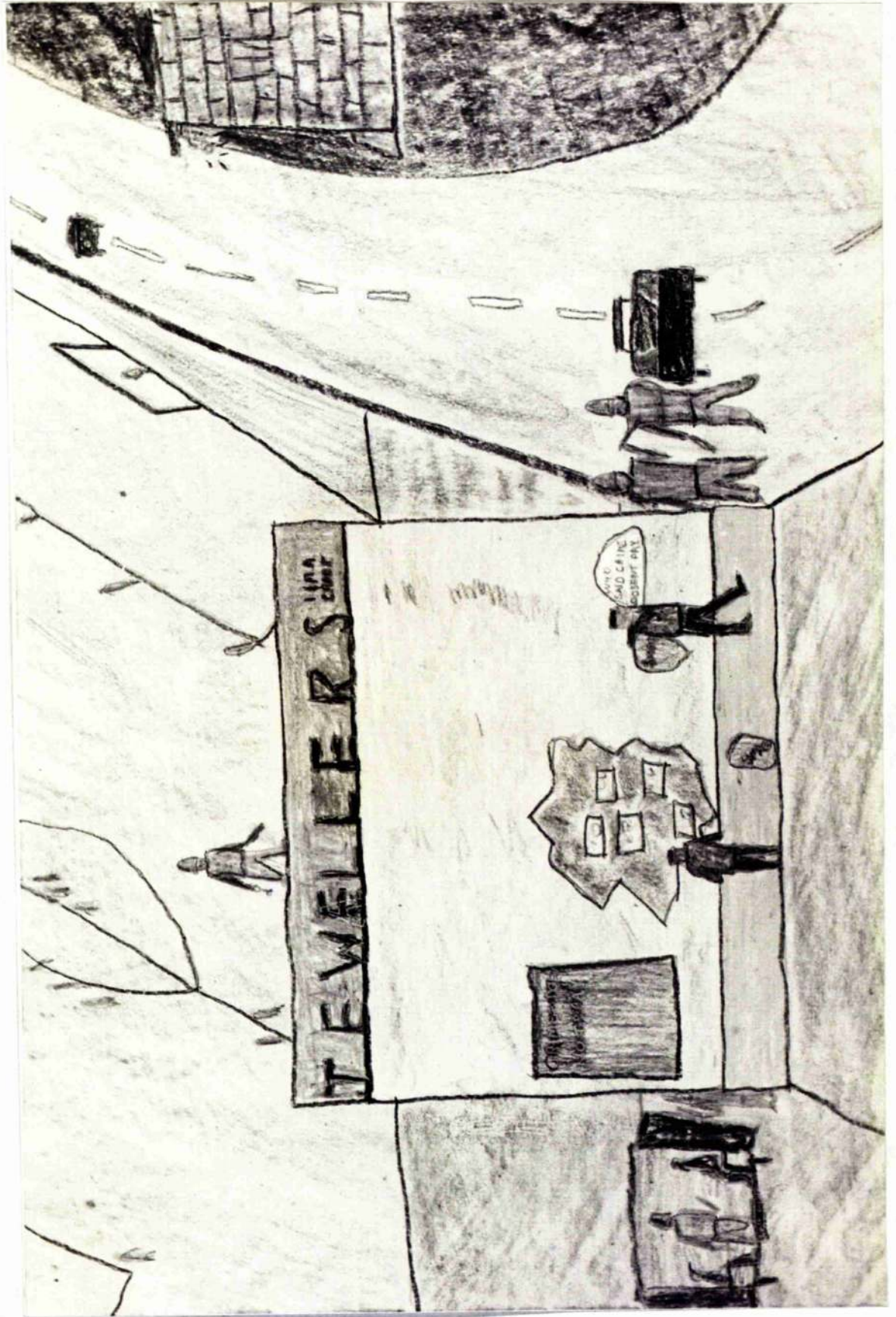
"A Billy Boy (Plate 89)", an introverted, part imaginative and part expressionist drawing, showed an obnoxious looking anti-social and aggressive delinquent exhibiting himself at the street corner. He was dressed in "mod" uniform and was carrying a chain and spiked iron ball in one hand and the other held a long dagger. The wall in the background once again carried perverted, provocative and sectarian writings. Philip's "Billy Boy" was a typical example of a so-called "orangeman". He dearly hoped, at the time of doing this drawing, to become an "orangeman" himself. But his stay at Mossbank put an end to his utmost desire, and so he projected his wish in his picture, which was also an expression of his nostalgia for his home and environment.



THE IBROX PARK (PLATE 90)

In his next picture, Philip identified himself with a young football player. In real life, Philip played a lot of soccer himself and showed a keen and, in his own way, positive interest in the game. He was a member of the School First XI and usually followed the progress of his club in the Scottish First Division League very closely.

"The Ibrox Park (Plate 90)" was an extraverted, empathetic crayon drawing, which showed a preference for the observed characteristic detail in order to convey an atmosphere. Philip's picture also expressed introverted egocentric sensation and represented external objects as they presented themselves to the sensations of the artist, who recalled nostalgic and exciting experience just to forget the stark reality of a disagreeable and stressful situation. The story Philip gave was, "The picture shows the Rangers supporters rejoicing their Club's victory - Davy Wilson, "the wee blue devil", has just scored a beautiful and brilliant goal to dump those bloody Celts for the league! We are still the champions of Scotland - No one to touch us! We are the greatest - We are the people!" He was then asked, "Do you miss it very much not being able to follow the progress of your club?" He bitterly answered, "Yes, of course, I do! Very much! I used to go to all the home games at Ibrox Park. But can't do it anymore when you are in this dump - What a place! But, I'll start again when I get out of here." Philip, as he expressed his nostalgia for "the best club in the world", gave vent to some aggression, intolerance and escapist desires primarily connected with his stay at Mossbank School, "a thoroughly depressing joint a real hole of a place."



THE BIG BREAK-IN (PLATE 91)

"The Big Break-in (Plate 91)" was an introverted, part imaginative and part expressionist drawing, which took a theme from life and expressed egocentric sensation. It also showed the two faces of Philip, who on the one hand was a positive, well-adjusted adolescent interested in games and on the other he was an anti-social, delinquent playing the part of a so-called "hard man", a "big time criminal". The foreground of the picture was taken up by a jeweller's shop window broken by a stone, bearing the trademark "SWAG". It was left lying on the pavement. Inside the shop the red door of a safe had "CRIME DOES NOT PAY" written on it. A blue-uniformed policeman, with a baton in his hand, was looking down on to the road from the jewellers roof top. On the right of the show window a cloth-capped man was shown striding along towards the main road. He was carrying a red bag, with the mark "SWAG" printed on it, and was muttering to himself, "Who said crime doesn't pay". He was quite oblivious of the fact that the burglar alarm bell at the police station was ringing, and a patrol car was hot on the trail of his getaway car, which was shown fast vanishing round the corner on the top right and that there were two policemen waiting to pounce upon him and put the handcuffs on. In front of the shop, under the broken window, stood a petrified cloth-capped figure rooted to the spot. On the left of the foreground, beside the jeweller's shop, stood a police van. Two of the arrested bandits were in it and two policemen stood guard over them. The background of the picture showed a football pitch, where a game was in progress and the players were quite unaware of the drama which was being enacted next door to them. At the beginning, Philip wanted to ridicule the forces of law and order, undermine

the strength of the well-established and universally accepted beliefs and champion the cause of the outlaw, but he failed to sustain his rebellion and was obliged to get the asocial elements arrested while he stood petrified, rooted to the spot. He did not know any other way out.

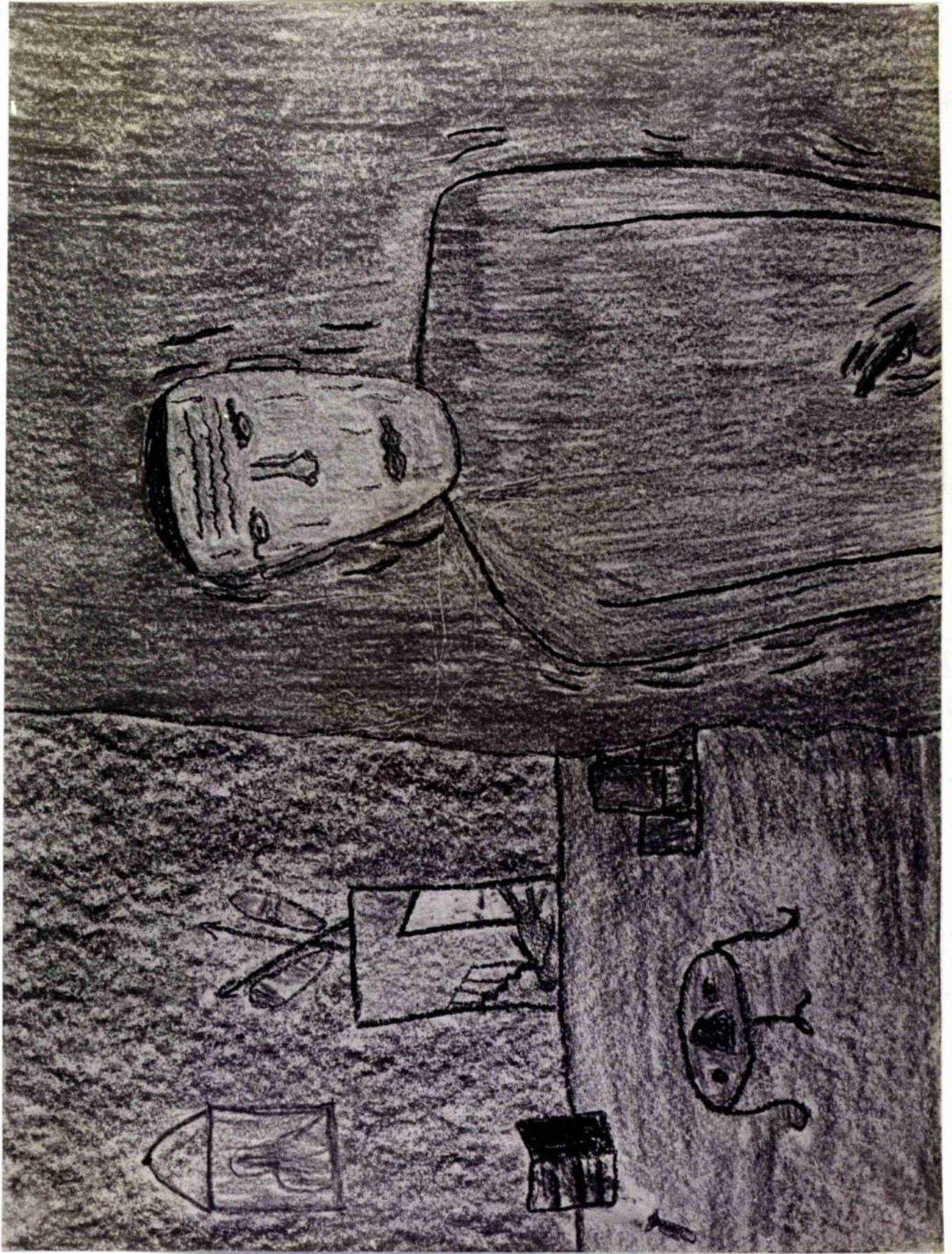
"A Snatch" was his next drawing. It maintained all the anti-social sentiments he had expressed previously. It showed two bag snatchers trying to run across the road, closely followed by a police patrol car. This picture, obviously, pin-pointed a personal experience, which ended rather tragically for him when crime once again failed to pay. An air of depression, mixed with some aggression, pervaded his painting, titled "My Class". It was an introverted, part imaginative and part expressionist piece of work. Philip adapted a theme from life, heightened its effect with fantasy in order to express egocentric sensation. He got rid of his depression in his next painting and portrayed himself as a keen footballer, who was thoroughly enjoying his game. It was a true to life picture. Unfortunately, this mood of well-being did not last for very long. The crayon drawing which followed the soccer player was completely dominated by violence, aggression and death. The foreground of the picture was dominated by a scaffold with three nooses. A body was hanging from one of them. A stone wall covered the background of the drawing. On its left stood a man and a woman. It seemed they were looking at the executed body. On the right a sentry was guarding the passage way, which led into the execution chamber. Although the picture was given medieval characteristics, in essence it was modern, real and immediate. During his week-end leave, Philip had many arguments with his parents and he was told that if he did not mend his ways he would end up hanging from a noose some day!



LIFE AND DEATH GO TOGETHER (PLATE 92)

"The Execution" showed that parental remarks had made a considerable impact on Philip's thinking. As a result of that, he directed violent aggression towards himself and fantasied that his parents would suffer great remorse if they were made to witness his death - That was Philip's way of getting back at them for their cruel remarks. His immature mind, obviously, worked on the basis of the childish theory "you would know when I am really dead".

"Life and Death go together (Plate 92)" was an introverted, imaginative and expressionist drawing. On the one hand he took a theme from life, heightened its effect with fantasy and on the other he expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artists. This picture depicted a congested housing scheme, where at the local church a couple had just got married. As they came out of the vestry to the main door they saw a group of mourners on foot, a hearse and some more mourners in big limousines. Philip said, "That young man, who just got married, didn't get on well with his father. They used to fight and argue like mad. His dad hated the sight of him and he didn't like his father either. Finally, he just couldn't take it anymore and left home for ever. But, he missed his mother and sometimes felt like going back. She was good to him and he loved her. He wanted her to come to his wedding, but he knew she wouldn't come because of the father and he didn't want him at the church! He decided just to go ahead and get married. In the meantime, his father kicked the bucket and his ma didn't know how to get in touch with him. She had to do everything for the funeral and then, as luck would have it, her son's wedding and husband's burial had to take place on the same day. The father and son once again came face to face with each other - one at the end



THE BURGLAR (PLATE 93)

of his life and the other at the beginning! You see the hearse was taking his father to the cemetery". The aggression which was apparent in the morbid picture was made absolute in the story, which was highly autobiographical in character. The other half of the oedipus - the hatred and rivalry of the father - was clearly shown in the story and the same theme was taken up by his next drawing, which showed two gravediggers busy preparing a grave for the interment of the father.

His aggressive attitude and oedipus hatred and rivalry naturally aroused a sense of guilt, and he tried to make amends by prayer and repentance symbolically represented by two paintings of a church.

"The Burglar (Plate 93)" was an introverted, imaginative crayon drawing. Philip took a theme from life and heightened its effect with fantasy. The process involved inventive reconstruction and recombination of memory and living images. This picture was distinctly divided into two parts. On the right hand side, Philip showed a tough and "mean" looking burglar set off against a heavy red curtain. He had a purple crew-neck pullover on and was carrying a gun in his left hand. Obviously, he had been surprised at work and was hiding behind the curtain. His expression showed anxiety, apprehension and cruelty. On the left of the picture a part of the room could be seen. The floor was covered with brown carpet. There was a three-legged, blue topped table in the middle, a green sofa on the right and on the far left hand corner, against the green wall, a safe was lying open. A lighted electric torch, as if left in a panic, was placed near the safe. Through the door one could look into the hall and staircase, and also discern the shadow of a figure, coming through the main door. The green wall in the lounge exhibited a female

portrait and some hunting trophies. This drawing was primarily concerned with a case of burglary, and Philip went out of his way to identify himself with the burglar in order to prove himself as "a tough, big time man". He visualised a situation which was of common experience to a habitual house breaker, but he dramatised his asocial attitude by projecting thorough going, extreme aggression in the form of a revolver. In real life, Philip was more timid than hard and here in this picture he tried to compensate for his shortcomings by striking a pose, which did not really and naturally portray him. He was emotionally immature, inadequate and incapable of meeting a stressful and real situation.

His next crayon drawing titled, "The Dead is really alive" was a bizarre, introverted and expressionist picture. It showed an adult figure, confined within a coffin, trying to stave off brutal attacks from a younger person. The Devil stood outside the french window and watched the whole proceeding with great glee. This drawing once again gave vent to the other half of the oedipus, which dealt with the business of hatred and rivalry of the father. Themes of aggression, primitive fear and superstition pervaded this picture. "The Church Parade" was an introverted, imaginative and expressionist drawing, which adapted a theme from life and expressed egocentric sensation. The foreground of the picture showed the school playground, where the boys were on parade for a check before they proceeded to the local church for the routined Sunday service. Beyond the playground Philip showed lofty walls, symbolical of barriers, which in real life did not exist but expressed his feelings of being confined in by school rules and regulations. It would be interesting to note that the playground actually resembled a prison yard.

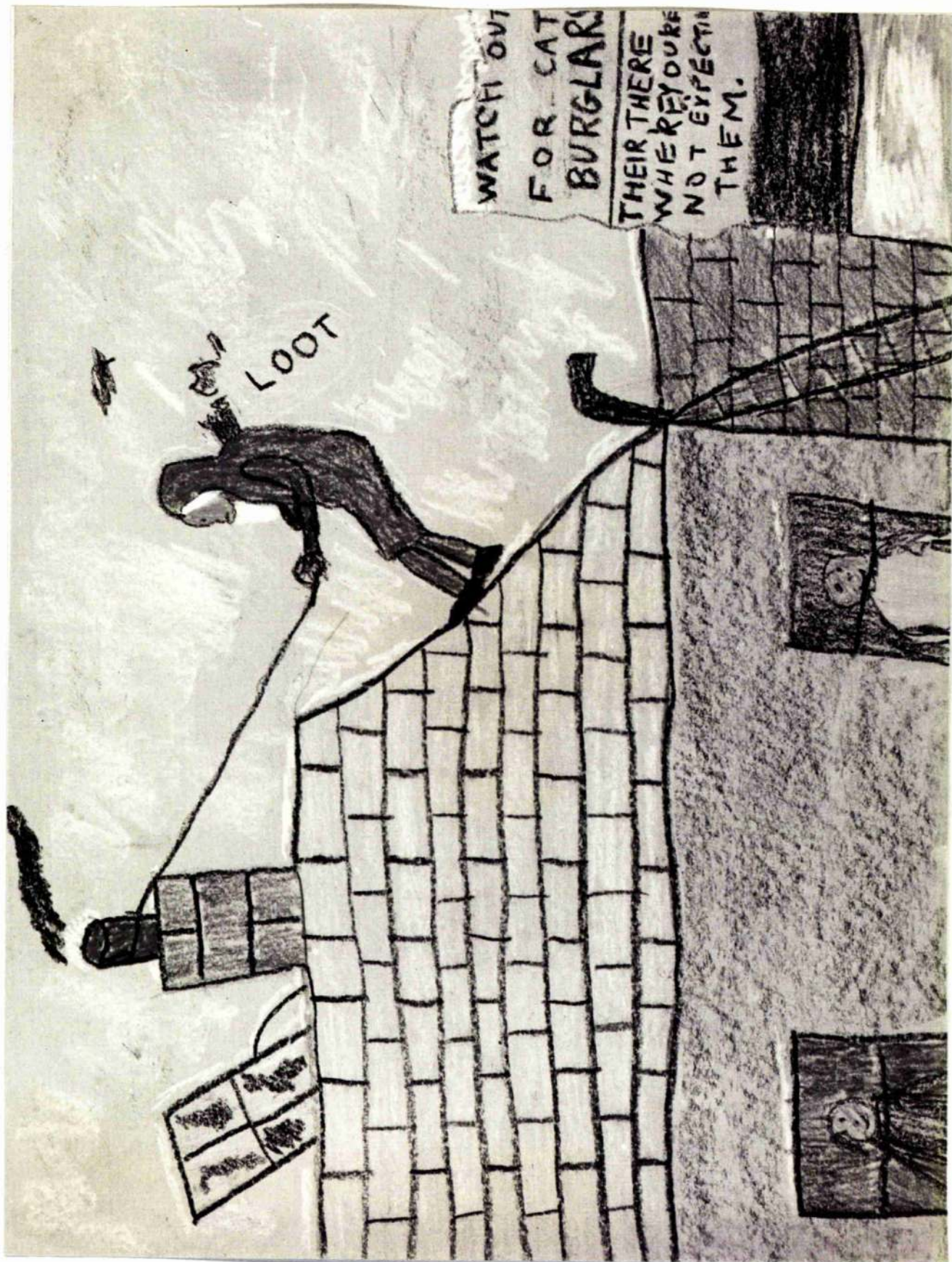
His next drawing too was connected with one of the school activities. It showed a scene from the annual school concert. It was titled, "Rabbie and the Highland Mary". It was a bright and cheerful picture and Philip commented after completing his drawing, "Well! It can be nice sometimes in here, you know!" Themes of aggression, primitive fear, greed and superstition dominated his next drawing, titled "Hell". It showed an underground cell and there a magician was producing gold coins with the help of a magic lamp. He was being cornered by a "mean looking and aggressive murderer, who was after his gold and the daddy of them all, a crocodile, was waiting impatiently for one of them to fall into the water to supply him with a decent and square meal." According to Philip, "It was all happening down in Hell. Those creatures had to repeat everything they had done in earth so that their sins could be properly measured!" Symbolically, the magician represented his ego, the aggressor was his super-ego and the crocodile was his id.

"All My Own Work (Plate 94)" was an introverted, imaginative piece of work, which expressed Philip's bizarre and asocial sense of humour. The middle of the picture was dominated by a so-called blind artist, who was trying to make a sale of his paintings which were placed along a wall on the pavement and also carried a placard on his chest imploring, "Spare a coin for the blind". Some slogans like "Crime does not pay", Drinka Pinta Milka Day" were written on the wall. On the left of the picture, at the top of the road, a bread van was shown pulling away, a little behind it a sparkling silver coin was lying on the road and further down part of a customer's leg could be seen. On the right a male customer was made to appear. The blind man's eyes were riveted on the silver coin and Philip drew attention to this fact by drawing

two arrows, which were directed from his eyes to the road. It was made quite clear that the white stick and the placard were only a facade to hoodwink people, and make some easy money without really exerting himself. The blind man's way was also Philip's way. He too usually wanted something for nothing from life.

But, his next painting, titled, "Devil, the King of Hell", clearly indicated that he was conscious of his shortcomings and occasionally suffered from a sense of guilt and considered himself to be a grave sinner. During these bouts of depression and self purification, he transported himself to a hell of his own making and inflicted severe punishments to make amends for his misdeeds and wickedness. This masochistic picture showed a dungeon-like place, which was dominated by the Devil. Under his order a poor mortal, who symbolically represented Philip, was put in a cauldron. He knew that he was going to be boiled alive, and he anxiously watched the Devil's disciple preparing himself for the ritual. A vampire was hanging from the wall, watching the whole proceeding and a tarantula was fast descending from the ceiling in order to land on the victim's head and draw the first blood.

"The Zoo" was an unconscious and symbolical representation of the school. This drawing was done a day after Mossbank was "invaded" by student teachers and psychiatric nurses. Philip did not like the visit and categorically stated, "I hate being stared at! One would think we are animals or something! Perhaps, they would have liked it if we were put in cages!" The picture on the right showed sophisticated young men looking at a caged bear, who was hopping about mad. A notice on top of the cage read, "Do not feed The Bear". The mid-section was taken up by the cashier's box and the



THE CAT BURGLAR (PLATE 95)

elephants' enclosure. On the extreme left of the picture, Philip presented a young lady, who was frantically trying to get away from the outstretched arm of a caged ape. The animals personified Philip's anger, aggression and disgust.

"The Cat Burglar (Plate 95)" was an introverted, imaginative and expressionist crayon drawing. It expressed his aggressive and anti-social attitude. He identified himself with a cat burglar, who was disguised as Santa Claus. The picture showed the heroescaping from his scene of crime after making a successful haul. Slowly and steadily, with the help of a rope tied to a chimney, he made for the rope ladder which he had used to get up to the roof of the house he had just robbed. He did not bother to shut the skylight which had served its purpose as an entry and exit point. The "loot" was placed inside a sack, which he carried on his back. At the windows figures of a man and woman could be seen. They were quite oblivious of the fact that their home had been burgled. Philip exhibited his bizarre sense of humour by leaving an audacious message for their benefit. It appeared on the extreme right of the picture and read "Watch out for cat burglars. They're there where you're not expecting them". This drawing threw light on Philip's attitude of unconcern and irresponsibility. After completing the picture, he insolently remarked, "It does not really matter as long as you don't get caught. Those people have plenty and so why worry about the burglary for nothing. They can afford to lose what they have lost!"

"At the Cemetery" was Philip's next drawing. It was an introverted, imaginative piece of work, which focussed on his sense of guilt caused by his oedipus rivalry and hatred of the father. The story he gave was, "This young

man in the picture was a sailor. He didn't get on well at all with his father. One day, after a hell of a row and a real fight, he ran away from home and joined the Merchant Navy. He had had enough of the bully - He was no father! While he was away his father went into the Infirmary. He was badly hurt by the hammer blow his son had landed on his head. He suffered for many months at home and was in the hospital for eighteen months. He began to improve and just when he was all set to return home he died of a heart attack. His wife sent the boy a telegram and he felt very sorry. The day he came home he bought a wreath and took it to his father's grave. He stayed there for a long time, prayed hard and asked for his father's forgiveness. He didn't go back to the sea. He was needed at home to look after his poor, old mother. But, he never forgot to go to the Kirk, near the cemetery, to pray for his dead father. He went every day without fail."

His last painting "The Kirk" was an introverted and imaginative picture, which was pervaded by an air of joy on the one hand and depression on the other. According to Philip, "This was the Kirk the sailor visited every day. His father was buried in its ground. The picture showed both joy and sorrow - Joy because he had been forgiven and sorrow because his father could not come alive again. The sailor would like to make up for his mistakes. After all what his old man tried to do for him was for his own good. He didn't want a thief as a son! But, there you are - what will be will be!"

Implications growing out of the Drawings & Paintings.

Philip was an introverted personality. His ego was strong, super-ego active and his id, when occasions demanded it, made its presence felt. He was

an imaginative artist and did not hesitate to take themes from life, and then heighten their effects with fantasy. His power of keen observation assisted him to express egocentric sensation.

Many of his drawings showed his tremendous nostalgia for his home and environment. He recreated pleasurable memories in order to escape from a disagreeable and stressful situation. Temperamentally he was narrow-minded, anti-social, callous and aggressive. He directed his aggression outwardly onto the environment. In order to win the approval and acceptance of his delinquent and inadequate friends he was prepared to act as a "big time hard man", but basically he remained a timid person, who felt obliged to establish that "crime does not pay". He was aware of his shortcomings and wickedness and occasionally suffered from a sense of guilt. During these bouts of self-purification he transported himself to a hell of his own creation and inflicted severe, masochistic punishments on himself to make amends for his misdeeds. In times of anxiety, he also gave vent to primitive fears and superstitions.

A few of his drawings and paintings expressed oedipus hatred and rivalry of the father. He was aware of his attitude, felt guilty and tried to make up for his evil thoughts by prayer and repentance. He actually wanted parental love, affection and attention.

He showed considerable ambivalence towards his school. Sometimes, when he was overwhelmed by its rules and regulations, he considered it to be a "dump", "like a zoo", where people came to stare at him and his fellow inmates. But on other occasions, he felt, "It can be nice, sometimes in here". *

ing table, based on the ten point guide, gives the
r's rating of Philip's art works (Plates 88 - 95),
recomprates the ratings of the four judges, consisting
shologists (A & B), an approved school teacher (C) and
ther (D):

	I	A	B	C	D
gression	7	5	6	6	4
xiety	7	0	3	6	6
pression	1	0	1	4	1
ear	1	4	2	1	3
ithdrawal	4	0	0	3	0
ocapism	6	0	0	3	1
ymbolism	1	3	0	6	0
antasy	8	3	5	3	1
xtroversion	7	3	6	2	4
ntroversion	7	2	0	0	0

An overall personality profile of Philip.

Philip was the product of a materially adequate but thoroughly disharmonious home. His father, a strong disciplinarian who had thrashed the boy severely on occasions, had often left home after a disagreement with the mother who constantly worried about Philip and was left to cope with everything. The boy never appreciated his mother's effort and refused to mend his ways. He hated his day school and its discipline. He made fairly good progress and was amenable to discipline, but he was untrustworthy and was easily influenced. His friends were inadequate delinquents and in their company he practised all sorts of anti-social activities, which finally resulted in his committal to an approved school.

At Mossbank, in the beginning, he went about with a chip on his shoulder. He suffered from chronic depression and avoided all human contact under emotional stress. He was anxious about adult interest and affection, but exhibited a hostile attitude of unconcern when his need for attention was not met. He desperately wanted the friendship of other children, but his general attitude and lack of fellow feeling often made him an unwanted outsider. He found it difficult to meet stressful situations in conventional fashion and was very easily frustrated.

His stories, drawings and paintings showed his tremendous nostalgia for freedom and a happy home. He showed high ideals, aspirations of not-too-realistic sort and portrayed himself as a mature and responsible person. But his stories and pictures of wrongdoing, delinquency and criminality clearly indicated that Philip was temperamentally narrow-minded, callous, and anti-social and aggressive. Although he sometimes followed socially accepted

beliefs and standards, he was prepared to act the part of a "big time hard man" to counteract his own basic timidity and win the acceptance of his delinquent friends.

Philip in July, 1967.

Philip drifted from job to job, kept delinquent and inadequate company and took part in anti-social activities which resulted in his committal to a Borstal. On his release, after a brawl, he was stabbed on the chest and was severely injured.

ALLAN PRASHER

Date of Birth: 1. 11. 46.
Date of Committal: 6. 12. 61.
Date of Admission: 29. 12. 61.
Date of Transfer: 19. 1. 63.

History of Delinquency:

This boy was committed under Section 68 for being outwith parental control. There were no offences against his name and there was no record of truancy.

Home Circumstances:

The father was a joiner and died in January 1961 of Coronary Thrombosis. The mother was at home and depended on her widow's pension of £6. 13. 6d. weekly. There were five children and Allan was the second eldest. The house was a three apartment flat in a Corporation Housing scheme. It was a poor area with a high degree of delinquency and the home spoke well of the parents, being in a very good condition.

The Boy Himself:

He was physically fit and his leisure time was profitably filled with art, reading and bird-watching. He received

2/6d pocket money per week and the cost of admission to the cinema once a week. He was in the Boy Scouts for a short period.

At the age of thirteen, well before the death of his father, he was referred to the Child Guidance Clinic because of his repeated lying. His teacher's report was that he was amenable to discipline and ineffective and that other boys were apparently inclined to bully him and in his home he seemed afraid to be frank about his misdemeanours. His headmaster reported that he had a very vivid imagination. He was found to be dreamy, listless, excitable and untruthful, ready to tell lies to escape punishment. His clinic attendances started on 1.12.60. and continued for one year. Tested on Terman-Merrill he was found to have an I.Q. of 97. At this period he joined the Scouts and was also attending a Duke of Edinburgh 'ward class for map reading and photography. The father's death precipitated emotial crises in both the mother and the boy. Just after the father's death she had a nervous breakdown and a complete change of scene was prescribed. She went to live with relatives in England and they spared no expense. As a result, Allan

was discontented on his return home, stole money from his mother and went down to England. The boy was not anxious to be at home and wanted to live with an uncle. His mother was opposed to this arrangement.

Allan told the Doctor in the Remand Home that he imagined seeing his father at his bedside. The view held in the Remand Home was that he was a moral coward and that removal to an Approved School was merely encouraging his inability to face up to difficulties and overcome situations and was really a defeat for both the boy and his mother.

Educational Information:

Allan left school in November 1961 and at the time of his committal was unemployed. He had been attending a Junior Secondary School and was in a third year class when he left, making fair progress in spite of truancy. His Headmaster felt that fundamentally he was not a bad boy.

At Mossbank, he was put in the top class. He was a slow but steady worker. He enjoyed the security of the classroom and made steady progress. Later he was transferred to the Works Department and was finally attached to the joiners. His work was average and satisfactory.

History at Mossbank:

During his first long leave (four days) he failed to return. On 27th February 1962 the Ayrshire police asked if they would put him on the train, as he had been turned over to them by the Uncle. The boy was brought back by one of the members of the staff. When he arrived back he was looking very smart and carrying a suitcase "about the size of himself", in which all his clothes were packed! He could not understand his mother calling here weeping, as he had left a note on his bed. The Headmaster pointed out that his mother did not wish him to have anything to do with this uncle and he said he was sure the Uncle could help her. He found him to be a boy of weak character who lacked determination and who had been mollycoddled far too much.

In June 1962, he was removed from the classroom and was transferred to the Works Department. At the beginning, he was working upstairs tidying dormitories. On the whole he did quite well although he was unduly concerned about such matters as his health. He became more stable when he joined the ranks of the joiners.

He absconded after his Christmas leave and was transferred to a Senior Approved School on the 19th of January, 1963.

Personality traits as revealed through:
Personality
 (a) ~~Projective~~ Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome	Total Responses
Unforthcomingness (U)	5
Withdrawal (W)	1
Depression (D)	4
Anxiety about adult interest (XA)	13
Hostility to adults (HA)	5
Attitude of unconcern for adult approval (K)	1
Anxiety for approval by other children (XC)	0
Hostility towards other children (HC)	0
Restlessness (R)	0
Emotional Symptoms (M)	7
Nervous Symptoms (MN)	5
TOTAL	41

He was an insecure, highly disturbed boy showing various symptoms of emotional tension and nervous strain. He showed lack of confidence with people and with fresh things. The challenge of a new situation he found distressing and tried to find an escape through psycho-somatic ailments. He was a victim of slight depression and was most anxious about adult interest and affection. As a result of

constant attention seeking he tended to be over-demanding and if thwarted he developed hostile rejecting moods alternating with anxiety for acceptance. He showed no positive need for other children's friendship.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	6
Anger, disobedience	7	3
School difficulties	8	3
Stays away from home	10	7
Truancy from school	4	4
Lies	4	4
Fights, aggressions	12	2
Inadequate companions	12	4
Delinquent companions	12	3
Stealing	9	4
Obscenity	5	0
Sex experience	8	0
In Court	2	2
Robbery	5	0
Smokes, drinks	5	2
Setsfires	2	0
Fears, worries	14	10
Home unsatisfactory	24	7
	TOTAL	48

This boy was full of fears and worries. He suffered from bad dreams and believed bad habits ruin health and mind. He was afraid of hell and the devil to him was alive and

forever active. He was easily teased and he felt that everyone was anxious to make fun of him. He often suffered from moods when he pretended that he did not hear and persisted in doing things he had been asked not to do. He was tardy at school and was keen to leave. He was a truant and regularly lied out of trouble. He was inclined to be argumentative and believed in breaking things to prove his point. He liked playing with younger children and he was scared of bad boys and men. He had stolen from stores and had taken things and money which did not belong to him. These activities finally landed him before the Court. He was a smoker and his parents were upset by his smoking. After his father's death, his mother developed nervous complaints and his activities increased her worries tenfold. He knew that his mother was hurt by his doings and yet he did nothing positive to bring himself under control except remaining upset about home.

Alan was dominated by ego-defense reactions and utilised need-persistence reactions, in which he emphasized the solution of the frustrating problem. He was essentially extrapunitive and directed his aggression outwards, towards other people and things in the environment. At times he turned aggression inward and indulged in blaming and censuring himself. He even offered amends to solve the problem. On occasions he evaded aggression altogether in an attempt to gloss over the frustration. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else. The extrapunitive and intropunitive factors were equally strong. The low G.C.R. strongly indicated some degree of inability to meet stressful social situations in conventional and accepted fashion. The various indications depicted a boy of very low frustration tolerance who tended under stress to turn aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>276</u>
Primary	0	0
Secondary	0	0
Partial	1	2
Literary	3	3
Same sex	17	18
Opposite sex	3	3
Elderly	5	6
Youth	11	11
Juvenile	5	5
Superior	8	8
Inferior	2	3
Law-abiding	18	18
Criminal	3	4
Mentally normal	19	20
Mentally abnormal	2	2
Gregarious	10	10
Solitary	15	16
Leader	6	6
Follower	2	3
Friendly	17	17
Quarrelsome	3	3
Moral : Good	18	18
Immoral : Evil	3	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>276</u>
Social	19	19
Asocial	3	4
Thoughtful & Decisive	16	17
Indecisive & Escapist	4	4
Ambitious	7	7
Anxious	11	12
Aggressive	5	6
Altruistic	10	10
Depressive	4	4
Excitable	4	4
Erotic	5	5
Timid	4	4
<u>(B) NEEDS</u>		<u>132</u>
Abasement	12	12
Achievement	12	12
Aggression		12
Emotional & Verbal	6	6
Physical & Social	3	3
Physical & Asocial	1	2
Destruction	1	1
Dominance		20
Coercion	5	5
Restraint	5	5
Inducement	8	9
Seduction	1	1

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>132</u>
Introgression	6	6
Nurturance		47
Parents	6	6
Wife	6	6
Husband	3	3
Children	4	4
Siblings	4	4
Relatives	4	4
Friends	5	5
Other People	10	10
Objects	5	5
Passivity	6	6
Sex	4	4
Succourance	12	13
Intranurturance	0	0
<u>(C) INNER STATES and EMOTIONS</u>		<u>80</u>
Conflict	11	11
Emotional Change	15	15
Dejection	10	11
Anxiety	16	17
Exaltation	8	8
Distrust	1	1
Jealousy	1	1
Happiness	16	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>125</u>
Affiliation		20
Associative	11	12
Emotional	8	8
Aggression		16
Emotional & Verbal	5	5
Physical & Social	3	3
Physical & Asocial	5	5
Destruction	3	3
Dominance		25
Coercion	7	7
Restraint	9	9
Inducement	8	8
Seduction	1	1
Nurturance		39
Parents	7	7
Wife	5	5
Husband	1	1
Children	3	3
Siblings	3	3
Relatives	3	3
Friends	5	5
Other People	10	10
Objects	2	2
Lack	9	9
Loss	8	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>125</u>
Physical Danger		3
Active	2	2
Insupport	1	1
Physical Injury		5
Person & Animal	3	3
Accident	2	2
(E) <u>OUTCOMES</u>		<u>295</u>
Hero		203
Energetic & Determined	17	18
Persevering & Competent	17	18
Faces & Overcomes Opposition	17	18
Succumbs to Opposition	5	6
Coerces	7	8
Is coerced	7	8
Active	18	19
Passive	5	5
Repents & Reforms	2	2
Callous and No Conscience	2	3
Selfish	3	4
Unselfish	11	11
Prefers Help	11	12
Self-Sufficient	15	16
Makes things happen	14	15
Things happen to hero		

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>295</u>
Hero		203
A Success	16	16
A Failure	5	5
Hero's Environment		61
Path of Achievement Easy	12	12
Path of Achievement Difficult	14	14
Beneficial & Positive	17	17
Non-beneficial & Negative	11	11
Punitive & Unsympathetic	7	7
Ending		31
Happy	12	12
Unhappy	5	6
Status Quo	4	4
Anti-climax	1	1
Dramatic Conclusions	5	5
Acceptance of lower standards	2	3
<u>(F) INTERESTS and SENTIMENTS</u>		<u>25</u>
Positive Cathexis	18	18
Negative Cathexis	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>40</u>
Id	4	4
Ego	20	20
Super- Ego	16	16
<u>(H) OTHER VARIABLES</u>		<u>111</u>
Style		34
Specific Names	11	11
Detailed description	20	20
Incongruity	3	3
Excitement		24
Adventure & Thrill	8	8
Danger & Suspense	11	11
Distant Lands & Different People	5	5
Appearance	7	7
Residence	18	18
Entertainment	5	5
Illness	4	4
Death	5	5
Separation	6	6
Rejection	6	6
Punishment	2	2
Excuse, Alibi & Apology	0	0

Analysis of Allan's Stories.

Card 1. "One cold night a little boy named David, went to learn how to play the violin ... It all happened when he went to see a musical play and heard a violinist play ... He took lessons for good many years and then became a well-renowned violinist. He travelled all over the world ... In his old age he was invited to play in Australia. One night when he was going home a tragic thing happened. As he got down from the pavement he got knocked down and was killed instantly. But people even to this day remember him as a great musician." In real life Allan had a vivid imagination, and was found to be dreamy, listless and ineffective. But, in his fantasy world, he showed high ideals, interests and aspirations. He dearly wanted recognition and desired high social status in order to overshadow his insignificant existence. He knew to succeed one must work hard and believed that success, fame and immortality come only to those people, who persevere and tackle jobs effectively and adequately. Allan was aware of his limitations and so he brought his successful fantasy world to a morbid and abrupt end.

Card 2. In this story Allan indulged in hero-worshipping and strongly craved pleasure and love. The romantic and erotic love affairs of the Scottish poet, Robert Burns, was Allan's idea of a good life. Like Burns he too fantasied extramarital sex relationships. He admired his talent and popularity as a lover and a creator. He wanted to be a dare devil like him and enjoy himself. But in real life Allan was an inadequate and ineffective person.

Card 3. Allan's relationship with his mother was not particularly happy and he was jealous of his siblings. In this story he expressedly desired their

death and they were killed in a plane crash. Then a feeling of guilt made him mourn this tragic accident and he portrayed a picture of utter dejection. But this mood was only transitory. Father married again and "the boy got on very well with his new mother and recovered slowly."

Card 4. Theme of love pervaded this story, Allan met his dream girl, "a lovely young lady", in a park. They courted for a year and then got engaged. Six months later they got married "to live happily ever after." Besides hankering for love and pleasure, Allan was anxious to establish stable relationship which would ensure happiness and satisfy his desire to become a cherished member of a home and family.

Card 5. Allan introduced a mother figure in this story. She was kind and considerate of the feelings of the members of the family. "One dark night Mrs. Brown was walking home after visiting her mother ... When she opened her door she saw a light in the back and then heard a clatter. She went out and got hold of the police. They went into the house ... Soon the policeman reappeared with a man. He was taken to the station and charged with housebreaking." In real life Mrs. Brown resembled Allan's mother and he himself stole money and other valuables from her house. This aggressive trend gave rise to a feeling of guilt and Allan, in a masochistic kind of way, felt obliged to get himself punished for his wrongdoings - Hence the thief was arrested and charged. It would be pertinent to assume that punishment would follow criminality and thus prove that "crime does not pay".

Card 6. The experience described in this erotic story was somewhat autobiographical in character. Allan expressed a feeling of being rejected by his

domineering and possessive mother and showed his disharmonious and poor relationship with her. Allan wanted love and pleasure, but his "mother didn't approve of her. She thought the girl wasn't the right type." He dealt with his hostile environment by running away from home and rebelled against mother's domination by getting married against her will. But, in actual life Allan was very dependent on his mother and so in the story a reconciliation took place. The son returned to his mother. "She wasn't too pleased to see me, but after a talk she understood my love and forgave me. I asked her to see my wife. She agreed. After meeting my wife she said she was sorry for all that had happened to me when I ran away from home. She got on very well with my wife and we were very happy."

Card 7. "One night I was working away sitting by the fire ... I asked my father, "What kind of a job do you think I ought to go for? I would like to be a motor mechanic or an engineer." He said, "you have to go through a test. If you pass it then you would know what job would suit you best." That week I went in for the test ... I found out that I was the only one who has passed the test for an engineering course. I gave my father the test results and he said that I ought to go in for engineering." Allan showed high ideals and realistic aspirations. He desired success and recognition. He wanted to plan for his future. These aspirations, however, were solely in the realm of fantasy. In school Allan only made fair progress. This story also showed that he was dependent on his father and needed his guidance to sustain him. But soon after leaving school he lost his father and his death precipitated emotional crisis in the boy.

Card 8. During his stay at Mossbank, Allan seemed to be unduly concerned about such matters as his health, diseases and illnesses. He was described as a hypochondriac, sometimes as a neurotic. He was a constant attention seeker and showed a great anxiety for adult approval and acceptance. This story threw much light on these characteristics. He informed, "I was removed to hospital with kidney trouble. The doctors there examined me very carefully and then said that they would have to remove my kidney to save my life The operation was difficult and my chances of living doubtful. But, the operation was successful and I lived to say "thank you" to those doctors who fought for saving my life." The kidney trouble, of course, guaranteed him all the attention, love and care he had desired.

Card 9. Allan portrayed himself as a kind and warm-hearted person, who helped out four down and out tramps. Then he suggested, "If you see any poor tramp try to help them in every way. They really need it badly." In real life Allan himself sometimes resembled the four tramps to some extent. He could be lazy, listless and did not mind leading a useless and parasite-like existence.

Card 10. In this rather sad, melodramatic and erotic story Allan strongly craved love and pleasure. The hero, who was sensitive to sexual features and characteristics, met a pretty girl at the dance. "She had lovely blue eyes and long golden hair. I went up to her and asked her for a dance She put her head down on my shoulder and we moved around very gracefully ... After that night I never saw her again. It seemed she was the ghost of Cinderella. Lucky prince found her dear lady, but I didn't." Allan fantasied himself as a

dashing and fun-loving cavalier, but actually he was shy and retiring, unduly anxious to win other people's attention.

Card 11. Through this pseudo-historical study Allan gave vent to his primitive fears and symbolically portrayed his own life and aspirations. At the beginning the road led nowhere and lost itself on the mountains, inhabited by "monsters of all kinds and shapes." It served no purpose. Then the Romans worked on it and later, in modern times, it became an important link between England and Scotland. It took on a meaningful existence. Like the road Allan desired to make his life worthwhile and win universal recognition by being useful to others.

Card 12. This was a real-life story, which involved Allan's mother. She was a widow, and had a nervous breakdown after her husband's death. She needed hospital treatment. In this story Allan introduced "a lady, who was lying in a trance. She just remained in bed and babbled something, which no one could understand ... She didn't know who she was, where she was! The doctor called for an ambulance and removed her to a hospital. In a couple of weeks time her condition improved and she was allowed home. She was asked to stay in bed and take things easy. She was a widow and had a lot of relations. Her friends visited her regularly and did things for her. Soon she recovered and was her jolly self again." Everything said by Allan were applicable to his mother, on whom he was highly dependent without being grateful.

Card 13. This story dealt with the life of Abraham Lincoln and his humanitarian work. Allan admired his high ideals, principles and aspirations. He was inclined to form a wholesome identification with his hero's good and

positive qualities and thus satisfy his needs to have a masculine figure whom he could follow as a leader, a strong man and a good man.

Card 14. Allan's leisure time was profitably filled with art, reading and bird watching. In this story he introduced John, who "was interested in stars and planets. His father gave him a telescope for his birthday and often at night he used to look out of his attic window and study the sky One dark night while he was looking out from his window something other than stars interested him. He saw a suspicious looking man sitting in a car. Soon after a bank manager, with a brief case in his hand, came down the road. The man in the car got out, hit the manager on the head and grabbed the bag. The boy from his window took the number of the car and phoned the police. Within a couple of hours the robber was caught and the boy was rewarded for helping the recovery of the bank money." In real life Allan was ineffective and often was regarded as a moral coward. In his fantasy world, he tried to nullify this impression and presented an acceptable picture of himself. He also expressed his desire for recognition, which involved act of social courage and quick thinking. He also showed that he was aware of the differences between right and wrong, and felt that lawless element ought to be apprehended and good citizenship should be rewarded. Punishment ought to follow criminality to prove that "Crime does not pay".

Card 15. This was a historical story based on the ill famous "resurrectionists" of Edinburgh. Two criminal "struck-off" doctors, callous, coarse and ruthless to the extreme, were rounded up and sentenced to five years imprisonment for digging up old graves and selling the skeletons to medical students. Allan

found it impossible to show them any mercy and yet he felt compelled to write about them to satisfy his own morbid interest in disease and death. The story also depicted his love for incidents sensational and his belief in the maxim that "Crime does not pay".

Card 16. The blank card provoked an environmental study, which dealt with Scottish fog. "Before it arrived people all over collected in their washing so that their washing would not get dirty. Then the misty fog arrived. It was so thick that you couldn't see your own hand in front of you. It took at least seven hours before you could see daylight. Then the ladies brought their washing out again and the children were out to play at their games happily." Allan's vivid imagination satisfied his love for sensationalism.

Card 17. Allan here discussed the various uses of ropes. According to him the Royal Navy demanded that "all recruits had to learn how to tie ropes into knots and climb them like experts before becoming fully recognised sailors." He knew that "ropes were used for all sorts of things like mountain climbing, holding things together etc." Then Allan's love for sensationalism clouded his factual statement and his vivid imagination took complete control - The Indian rope trick was introduced and a declaration like "I worked in a rope work which supplied all the necessary ropes to Col. Hunt when the British Team climbed Mt. Everest" was made.

Card 18. In this story Allan unknowingly helped the police to apprehend a criminal and in the process of so doing nearly got his ears boxed. But he ducked just in time and avoided the blow. The police got their man and he returned home bewildered, misunderstood, unsung and unhonoured.

Card 19. "One cold winter night I climbed the mountain to examine a house on the mountain top which was supposed to be haunted ... We young people were very interested to find out what exactly the truth was. Finally, one of the brave souls, me, volunteered to go up to the cottage and live there to find out things. Nothing happened Now a family of four live in it. They were homeless for a long time." In real life Allan was inclined to be timid and selfish, but, in this story, he portrayed himself as a selfless, brave volunteer, who was willing to face danger in order to find the truth. His courage finally helped a homeless family to find a home of their own. In his fantasy world Allan achieved a longed for reputation, which had passed him by under ordinary circumstances.

Card 20. In this environmental study, Allan gave a very sympathetic description of an unenviable job, carried out by forces of law and order. Obviously, Allan was aware of the hazards all detectives must face in order to protect life and fight crime. He showed no animosity towards them and his positive understanding of a policeman's life clearly indicated that he had an innate sense of things which were right and acceptable by all.

Summary of Theme Frequencies in Allan's Stories. *

Allan's heroes were mostly male (18 in 17), law-abiding (18 in 18), mentally normal (20 in 19), friendly (17 in 17), moral (18 in 18), social (19 in 19), thoughtful and decisive (17 in 16). A good many of them were

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

solitary (16 in 15) and anxious (12 in 11). Some of them were gregarious (10 in 10) and highly altruistic (10 in 10). He also introduced people, who were superior (8 in 8), ambitious (7 in 7), and acted as a leader (6 in 6). A few were inferior (3 in 2), criminal (4 in 3), quarrelsome (3 in 3), immoral (4 in 3), asocial (4 in 3) and somewhat aggressive (6 in 5). Some of Allan's heroes were timid (4 in 4), erotic (5 in 5), excitable (4 in 4), slightly depressive (4 in 4) and indecisive (4 in 4).

Many of the heroes suffered abasement (12 in 12), while others showed achievement (12 in 12). The aggression (12 in 11) they directed towards their environment was mostly emotional and verbal (6 in 6), physical and social (3 in 3), physical and asocial (2 in 1) and destructive (1 in 1). They tried to dominate their surroundings through coercion (5 in 5), restraint (5 in 5), inducement (9 in 8) and seduction (1 in 1). Some of them indulged in introgression (6 in 6), passivity (6 in 6) and sex (4 in 4). They were kind and considerate of the feelings of the members of the family (27 in), some friends (5 in 5), other people (10 in 10) and objects (5 in 5) who supplied them with succourance (13 in 12) they had looked for. Their inner states and emotions were marked by conflict (11 in 11), emotional changes (15 in 15), dejection (11 in 10) and anxiety (17 in 16). But, some enjoyed feelings of exaltation (8 in 8) and a sense of happiness (16 in 16) played a dominant part.

Allan's heroes enjoyed associative (12 in 11) and emotional (8 in 8) affiliation. Forces of aggression (16 in 16), which were directed towards them, were mainly emotional and verbal (5 in 5), physical and social (3 in 3), physical and asocial (5 in 5) and destructive (3 in 3). Some suffered

coercion (7 in 7) and restraint (9 in 9) while others were influenced by inducement (8 in 8) and seduction (1 in 1). Members of the family (22 in all), some friends (5 in 5), other people (10 in 10) and couple of objects (2 in 2) were kind and considerate of the feelings of some of the heroes. A few of Allan's heroes felt the lack (9 in 9) and loss (8 in 8) of things which helped happiness. Some faced physical dangers (3 in 3) and suffered physical injuries (5 in 5).

The heroes reacted to their environment, where things happened to them (19 in 18), in an energetic and determined fashion (18 in 17). They were persevering (16 in 17) and willing to face and overcome oppositions (18 in 17). Most of them were active (19 in 18), self-sufficient (16 in 15) and were ready to make things happen (15 in 14) and were a success (16 in 16) while a few of them succumbed to opposition (6 in 5) and could be regarded as a failure (5 in 4). Some of them coerced (8 in 7) while a few of them allowed themselves to be coerced (8 in 7). Allan also produced heroes, who were passive (5 in 5) and preferred help (12 in 11).

Unselfish (11 in 11) elements outnumbered those who were selfish (4 in 3) and callous (3 in 2)

Although many of the heroes found their environment easy (12 in 12) and beneficial (17 in 17) some found their world difficult (14 in 14), negative (11 in 11) and punitive (7 in 7). Some suffered separation (6 in 6), rejection (6 in 6) and punishment (2 in 2). A few came face to face with death (5 in 5) and illnesses (4 in 4). Their interests and sentiments were influenced by positive cathexis (18 in 18). Negative cathexis (7 in 7), in

some cases, made slight impact. Forces of ego (20 in 20) and super-ego (16 in 16) dominated id (4 in 4).

Implications growing out of the Stories.

Allan came to Mossbank School for being outwith parental control. His father's death precipitated emotional crises in both the mother and the boy. She had a nervous breakdown and the boy developed an ambivalent attitude towards her. On the one hand Allan expressed a feeling of being rejected by his domineering and possessive mother and wished her untold harm, and on the other he sincerely wished to put an end to his disharmonious and poor relationship with his mother, on whom actually he was highly dependent and bring about a permanent reconciliation. He missed his father and needed a strong masculine figure he could follow as a leader.

In real life Allan was shy, retiring and rather ineffective, but in his fantasy world he portrayed himself as a dashing, fun-loving and "go ahead" type, who strongly craved love, pleasure and high social status. He was anxious to establish stable relationship, which would ensure happiness and make him a desirable, kind and warm-hearted member of a family. He wanted recognition and was anxious about adult interest and affection. In order to win these he fantasied himself as a brave, hardworking and highly altruistic person, who stopped at nothing till the goal was reached. But Allan was a moral coward, unable to face up to difficulties and the challenge of a new situation. He found them distressing and escaped through psycho-somatic ailments, by making full use of his power of vivid imagination.



CAUGHT IN A STORM (PLATE 96)

Allan had an innate sense of the right and wrong and was aware of the demanding kind of life the forces of law and order had to lead. He was willing to accept that criminal activities were anti-social and thus punishable - He felt obliged to prove that "crime does not pay".

Drawings and Paintings by Allan.

"Caught in a Storm (Plate 96)" was Allan's first painting. It was an introverted, part imaginative and part expressionist piece of work. He took a theme from life, then heightened its effect with fantasy in order to express egocentric sensation. Allan was nervous, tense and depressed. He was like a lost child. His feeling of hopelessness was expressed by the small, solitary sailing boat caught in a violent thunder storm. She was being buffeted about by an angry, turbulent and merciless sea and a gloomy and fearful sky hurled flashes of lightning down on to her body to maim her for ever. Allan identified himself with the unfortunate sailing boat, a victim of cruel circumstances, which was being tossed about hither and thither by the unkind forces of fate. The boat could also represent Allan's distraught mother, who suffered a severe nervous breakdown after her husband's death - An event which precipitated emotional crises in both the mother and the boy. The colours, predominantly black and brown, suggested fear, sadness, anxiety and destruction.

"The Firth of Clyde", an introverted and expressionist painting, expressed his nostalgia for home environment and freedom. It showed a barge, "going down the water to Rothesay, past the Cumbrae Lighthouse. Every summer my father used to take us to Rothesay. It was so nice down there. Now that he is dead and I am in an Approved School, perhaps, we would never go back there again. It was stupid of me to get put away."



THE CATS (PLATE 97)

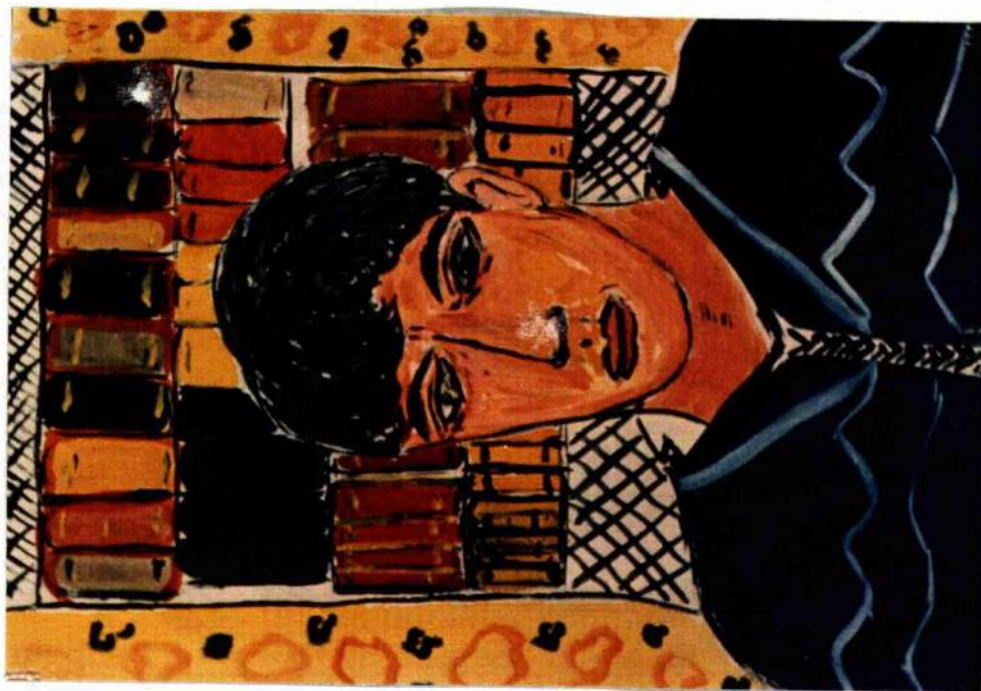
"The Cats (Plate 97)" was an introverted, expressionist painting, which expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. Allan painted the portraits of three cats - one dominated the whole picture and the other two, like the double of the bigger cat, were comparatively smaller in size. All three of them were painted in black. They were given blue eyes with green pupils. The mouths were reddish pink and the tongues were crimson red. The top and the middle of the painting, on the right and on the left, showed the straight and reversed forms of the letter "F", standing for "Flossie". Just below the bigger cat a decorative red bow with blue dots appeared. "The Cats" was a grim, somewhat disintegrated picture of Allan's highly aggressive and anti-social self. He, in real life, like the animals he portrayed, was utterly selfish and chronically self-willed.

His next painting, "The Lap Dog", showed up the other side of Allan's personality, which constantly sought attention, love and affection. In his search for happiness and security, he tended to be, like a spoilt dog, over-demanding and over anxious.

"Seaside Objects (Plate 98)" was an introverted, expressionist painting. Allan was stuck for ideas and did not know what to paint. It was then suggested to him, "Why not just shut your eyes and paint all those things which come to your mind!" As a result of that suggestion, or as if by free association, this disintegrated picture emerged. It contained two star fish, a crab, a beetle, a worm, a snail, a mussel and other objects. He was often greatly worried about his health, and these were infantile anal and phallic objects around which his hypochondria and anxiety centred. This painting also



SEASIDE OBJECTS (PLATE 98)



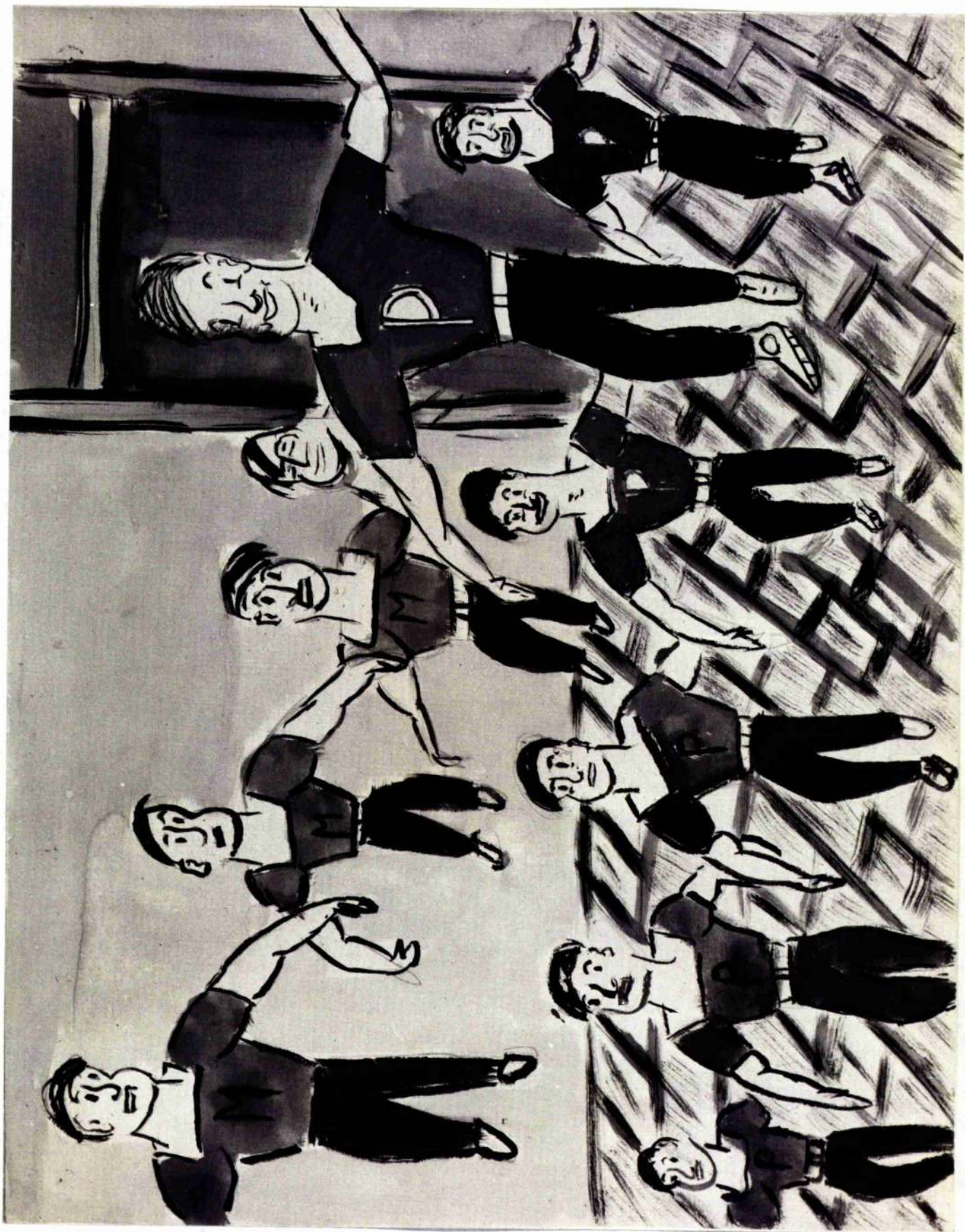
A YOUNG MAN (PLATE 99)

expressed his nostalgia for home environment. Allan, after the completion of his picture, remarked, "When we used to go to Rothesay for our summer holidays, I always passed a lot of time by the seaside. I collected all sorts of stuff. My father thought I was plain daft and mother called me a 'junk collector'. But, it was great fun all the same. Them were good days".

"Seaside Objects" was followed by an imaginative portrait of "Charles the First", who personified Allan's feeling of persecution. He believed that, like Charles the First, he was a victim of circumstances.

"A Young Man (Plate 99)" was an introverted, imaginative painting. He adapted a theme from life, and heightened its effect with fantasy. It showed the bust of a pensive, young man sitting or standing in front of a bookcase, which stood against a wall decorated with flowery, yellow wallpaper. "The Young Man" had a blue "tee" shirt on and his black hair was done in "mod" fashion. The bookcase was filled with many books, bound in hard covers. Allan said, "He is not really a "mod". He is a serious student and is working hard to pass his examinations. He wants to become an Electrical Engineer. During his free time he reads a lot. He likes art and photography. Sometimes he goes out in the country and does bird-watching. He knows a lot about birds. He is looking sad because his father had died recently." The story Allan gave made it quite obvious that the picture was supposed to be a self-portrait, expressing the positive and likeable qualities of his personality. It also showed his anxiety to win adult approval and acceptance.

"The Young Man" was followed by two extraverted, rhythmical pattern pictures. In the first one, Allan took the motif of a nursery world, "bunny",



THE GYMNASTS (PLATE 100)

and repeated the motif until the picture space was filled. Allan, in order to find happiness and security, regressed to his early childhood days when the bunny, a definite source of pleasurable sensation, meant something real and concrete. In the second one, titled "The Gymnasts (Plate 100)", he took the motif of athletes undergoing training in a gymnasium. The space in the foreground was filled by square-tiled floor on which six gymnasts were practising their jumps. All of them were wearing duo-tone track suits which had the letter "P", the initial letter of Allan's surname, written across the chest. These six figures represented six stages of Allan's athletic development. In the background, against a yellow wall, stood four track suited gents. The letter "M", the initial letter of the surname of Allan's physical instructor, appeared on their chests. The motif was based on observation but was made subordinate to a general pattern. The picture actually imposed a pattern on the observed facts. In real life, Allan was not athletically minded and, as a result of that, his relationship with his physical instructor was poor. They were constantly at loggerheads. In this painting, Allan tried to escape from a real and rather frustrating situation by portraying himself as a successful and energetic gymnast, "who became the blue-eyed boy of the physical instructor". He was obviously anxious to win the acceptance of his teacher.

After listening to a history lesson on Caxton, Allan painted "The Printing Press (Plate 101)". It was an introverted, part imaginative and part expressionist picture. He tried to recreate and arrest the atmosphere of a printing press of the by-gone days. His colour scheme, dominated by brown and black, conveyed the depressing and damp dinginess of a primitive press,



THE PRINTING PRESS (PLATE 101)

most probably located in the basement of an old, dilapidated building. His painting showed three conscientious workers, working away hard at their jobs, setting, printing and pressing. When Allan was asked to say something about his picture, he said, "I think Caxton was a very great man. Without him we wouldn't have been as civilised as we are to-day. His press gave ordinary people their books, they got education and improved themselves. Books give you knowledge; make you think - Without them we would be lost! I showed in the picture how hard the people had to work those days - If we work as hard as them we would be mighty happy, but we like comfort and money first! Nobody would work in a dingy hole like the one I have drawn - There would be strikes if you make people work in such a place, and the law would get you nicked!" Allan proved himself to be a thoughtful and imaginative person, who was aware of his social responsibilities. He expressed his willingness to bring out the positive qualities of his character in order to lead a meaningful life. In this instance, Allan's hero-worshipping was directed towards a person, acceptable as a hero by the society.

His next painting, a sophisticated cartoon-like picture, titled "The Boss (Plate 102)", examined a chronic industrial problem, popularly known as "Bad time keeping". It was an introverted, imaginative piece of work. Allan took a theme from life, and then heightened its effect with fantasy. It showed the Manager of a firm standing outside his office door, impatiently waiting for the arrival of his members of the staff. He was looking at his pocket watch and his face was shadowed by an angry scowl. His expression seemed to say, "They are late as usual!" and the clock above the office door reinforced his claim by indicating that the time then was five minutes past nine o'clock.



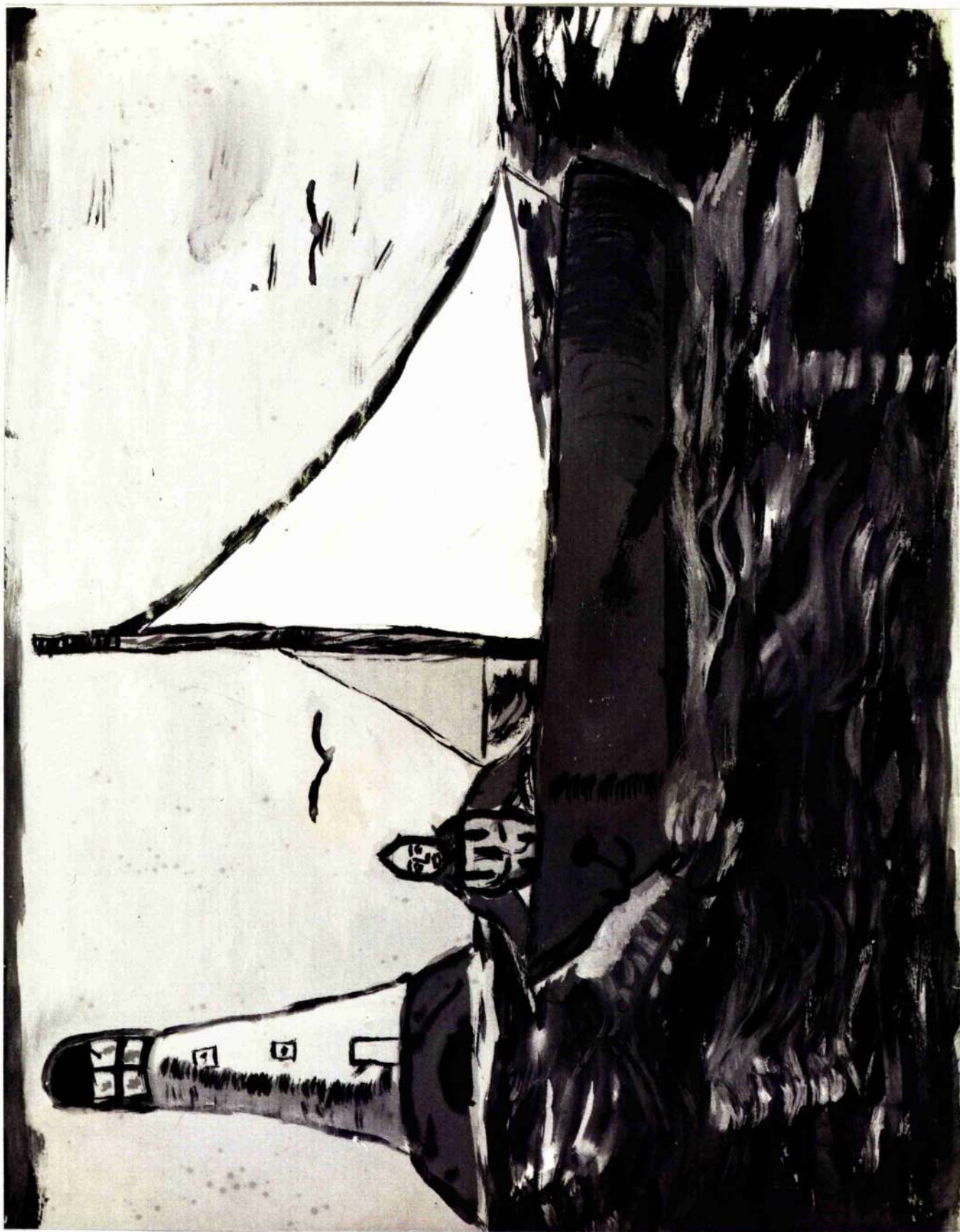
THE BOSS (PLATE 102)

This showed that Allan had a mature sense of humour and was aware, in a way, of his social responsibilities.

The two paintings which followed "The Boss" were historical in character and dealt with modern space exploration efforts. Allan adapted fanciful themes from literary sources and then added personal imagination to accentuate their efforts. His pictures indicated that, as far as latest news items were concerned, Allan was thoroughly up-to-date and missed nothing of importance.

His next painting, titled "Not Guilty", was an introverted, expressionist piece of work. It was dominated by an emotionally highly strung young man, who was standing at the open door of a shop and was gesturing towards somebody who was not shown in the picture. Allan supplied a most interesting story. He said, "That boy in the picture is really a nice boy, but the lady in the shop falsely accused him of stealing. He managed to prove that he was innocent and then as he got near the door he turned round to say, "I am not guilty and so in future you better be careful, Mrs.!" Some people are really peculiar, you know! They don't know where to draw the line! Just because of one boy they are prepared to call all other boys thieves! Real ignorant!" No doubt Allan described one of his personal experiences in the story, provoked by his own painting. While he expressed some self-righteous indignation, he also gave vent to subtle aggression, directed towards those people who were prepared to frustrate him.

"The Firth of Clyde (Plate 103)" was an introverted, expressionist painting. It expressed his escapist desire for unlimited freedom and his nostalgia for home environment. He recreated a meaningful theme from the past



THE FIRTH OF CLYDE (PLATE 103)

in order to express egocentric sensation. The painting showed a young man in a yacht "sailing down the Clyde, past Cumbrae Lighthouse, towards Rothesay," where Allan used to go for his summer holidays with his parents. According to him, "They were happy days. We used to have lovely time sailing, fishing and all that! I wish I could go back there now right away! I would love to get away from this place - It is alright, but you are not really free!"

His escapist desires were further intensified in his last painting, which was a mixture of science fiction and nursery tales. It was an introverted expressionist picture, titled "Journey to the Moon". In this painting, Allan clearly indicated that he was desperate to get away from a disagreeable and stressful situation. He fantasied himself as an astronaut, piloting a space craft towards the moon which was beaming a friendly welcome. "Smiling planets and stars wished the craft happy landing." Soon after completing this picture, Allan went out on Christmas leave. He failed to return at the stipulated time, was apprehended and finally transferred to a Senior Approved School.

Implications growing out of the Drawings and Paintings.

Allan was essentially an introverted personality. He had a strong ego. His super-ego was active and id was much subdued. He was an imaginative artist, who was a victim of depression and showed various symptoms of emotional tension and nervous strain.

Under stress he tended to be anxious, homesick and sometimes over-demanding. He expressed strong escapist desires and nostalgia for home and environment. He looked for freedom, happiness and security. He wanted to get right away from a disagreeable and stressful situation. Although he sought

attention and acceptance, he was capable of being aggressive and anti-social selfish and self-willed. But, he tried to disguise his real feelings by projecting the positive qualities of his character, which made him a mature, thoughtful and responsible person.*

An overall personality profile of Allan.

Allan came from a materially good home. His father's death precipitated emotional crises in both the mother and the boy. She had a nervous breakdown and Allan's relationship with his mother deteriorated quite considerably. He stole from her and absconded from home at regular intervals. She found it impossible to control him and consequently he was committed to an Approved School.

His general behaviour and progress in his day school, in spite of his truancy, was good. But he was very unhappy there and his teachers found him to be dreamy, listless, excitable and untruthful. He was easily teased and bullied. The doctor in the Remand Home held the view that Allan, who exhibited vivid imagination, was a moral coward and was unwilling to face up to difficulties and make positive attempts to overcome stressful situation.

At Mossbank, he was very unsettled and showed signs of chronic depression, emotional tension and nervous strain. He was particularly anxious about adult interest, constantly sought their attention and tended to be overdemanding. Having been placed in a disagreeable and stressful situation, Allan in his stories, drawings and paintings expressed strong escapist desires and tremendous nostalgia for home and its environment. He was anxious to establish stable relationship, which he knew would ensure happiness and give

owing table, based on the ten point guide, gives the
aton's (I) rating of Alan's drawings and paintings (Plates 96 -103)
incorporates the ratings of the four judges, consisting of
biologists (A & B), an approved school teacher (C) and an art
(D):

	I	A	B	C	D
pression	2	1	1	1	0
cloty	6	0	1	7	1
pression	3	0	1	4	1
er	2	2	0	2	2
hidrenal	0	0	0	1	1
rapism	6	0	1	3	4
bolism	4	2	2	7	2
teasy	8	0	6	2	0
braversion	2	6	2	3	1
roversion	7	0	3	1	1

him the opportunity to establish himself as a kind, loving, desirable and warm-hearted member of a happy and secure family. Although, in real life, Allan was shy, retiring and rather ineffective, he fantasied himself as a dashing, hard working, responsible and a "go ahead" type of person. He was desperate for recognition and acceptance. He tried to project the positive side of his character, but failed to hide the fact that he was capable of being aggressive and anti-social, selfish and self-willed.

Allan in July, 1967.

Allan had an uneventful passage through his Senior School and on his release found a job as an apprentice joiner. He settled down well at home and at work. His employers were pleased with his progress. His mother reported that he was acting in a mature and responsible fashion.

THOMAS GRAHAM

Date of Birth: 15. 2. 49.

Date of Committal: 11. 9. 63.

Date of Leaving: 15. 8. 64.

History of Delinquency:

23. 3. 60.	Theft.	One Year Probation.
7. 2. 62.	Theft.	£2 Fine or 10 Days.
21. 3. 62.	Theft.	£1 Fine or 10 Days.
24. 5. 62.	Theft.	One Year Probation.
11. 9. 63.	Theft.	Committed to Mossbank School.

His attendance would suggest that there was some truancy.

Home Circumstances:

The father was a joined and the mother was at home. The eldest son was married and lived away from his parents. At home were an older brother, who worked as a Van Boy, a nine year old school-going brother and twins, aged four. The home consisted of two apartments, which were reasonably furnished but not too well kept. This was an old property in a delinquent area.

The Boy Himself:

He was a normal looking, healthy boy. He kept himself very

neat and tidy, was quiet and friendly. He had no worthwhile pursuits and did not belong to any youth organisation. During his leisure time he roamed the streets and sometimes played football.

Educational Information:

At the time of his committal he was on the roll of a Junior Secondary School. His progress in general subjects was poor and it was claimed that he was a very dull boy, having an I.Q. of 72 (Moray House Test, 1959). His Head-Master found him to be idle, untrustworthy, not amenable to discipline, a bad influence on others, a liar and not interested in games.

At Mossbank, he was placed in the second lowest class. He made a reasonable effort and showed some steady progress in general subjects. When he was 15 he was transferred to the Works Department and was attached to the Shoemaker's Shop.

History at Mossbank:

At the beginning Graham required a good shake up. It was often difficult to know and understand this boy, who always appeared to be in a melancholy mood.

In time, however, he got rid of his initial difficulties and proved himself to be trustworthy, well behaved and

anxious to please. He was of a cheerful disposition and showed a good sense of humour. He kept himself clean and tidy at all times. This was in total contrast to the report received from his day school.

In the Shoemaker's Shop he went about his work in his cheerful way and managed to maintain the good standard he had set for himself. When his case was reviewed by the Managers, they felt that he seemed to have profited by the experience of being committed. They released him to his parents on the 15th of August, 1964.

After License:

He found employment as a Van Boy with a firm of bakers. He settled down well at home and at work. He appeared to be keen on dancing and joined two Youth Clubs. The Welfare Officer reported his conduct and behaviour to be satisfactory.

Personality traits as revealed through:

(a) ^{Personality} ~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score

Syndrome	Total Responses
Unforthcomingness (U)	0
Withdrawal (W)	0
Depression (D)	0
Anxiety about adult interest (XA)	6
Hostility to adults (HA)	3
Attitude of unconcern for adult approval (K)	0
Anxiety for approval by other children (XC)	1
Hostility towards other children (HC)	0
Restlessness (R)	1
Emotional Symptoms (M)	1
Nervous Symptoms (MN)	0
TOTAL	12

Thomas was a backward boy, who showed some anxiety and uncertainty about adult interest and affection. He desired their acceptance and sometimes went out of his way to seek attention. At times, he showed a mild rejecting attitude which might be incipient hostility or merely depression. He enjoyed the friendship of other children and was not hostile towards them. Occasionally he exhibited immature tendencies to escape from reality.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	0
Anger, disobedience	7	2
School difficulties	8	3
Stays away from home	10	1
Truancy from school	4	3
Lies	4	3
Fights, aggressions	12	3
Inadequate companions	12	3
Delinquent companions	12	3
Stealing	9	6
Obscenity	5	0
Sex experience	8	0
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Sets fires	2	0
Fears, worries	14	3
Home unsatisfactory	24	3
TOTAL		37

Thomas was a smoker and a truant. He hated school and was very anxious to leave it as soon as possible. He was a glib liar and in his anger tended to swear, argue and break things. His companions were truants and delinquents. Like them he too broke into houses, stole from stores and took things which did not belong to him. These anti-social activities caused him to appear before the Court. His escapades worried his mother and she was hurt by his doings. He was afraid of his father but that did not change his ways in any way.

Thomas was dominated by his ego-defense reactions. He also utilised, to some extent, need-persistence reactions, in which the solution of the frustrating problem was emphasized. He was not averse to indulging in self-blame although on occasions he evaded the blame for the frustration and hoped that time or normally expected circumstances would bring about a solution of the problem. But this attitude did not stop him from directing his aggression outward. The super-ego patterns represented some accusation, charge or incrimination of the subject by someone else and in this respect the extrapunitive and intropunitive factors were equally strong. Denial and admission of guilt appeared side by side. The rear normal G.C.R. indicated that he was not incapable of meeting stressful social situations in conventional fashion. Under stress he was inclined to allow his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>307</u>
Primary	3	3
Secondary	3	3
Partial	2	6
Literary	1	1
Same sex	17	23
Opposite sex	4	4
Elderly	9	10
Youth	10	13
Juvenile	4	4
Superior	2	2
Inferior	1	1
Law-abiding	18	24
Criminal	4	4
Mentally normal	19	26
Mentally abnormal	1	1
Gregarious	8	9
Solitary	11	11
Leader	3	3
Follower	1	1
Friendly	14	19
Quarrelsome	2	2
Moral : Good	18	24
Immoral : Evil	4	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>507</u>
Social	17	23
Asocial	4	4
Thoughtful & Decisive	14	16
Indecisive & Escapist	6	6
Ambitious	4	4
Anxious	14	21
Aggressive	5	6
Altruistic	8	9
Depressive	5	5
Excitable	6	6
Erotic	3	3
Timid	6	6
<u>(B) NEEDS</u>		<u>100</u>
Abasement	12	15
Achievement	10	10
Aggression		9
Emotional & Verbal	2	2
Physical & Social	1	1
Physical & Asocial	4	4
Destruction	2	2
Dominance		16
Coercion	5	5
Restraint	3	3
Inducement	8	8
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>100</u>
Introgression	12	15
Nurturance		11
Parents	2	2
Wife	4	4
Husband	0	0
Children	1	1
Siblings	0	0
Relatives	0	0
Friends	0	0
Other People	4	4
Objects	0	0
Passivity	7	10
Sex	4	4
Succourance	6	6
Intranurturance	4	4
<u>(C) INNER STATES and EMOTIONS</u>		<u>97</u>
Conflict	16	22
Emotional Change	17	23
Dejection	11	11
Anxiety	18	22
Exaltation	5	5
Distrust	0	0
Jealousy	1	1
Happiness	12	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>89</u>
Affiliation		19
Associative	8	12
Emotional	7	7
Aggression		15
Emotional & Verbal	6	6
Physical & Social	4	4
Physical & Asocial	2	2
Destruction	3	3
Dominance		18
Coercion	10	10
Restraint	4	4
Inducement	4	4
Seduction	0	0
Nurturance		11
Parents	2	2
Wife	3	3
Husband	0	0
Children	1	1
Siblings	0	0
Relatives	0	0
Friends	0	0
Other People	4	4
Objects	1	1
Lack	9	9
Loss	7	7

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		89 7
Physical Danger		4
Active	4	4
Insupport	0	0
Physical Injury		6
Person & Animal	3	3
Accident	3	3
(E) <u>OUTCOMES</u>		89 204
Hero		204
Energetic & Determined	10	20
Persevering & Competent	16	17
Faces & Overcomes Opposition	15	16
Succumbs to Opposition	3	11
Coerces	3	6
Is coerced	10	15
Active	10	21
Passive	6	9
Repents & Reforms	3	8
Callous and No Conscience	1	1
Selfish	4	4
Unselfish	4	4
Prefers Help	3	3
Self-Sufficient	12	12
Makes things happen	14	17
Things happen to hero	17	21

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>292</u>
Hero		204
A Success	13	13
A Failure	6	6
Hero's Environment		48
Path of Achievement Easy	4	4
Path of Achievement Difficult	17	17
Beneficial & Positive	14	14
Non-beneficial & Negative	4	4
Punitive & Unsympathetic	9	9
Ending		40
Happy	15	16
Unhappy	7	12
Status Quo	3	6
Anti-climax	0	0
Dramatic Conclusions	4	5
Acceptance of lower standards	1	1
<u>(F) INTERESTS and SENTIMENTS</u>		<u>23</u>
Positive Cathexis	19	19
Negative Cathexis	4	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>40</u>
Id	4	4
Ego	20	20
Super-Ego	16	16
<u>(H) OTHER VARIABLES</u>		<u>65</u>
Style		13
Specific Names	0	0
Detailed description	10	10
Incongruity	3	3
Excitement		13
Adventure & Thrill	2	2
Danger & Suspense	9	9
Distant Lands & Different People	2	2
Appearance	0	0
Residence	12	12
Entertainment	3	3
Illness	0	0
Death	6	6
Separation	7	7
Rejection	4	4
Punishment	4	4
Excuse, Alibi & Apology	3	3

Analysis of Tom's Stories

Card 1 In this story Thomas expressed his high ideals and aspirations towards a high social status. He talked about "a wee boy, who always wanted to play the violin but nearly gave up. Then a voice, he believed that the violin spoke to him, went on telling him, "Try and try harder and harder and you will become really great." He listened to the voice carefully and tried his best. He became a famous violinist." In real life too Thomas needed constant spurring on to make reasonable progress.

Card 2 Thomas renewed his high but unrealistic ideals in this story. He introduced a young lady, who gave up her job in a farm in order to become a missionary and "teach people all about God." Although, to some extent the story was culturally determined it showed up Tom's own escapist desires. To him hard reality often was a problem and he needed a good shake up to face up to a frustrating and stressful situation. The girl, he informed, left with her employer's blessings, which made one believe that Tom himself was anxious to win adult approval and acceptance. He also wanted recognition.

Card 3 This story was thoroughly autobiographical in character. It outlined Tom's own feelings after being

committed to Mossbank. He could not stand it and in his desperation was willing to do something drastic. "But before he did anything he decided to kneel beside his bed and pray. He soon began to cry and thought of all the wrong things he had done in his short life. He felt he must do something to put things right He began to behave himself and got out of prison quite soon and went straight from then on." Tom's sense of right and wrong made punishment and repentance follow criminality, which culminated in assuming responsibility and making reparation for his waywardness.

Card 4 Jealousy and revenge were the two dominant themes in this story. Tom regarded that any insults or "cheeky" behaviour directed towards a married woman should be adequately dealt with. Consequently, an enraged husband "had to box the other man's ears in and choked him off." The other man "never again dared to say anything cheeky to any other woman again." Thomas made him learn his lessons from personal experience and thus preserved the sanctity of marriage as an institution and a stable home.

Card 5 In this story Tom introduced an old lady who lived by herself in an old tenement flat. "In her house there

was a lamp which she loved very much. One day she went out shopping and when she got back she thought her lamp had gone missing. She opened the door in a panic and was quite happy to see her lamp sitting on the usual table." The old woman could quite easily be a victim of Tom's delinquent activities. He obviously was conscience stricken and tried to make amends for his misdeeds by restoring the lamp to its owner.

Card 6 The Oedipus situation - the hatred and rivalry of the father - was made to appear in a very disguised fashion. A man, father figure, "was walking down the busy street when he got knocked down and killed." The news was conveyed to his wife, a mother figure, by a policeman. "He told the old lady about the accident. She stood for a moment looking at the window and then burst out crying." The policeman assumed full responsibility and tried to sustain her in her grief and then as "she had no body to look after her he took her away to an Old Folks Home." A sense of guilt made Tom to find a solution to the problem created by his own jealousy of the father figure.

Card 7 In this story an old man made a deal with his son and induced the boy to stay with him till his death and promised to leave everything to the son. He said, "Well,

son; you know I am loaded and so when I die everything will be yours. The young man agreed and "from that day on he looked after his father right up to the last day just as he had promised. And the old man left everything to his son." On the one hand Tom portrayed himself as a devoted son and on the other he showed his insatiable greed for riches by agreeing to his father's demands, which were made when "they sat down and talked about whether or not his son would like to stay with him all the time instead of going away and getting married.

Card 8 This story once again dealt with a father and son situation and Oedipus conflict appeared in a very subtle form. The brave soldier was fighting the Germans at the front line. "Suddenly his gun went off and got him in the stomach He was operated on right away. His son stood outside and prayed for him. He loved his daddy very very much. His father passed through the operation alright and was on his feet again after a couple of months." Thomas resolved his conflict by glorifying his father as a brave soldier and at the same time expressed his great love for him in order to counteract the death wish he had expressed earlier on.

Card 9 In this story Thomas introduced four work-shy and

irresponsible forest rangers, who were reprimanded for neglecting their duties and "they promised that they would never do it again." Thomas most probably described his own personal experience through this story and expressed his anxiety to be in the good books of people, who commanded authority. He made the rangers resolve to change for the better - it was his own resolution. He dearly desired to be approved and accepted by authority figures.

Card 10 This story, which described Tom's sexuality and delinquency, was highly autobiographical in character. The young lovers had to part because he was in trouble. "They kissed each other "good bye" and he left his address with her. After a few months she went to get him as the trouble he had feared was now over. They returned to the town and lived happily ever after." Tom made his hero regain love and happiness, but failed to punish him for his wrongdoings.

Card 11 This was an incongruous story of primitive fears and superstitions. A boy, during one of his aimless wanderings up on the hillside, came across a dragon and had to run for his life. He reported the matter to two policemen. Tom found them to be officious and disbelieving.

They acted as a force of obstruction and told the boy's mother never to allow him to go up to the mountain again.

Card 12 Tom presented a popular and conventional picture of hypnotism and hypnotists. He made a non-believer converted and thus established the truth of the power of hypnotism. Thomas, of course, needed to identify himself with a real masculine figure, like the doctor in the story, whom he could follow as a leader in order to mobilise his positive tendencies.

Card 13 "This is about a wee boy, who was very, very lonely He was very shy and so he did not have any friends. His mother told him not to be shy and go out and make friends. He listened to his mother and within a week he had many friends." To some extent this little boy in the story resembled Tom himself. He was quiet, a bit shy and often rather retiring. Although he enjoyed and wanted the friendship of other children he found it difficult to make the first move. He needed an adult to guide him just the way "the wee boy's" mother did.

Card 14 Theme of loneliness pervaded this story. Tom introduced a lonely man who loved stars. "One night he

saw a star that he had never seen before. He studied it for a few minutes. Then he went back to his bed and thought about it all night long. He had no friends to whom he could tell about his find." Star gazing failed to compensate for the lack of warm-hearted friendship.

Card 15 An old and lonely man, who loved his wife most dearly, visited her grave regularly without fail. "He kept on going there till it was time for him to go to heaven beside his beloved wife." Thomas repeated the theme of loneliness and separation, but this was suffered by a father figure. He also expressed that love was all conquering and capable of acting as a force of reunification.

Card 16 At best of times Thomas was inclined to be rather shy and retiring. He was conscious of his nervous disposition and wanted to be rid of it. In this story he tried to counteract by making his hero get a set of drums and join a group of pop singers - "He was not nervous anymore." Tom then went on to suggest, "If you feel nervous you know what to do - buy drums and join a group." This action would result in immediate recognition and acceptance by the peer groups.

Card 17 Theme of gallantry dominated this story. Tom portrayed himself as a brave, confident and unselfish young man, who was willing to risk his life in order to rescue a little girl, trapped in a fire-swept house about 35 ft. above the ground. "The man climbed up and brought the girl down to safety. Later on this man was awarded a medal for his bravery." Tom desperately wanted to be accepted by others and he knew an act of gallantry would bring him what he had always desired plus unlimited recognition.

Card 18 In this story Thomas decided to teach a boaster, "who said that he was scared of nothing", a lesson. "One night one of his friends came up behind him and grabbed him by the shoulder. He was so scared that he nearly took a fit and died." After that incident the boaster came down to earth and "from then on he never boasted of not being scared. He had learnt his lesson." Tom thus brought constant attention seeking to an end.

Card 19 Thomas, in this story, brought into focus his primitive fears and superstitions, which enjoyed some meaningful existence. He tried to get rid of them by blowing up the witch, and her house, but the fears persisted

and he tried to rationalise by describing the house, which belonged to a so-called witch, as haunted "and so no one ever went near it."

Card 20 The other half of the Oedipus - rivalry of the father - was disguised in this story in a subtle fashion. Thomas introduced a widower, who every night returned to the same spot where he had lost his wife in a car accident. After depriving the man of his wife a kind of pity and curiosity forced him to resolve the Oedipus drive and he felt sorry for the man. Themes of love and utter loneliness also pervaded the whole story - the desire to belong was very pronounced.

Summary of Theme Frequencies in Tom's Stories*

In Tom's fantasy world most of the heroes were male (23 in 17), some were elderly (10 in 9) while others were youthful (13 in 10). They appeared to be law-abiding (24 in 18), mentally normal (26 in 19), friendly (19 in 14), moral (24 in 18), social (23 in 17), thoughtful and decisive (16 in 4). Inferior (1 in 1), criminal (4 in 4), immoral

* The first figure in parentheses refers to the total number of themes and the second figure denotes total number of stories.

(4 in 4), asocial (4 in 4), indecisive (6 in 6), ambitious (4 in 4), aggressive (6 in 5), depressive (5 in 5) and excitable (6 in 6) elements also made their appearances.

Thomas also introduced people, who were gregarious (9 in 8) and altruistic (21 in 14). A few were timid (6 in 6) and erotic (3 in 3).

Some of the heroes suffered abasement (15 in 12) while others showed achievement (10 in 10). The aggression (9 in 9) they directed towards their environment was mainly emotional and verbal (2 in 2), physical and social (1 in 1), physical and asocial (4 in 4), and destruction (2 in 2). They tried coercion (5 in 5), restraint (5 in 3) and inducement to dominate their world. A few of them were kind and considerate of the feelings of the members of the family (7 in 7) and other people (4 in 4). Some indulged in introgression (15 in 12) and in intransigence (4 in 4). A few looked for succourance (6 in 6). Passivity (10 in 7) and sex (4 in 4) answered the needs of some of them. Their inner states and emotions were marked by conflict (22 in 16), emotional changes (23 in 17) some dejection (11 in 11) and anxiety (23 in 18). Some enjoyed happiness (13 in 12) and exaltation (5 in 5).

Some of Tom's heroes enjoyed associative (12 in 8) and emotional (7 in 7) affiliation. The forces of aggression

(15 in 15) directed towards them were emotional and verbal (6 in 6), physical and social (4 in 4), physical and asocial (2 in 2), and destruction (3 in 3). Some of them suffered coercion (10 in 10) and restraint (4 in 4) while others were offered inducement (4 in 4). Some members of the family (6 in 6) and other people (4 in 4) were kind and considerate of the feelings of the heroes. A lack (9 in 9) and loss (7 in 7) of things which created happiness were felt by a few of the heroes and some of them were conscious of physical dangers (4 in 4) which caused physical injury (6 in 6).

The heroes reacted to their environment, where things happened (17 in 14) to them, in an energetic and determined (20 in 18) fashion. They were persevering (17 in 16) and willing to face and overcome opposition (16 in 15). Some succumbed to opposition (11 in 8), coerced (8 in 8) and were coerced (13 in 10). Most of them were active (21 in 18), made things happen (17 in 14) and were a success (13 in 13). There were some, who were passive (9 in 6), preferred help (8 in 5) and repented and reformed (8 in 5). A few of them were failures (6 in 6) and selfish (4 in 4).

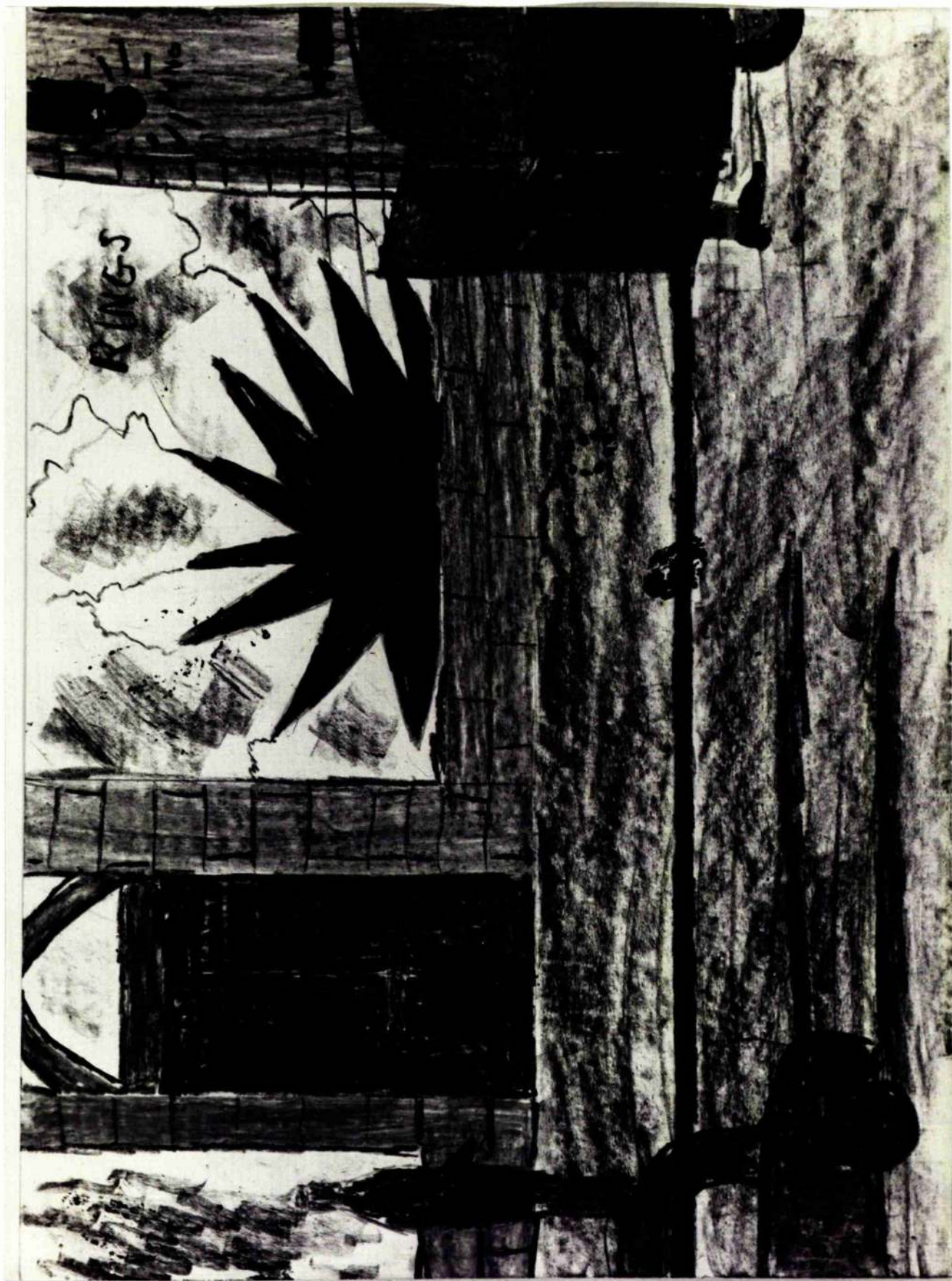
Many of the heroes found their world beneficial (14 in 14), but difficult (17 in 17). Some regard their environment as easy (4 in 4), negative (4 in 4) and sometimes punitive

(9 in 9). A few of them suffered separation (7 in 7), rejection (4 in 4) and punishment (4 in 4) and came face to face with death (6 in 6). Their interests and sentiments were dominated by positive cathexis (19 in 19). Negative cathexis (4 in 4) made very little impact. Forces of ego (20 in 20) and super-ego (16 in 16) dominated id (4 in 4).

Implications growing out of the stories

Thomas was a shy and retiring truant. He lived with his parents in an old property in a highly delinquent area. He showed an ambivalent attitude towards his father - love and respect, hatred and rivalry moved side by side. He was aware of his ambivalence and tried to make amends whenever it was possible. In order to get even with the father he often had to hurt his mother, who tried to sustain him in times of needs and stresses.

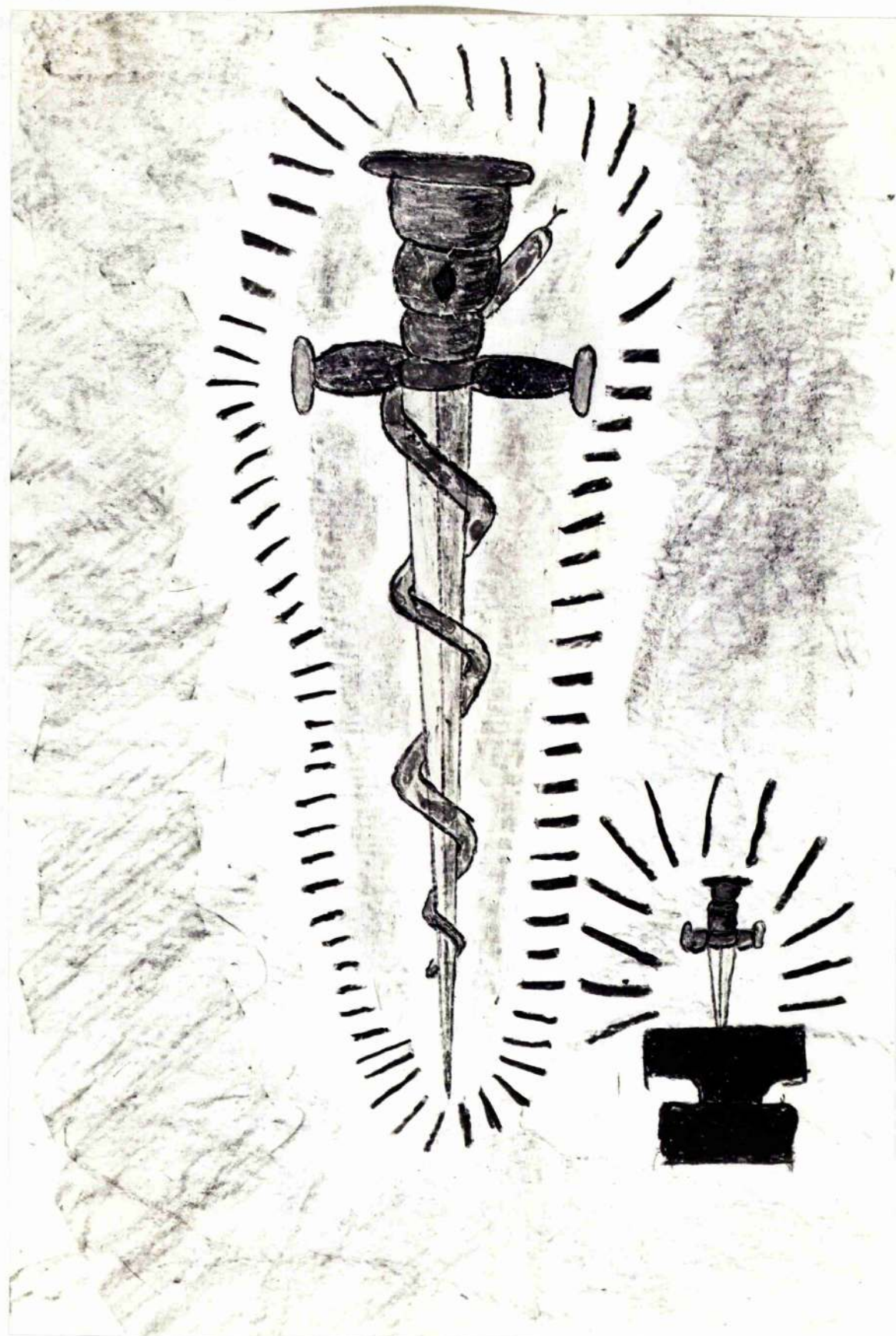
Thomas had no worthwhile pursuits, was inclined to be lazy and also indulged in delinquent activities. These gave rise to guilty feelings and he was willing to repent and develop high ideals and a responsible attitude towards life in general. He showed a certain degree of loneliness and anxiety, about adult interest and affection. He wanted love and recognition in order to establish stable relationships.



THE BIG BREAK-IN (PLATE 104)

Drawings and Paintings by Thomas.

"The Big Break-In (Plate 104)" was his first crayon drawing. It was an introverted, part imaginative and part expressionist picture. He adapted the theme from life and heightened its effect with fantasy. This process involved inventive reconstruction and recombination of living memory. His work also expressed egocentric sensation. The foreground of the picture was taken up by the road and the pavement. On the right, he showed part of a red and black van, and a man was about to enter it. On the left, rear of a mini-car was shown and an armed man stood on the pavement. He looked as if he was prepared for any surprises. In between the van and the car a few pieces of jewellery were lying on the pavement and the road. The background showed a shattered plate glass window of a jeweller's shop, its bolted black door and a small portion of another window. On the right, a burglar alarm, fixed to a brown wall, was shown to be ringing. In connection with this drawing, Thomas supplied the following story, "This shows a jeweller's shop. It has just been robbed by two bandits. They took a lot of stuff, loaded their van and the car with them. Because of the burglar alarm they wanted to get away early, before the police came! They had guns and would have used them! Tough customers! There is a lot of excitement when one breaks into a shop or a house - you have to think very fast otherwise you get caught!" In real life, Thomas was more timid than hard and, here in this picture, he tried to strike a pose which did not really and naturally portray him. The delinquent and anti-social in him attempted to hero-worship "big time criminals" and recalled personal experiences which he found extremely



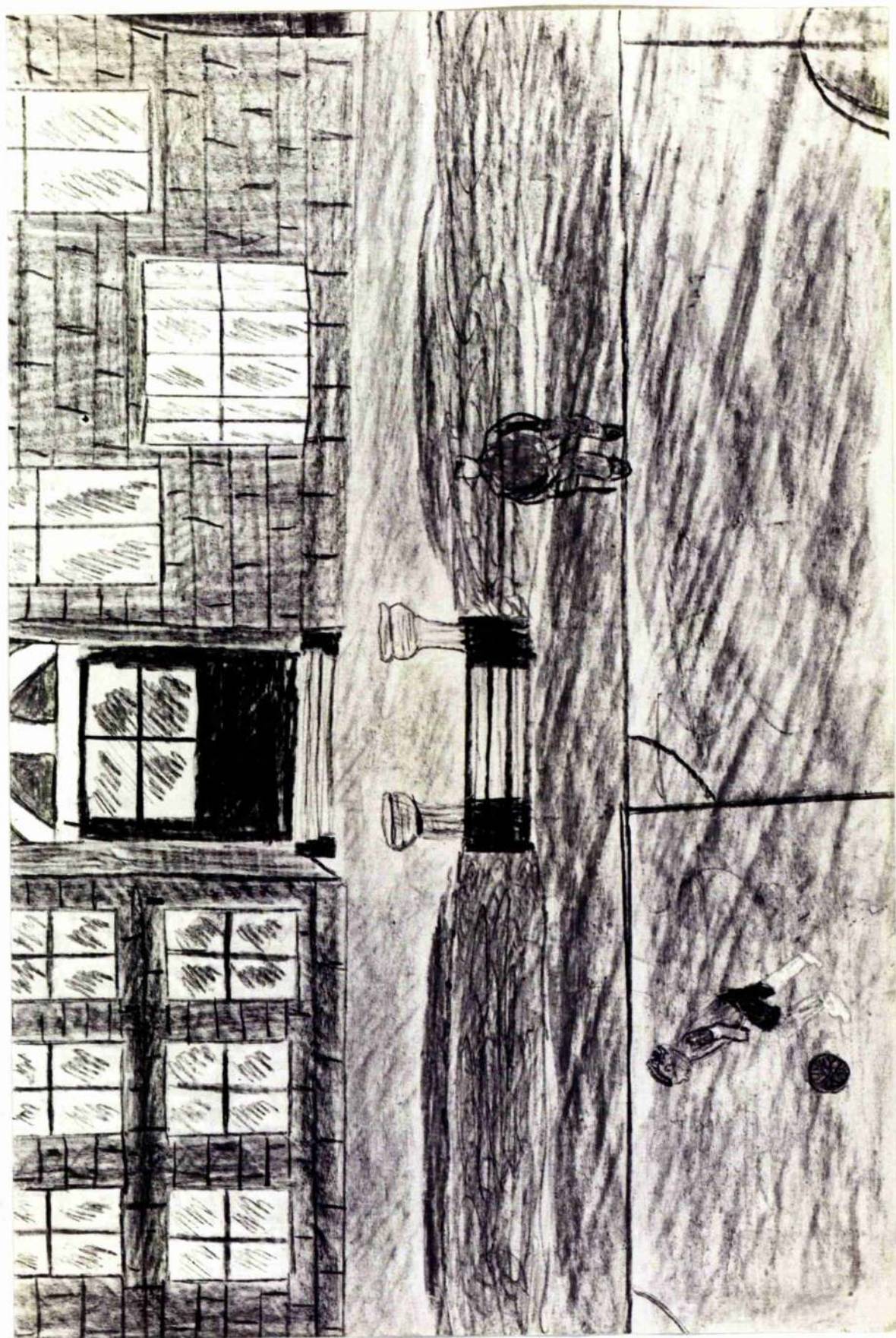
THE SWORD AND THE ANVIL (PLATE 105)

exotting.

His second crayon drawing was titled "A lost wee girl". It showed a little girl standing all by herself outside a locked door of a stone cottage. She seemed lonely and completely lost. His model represented his own feelings. Theme of loneliness pervaded his next picture, "Govan Road". Nostalgia for home made him recreate a street scene he was familiar with before his committal to an Approved School. He commented, "I miss my home and my mates. I am going to behave and get out. Govan is the best place in the world!"

"The Sword and the Anvil (Plate 105)" was an introverted, part imaginative and part expressionist crayon drawing. Thomas adapted a fanciful theme from a historical source and then added personal imagination in order to express egocentric sensation. According to Thomas, the picture depicted "King Arthur's sword stuck in an anvil - It is on the right, and the middle of the picture shows the same sword being guarded by a snake - It was lying at the bottom of the lake." Although Thomas attached pseudo-historical significance to his drawing, he unconsciously expressed his sexuality through different phallic symbols. "The Sword and the Anvil" also gave vent to his hidden aggression, adequately disguised by romantic notions.

"The Front Pitch (Plate 106)" was an introverted, part imaginative and part expressionist crayon drawing. The foreground of the picture was taken up by a football pitch. A boy was shown running down the pitch with the ball and a track-suited gentleman, obviously the trainer, was watching the boy's progress with interest. From the ground a few steps led up to the path and the front door of a building, which resembled the school. This picture

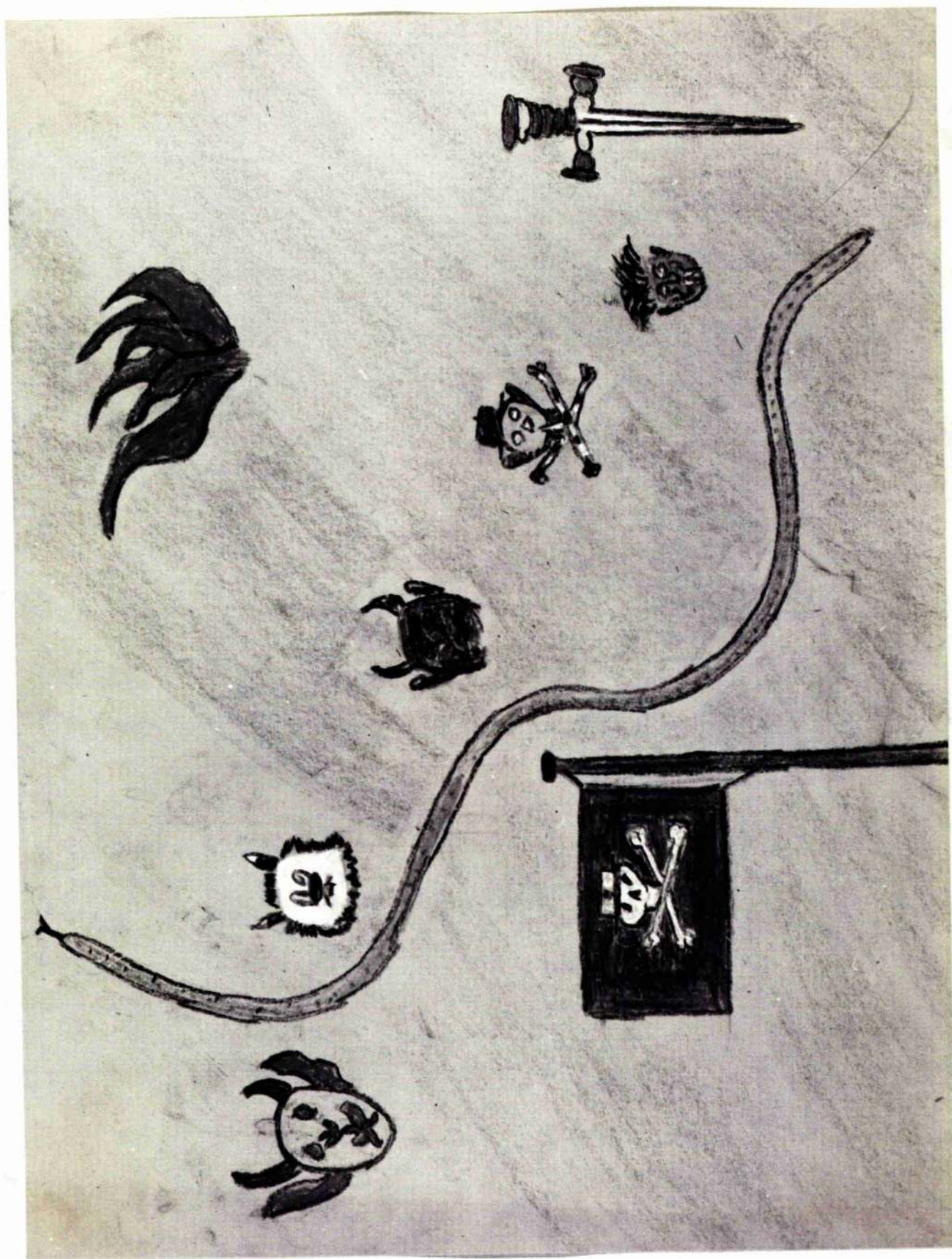


THE FRONT PITCH (PLATE 106)

conveyed a definite and pleasurable 'atmosphere' and showed the positive side of Thomas' character, the side which was obedient to school rules and regulations. This drawing, to some extent, was his tribute to Mossbank, which had provided Thomas with a sense of security and also symbolised stability, justice, and law and order. When he was asked to comment on this picture, Thomas said, "It is a happy picture. It shows the front pitch, where the first team plays football. I am going to make the first team the teacher says. Before coming to Mossbank I played football on the street and got in trouble! I like it here when we get a chance to play games - Not like streets, police and all that!"

His next two pictures, "Our Home" and "On Holiday" expressed his nostalgia for home and its environment. Both of them were escapist pieces of work and clearly indicated his strong desire to get right away from a disagreeable and stressful situation. He was particularly anxious and depressed when he produced his disintegrated crayon drawing, titled "Patterns". It had all the characteristics of a visceral type of nightmare.

"Mind Drawing (Plate 107)" was an introverted, expressionist picture. Thomas appeared to be in a melancholy mood. He desperately wanted to express himself, but was completely stuck for ideas. It was then suggested to him, "Why not just sit back quietly and as things appear in your mind reproduce them on paper - You will find it interesting." He agreed to do so and "Mind Drawing" was the result of his effort. This disintegrated study symbolically represented his aggression and anti-social attitudes. The picture was divided into two parts and a snake, a phallic symbol was used as a dividing line. On the left, Thomas showed the flag flying proudly from



MIND DRAWING (PLATE 107)

the mast head of a pirate ship and the devil. On the right, he displayed a witch's cat, the devil, the sign of the skull and crossbones, a horror comic vampire, a sword and flames of a fire. After completing his picture, Thomas commented, "I became a pirate captain in my mind and showed all the things a pirate might have. The big snake was my pet and it kept my enemies away. The devil and the cat brought me luck. I used the vampire mask to scare my enemies. I used to kill them with my decorated sword and then throw their bodies in the fire! They were real afraid of me!" In his story Thomas posed and acted the part of an asocial pirate, utterly committed against the society, in order to hide his innate timidity and feelings of uncertainty.

"Mind Drawing" was followed by another highly aggressive and disintegrated picture, titled "Hell". It showed the devil in Thomas and various parts of his body burning fiercely in eternal hell fire. It seemed a sense of guilt compelled him to punish himself for his anti-social thoughts and actions which he had expressed previously.

Thomas began his next painting, titled "The Monster Lilies (Plate 108)" by showing a nice open country, bathing in bright sunshine. Initially everything looked happy and cheerful. But, suddenly he was overwhelmed by horrible fantasies. The beautiful flowers were transformed completely and they became terrible, menacing monsters. Feelings of acute anxiety and fear took complete control of this introverted, part imaginative and part expressionist picture. Thomas commented, "I saw a film at the week-end with my mates. It was a horror picture - All the beautiful flowers became monsters and vampires. They were horrible and scared the pants off me! I even got nightmares and screamed



THE MONSTER LILIES (PLATE 108)



THE SWORD (PLATE 109)

in my sleep! I won't go to see a film like that again! Now that I have painted them and given you the picture, perhaps, then monsters won't haunt me anymore!" He gave a sheepish smile and heaved a sigh of relief!

But, in his next painting, he decided to assert himself and, in a self-sufficient way, managed to put an end to his feelings of anxiety and fear. "The Sword (Plate 109)" was an introverted, expressionist piece of work. It expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. Theme of aggression pervaded this picture, which was dominated by a heavy sword with a highly decorated hilt. A grim and insolent face, a part of the decoration, was shown on the hilt guard of the murderous weapon. Stitched-up cuts covered its forehead and the cheeks. The overall domination of the colour red suggested anger and aggression. According to Thomas, "The blade of the sword had been plunged, right up to the hilt, deep into the stomach of the monster. All the blood gushed out of its body and covered everything! The horrible creature was now lying dead and won't be able to scare anybody no more! It was finished for ever". This painting could be an indirect attempt on Thomas's part to get rid of the monster within himself and then pave the way for a new beginning. "The Sword", a phallic symbol, was also an unconscious projection of the artist's potent sexuality.

"The Sword" was followed by three seascapes. These introverted and imaginative paintings expressed his desire to escape from a disagreeable and stressful situation and his nostalgia for home and its environment. Thomas recalled happy summer holiday memories in these pictures. He said, "During



A POACHER (PLATE 110)

"the Fair Portnight" my father always took us to Gourock or Dunoon. We used to go to all the shows, yacht racing and the Highland Games. We used to have a great time! He still goes there for his holidays, but as I am inside I can't go!"

In the next three paintings his desire for escape, coupled with feelings of isolation and fleeting moments of happiness, was further intensified. He wanted to withdraw from the real world to a utopia of his own creation. There everything was bright and beautiful - He was one with Mother Nature. This was Thomas' way to escape from social responsibility. He would rather be "A Poacher (Plate 110)" and live in the wilderness. There was no law to shackle him down.

But, nostalgia for home, its environment and the Firth of Clyde forced the realist in him to abandon his dream world. He retraced back to where his journey had begun. He sailed down the river and finally laid his anchor down near the spot which was dear to his heart. It had held many happy memories for him. "Millport (Plate 111)", an introverted and imaginative painting, signified the end of his "roaming in the gloaming on the bonny banks of Clyde." He had come home.

Implications growing out of the Drawings and Paintings.

Thomas was an introverted personality. He was dominated by his ego and his super-ego was active. Although he apparently settled down well at Mossbank, he remained rather lonely and depressed.

He expressed a pronounced degree of homesickness and longed for homely love, comfort and security. He was an escapist and created his own utopia



MILLPORT (PLATE 111)

in order to escape from a disagreeable and stressful situation. His efforts involved inventive reconstruction and recombination of memory and living images. They intensified his desire for escape from social and moral responsibilities, coupled with feelings of isolation and fleeting moments of happiness. They helped him to relive those precious moments when he knew what belongingness meant.

Basically, Thomas was a timid and anxious boy, who knew fears and superstitions and suffered from a sense of guilt. But, occasionally he exhibited aggressive, delinquent and asocial tendencies to counteract his timidity and win the acceptance and approval of his peer group.*

An overall personality profile of Thomas.

Thomas, a truant, came from a poor and overcrowded home. His companions were truants and inadequate delinquents. In their company he took part in anti-social activities and was finally committed to an approved school. At his day school he was found to be idle, untrustworthy, and a bad influence. His escapades worried his mother, angered his father, but he refused to change his ways.

At Mossbank, he found a little difficulty in settling down, but soon showed himself to be anxious to make the grade. In his stories, drawings and paintings he indicated that he had suffered from a guilt complex about his wrongs and desired love and recognition. They also showed that he was homesick and lonely, and wanted to get out of a disagreeable and stressful situation. He showed a strong tendency to escapism and to constructing his own utopia.

- * The following table, based on the ten point guide, gives the investigator's (I) rating of Tom's art-works (Plates 104 - 111), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	<u>I</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
Aggression	6	4	7	6	2
Anxiety	7	0	0	4	0
Depression	1	0	2	6	1
Fear	1	0	4	6	2
Withdrawal	1	0	0	0	0
Escapism	4	0	2	3	2
Symbolism	4	3	2	7	3
Fantasy	5	2	7	6	3
Extroversion	2	5	4	0	0
Introversion	8	1	2	4	0

Basically, Thomas was a timid and anxious boy, who indulged in and exhibited aggression and delinquency to counteract his timidity and maintain an asocial image for the benefit of his anti-social peer group. He was not averse to indulge in self-blame or censuring himself for his waywardness, but this did not stop him from directing his aggression outwardly.

Thomas in July, 1967.

Thomas persevered as a van boy for nearly a year and then he lost his job for bad time-keeping. From then on he drifted from job to job and finally got into trouble. At the court various charges of theft and house-breaking were proved against him and he was committed to a Borstal for corrective training.

DAVID ALIAN

Date of Birth: 3. 1. 49.

Date of Committal: 7. 5. 63.

Date of Leaving: 15. 8. 64.

History of Delinquency:

28. 9. 59. Theft of Wrist Watch. Absolute Discharge.

7. 5. 63. Theft by Housebreaking. Committed to Mossbank School.

Home Circumstances:

David was an illegitimate child. He was brought up by foster-parents, Mr. and Mrs. Inglis. Mr. Inglis was a retired Storeman and Mrs. Inglis was at home. They had three married children of their own. The house was of three apartments, well furnished, clean and tidy, in a well established housing estate, with good material conditions.

David's own mother was a domestic in one of the leading City Hospitals, where she had worked for many years. She was of limited intelligence, but had been able to maintain herself over the years. The Children's Officer felt that there was a real bond between the boy and his mother.

The Boy Himself:

He was a normal active boy, who enjoyed good health. He was rather small for his age and was inclined to be restless and insecure. His foster-father was a church elder and because of this David was closely attached to the Parish Church. He was in the Boys Brigade for two years and then joined the Army Cadets. For almost six years he was a member of St. Margaret's R.C. Youth Club, which was also open to non-catholics and with them he played football and other games and camped. He left the club because the rougher element chose to bully him, partly because he was small and partly because he was not a Roman Catholic.

Educational Information:

At the time of his committal David was in a second year technical class in a Comprehensive School. His practical work was poor and his progress in general subjects was only fair. Intelligence Quotient of 87 (Moray House Test 1960) was given. The School Medical Officer also gave an I.Q. of 94 determined in 1955. His Headmaster reported his classroom conduct as fairly satisfactory and had twice interviewed the foster-parents telling them

that the boy required firm outwith school handling. He found the boy plausible and far from truthful and regarded him as having an adverse influence on boys of weaker character. In his opinion the boy needed strict supervision.

At Mossbank, he was placed in the second lowest class and his progress was just fair. He was calculating enough to keep out of trouble by doing just the minimum. Most members of the staff found him quite easy to get along with as he never posed any obvious disciplinary problems. In the Works Department he did fairly satisfactory work, but was lacking in perseverance and wholehearted application.

History at Mossbank:

He settled down very well on arrival and was visited regularly by his natural mother and foster parents. Most of the members of the staff found him friendly and well-mannered, but at the same time felt that he was positively sly. He often tried to charm his way out of awkward situations by producing an innocent smile and would tell lies without compunction. He was reliable and dependable under supervision. He was not interested in games, but

was an avid reader of good, bad and indifferent books and comics. He kept up good relationship with his foster parents and with his mother. It was his own desire that he returned to his foster parents for a time and accordingly he was released to live with them on the 15th of August 1964.

After License:

He started his working life as a Petrol Pump Attendant and was getting £2.15/- per week. As it was felt that his foster parents would find it quite difficult to maintain the boy on this very small income; the boy's mother was asked to contribute £1 per week towards his upkeep. She agreed readily. The Welfare Officer reported that the arrangement worked out well and the lad was happy in his work and hoping to qualify as an apprentice motor mechanic.

Personality traits as revealed through:

- (a) ^{Personality}~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score

Syndrome		Total Responses
Unforthcomingness	(U)	1
Withdrawal	(W)	2
Depression	(D)	1
Anxiety about adult interest	(XA)	13
Hostility to adults	(HA)	3
Attitude of unconcern for adult approval	(K)	5
Anxiety for approval by other children	(XC)	6
Hostility towards other children	(HC)	1
Restlessness	(R)	1
Emotional Symptoms	(M)	4
Nervous Symptoms	(MN)	0
TOTAL		37

Normally a confident boy, who was uncertain about adult interest and affection. He was a constant attention seeker and in his great anxiety for acceptance he tended to be over-demanding, occasionally reverting to hostile rejecting moods when need for attention was not met. He was capable of putting on an air of unconcern for adult approval, suffered from a lack of fellow feeling and moral compunction in minor matters. He was anxious for other children's friendship and was willing to take part in mischief in order to be in their good books. He was emotionally immature and intellectually backward.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	7
Anger, disobedience	7	3
School difficulties	8	4
Stays away from home	10	0
Truancy from school	4	3
Lies	4	4
Fights, aggressions	12	2
Inadequate companions	12	5
Delinquent companions	12	6
Stealing	9	7
Obscenity	5	1
Sex experience	8	2
In Court	2	2
Robbery	3	0
Smokes, drinks	5	2
Set fires	2	0
Fears, worries	14	7
Home unsatisfactory	24	12
TOTAL		67

David was brought up by foster parents while his mother went to work in a hospital. He did not know his own father. He found home discipline irksome and could not understand why his foster parents and mother worried so very much about him although he was conscious that they were hurt by his doings. He felt picked on rather easily and claimed that people always lied about him. He was disobedient and hated school. He was also a truant and a glib liar. When he felt mad he swore

and argued without ever compromising. He enjoyed the company of inadequate and delinquent children and found their dirty talks interesting. He stole from stores, broke into houses and buildings and took things which did not belong to him. Court appearances did not deter him. He was a heavy smoker and worried a lot about himself. Everything which concerned babies, hell and the devil shook him to the core and he sincerely believed that "bad habits" could ruin mind and body.

David was dominated by his ego-defense reactions, he also utilised, to some extent, need-persistence reactions, in which the solution of the frustrating problem was emphasized. He was essentially extrapunitive and directed his aggression outward, towards other people and things. During these times a solution for the frustrating situation was expected of someone else by him. He also showed definite leanings towards intro-punitiveness and on occasions he directed blame, censure etc., upon himself. The super-ego patterns were dominated by intro-punitiveness. The G.C.R. clearly indicated that the boy was capable of meeting stressful social situations in conventional and acceptable fashion. Under stress he was inclined to turn his aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>322</u>
Primary	5	5
Secondary	5	6
Partial	2	3
Literary	1	1
Same sex	20	23
Opposite sex	6	6
Elderly	8	11
Youth	9	11
Juvenile	7	8
Superior	3	3
Inferior	2	2
Law-abiding	16	22
Criminal	4	4
Mentally normal	18	25
Mentally abnormal	3	3
Gregarious	5	7
Solitary	12	12
Leader	3	3
Follower	4	4
Friendly	9	14
Quarrelsome	4	5
Moral : Good	15	20
Immoral : Evil	4	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>322</u>
Social	16	22
Asocial	6	6
Thoughtful & Decisive	15	19
Indecisive & Escapist	5	5
Ambitious	3	3
Anxious	16	22
Aggressive	11	13
Altruistic	6	8
Depressive	7	7
Excitable	11	13
Erotic	5	8
Timid	4	4
<u>(B) NEEDS</u>		<u>133</u>
Abasement	16	17
Achievement	8	9
Aggression		21
Emotional & Verbal	8	9
Physical & Social	3	3
Physical & Asocial	6	6
Destruction	3	3
Dominance		27
Coercion	9	10
Restraint	6	7
Inducement	5	6
Seduction	2	3

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(B) <u>NEEDS</u>		<u>133</u>
Introgression	11	11
Nurturance		29
Parents	1	1
Wife	2	3
Husband	3	3
Children	2	2
Siblings	1	1
Relatives	1	1
Friends	3	13
Other People	4	4
Objects	1	1
Passivity	2	3
Sex	5	7
Succourance	7	8
Intranurturance	1	1
(C) <u>INNER STATES and</u> <u>EMOTIONS</u>		<u>102</u>
Conflict	16	23
Emotional Change	11	16
Dejection	12	13
Anxiety	17	24
Exaltation	7	10
Distrust	4	4
Jealousy	2	2
Happiness	7	10

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>131</u>
Affiliation		17
Associative	7	11
Emotional	4	6
Aggression		19
Emotional & Verbal	8	9
Physical & Social	5	5
Physical & Asocial	3	3
Destruction	2	2
Dominance		33
Coercion	11	13
Restraint	7	9
Inducement	5	7
Seduction	2	4
Nurturance		35
Parents	3	3
Wife	3	3
Husband	3	3
Children	2	2
Siblings	1	1
Relatives	1	1
Friends	3	14
Other People	7	7
Objects	1	1
Lack	11	13
Loss	4	4

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>131</u>
Physical Danger		4
Active	4	4
Insupport	0	0
Physical Injury		6
Person & Animal	4	4
Accident	2	2
(E) <u>OUTCOMES</u>		<u>321</u>
Hero		<u>231</u>
Energetic & Determined	18	24
Persevering & Competent	16	22
Faces & Overcomes Opposition	18	25
Succumbs to Opposition	7	8
Coerces	8	10
Is coerced	15	16
Active	19	22
Passive	5	5
Repents & Reforms	2	2
Callous and No Conscience	3	3
Selfish	6	6
Unselfish	4	4
Prefers Help	9	9
Self-Sufficient	13	14
Makes things happen	17	19
Things happen to hero	15	16

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>321</u>
Hero		231
A Success	12	15
A Failure	11	11
Hero's Environment		53
Path of Achievement Easy	4	4
Path of Achievement Difficult	17	17
Beneficial & Positive	11	11
Non-beneficial & Negative	10	10
Punitive & Unsympathetic	11	11
Ending		37
Happy	10	13
Unhappy	10	11
Status Quo	6	8
Anti-climax	0	0
Dramatic Conclusions	2	2
Acceptance of lower standards	3	3
<u>(F) INTERESTS and SENTIMENTS</u>		<u>25</u>
Positive Cathexis	16	16
Negative Cathexis	9	9

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>51</u>
Id	11	11
Ego	20	20
Super- Ego	20	20
<u>(H) OTHER VARIABLES</u>		<u>60</u>
Style		8
Specific Names	1	1
Detailed description	7	7
Incongruity		15
Excitement	3	3
Adventure & Thrill	11	11
Danger & Suspense		
Distant Lands & Different People	1	1
Appearance	4	4
Residence	8	8
Entertainment	3	3
Illness	2	2
Death	4	4
Separation	6	6
Rejection	5	5
Punishment	5	5
Excuse, Alibi & Apology	0	0

Analysis of David's Stories

Card 1 In this story David introduced a little boy, who was forced to learn to play the violin. "One day his father asked him why he was not playing the violin The boy answered "I just don't like playing it anymore. I never get any chance to do anything else. I am fed up! I am fed up!" Saying this he just ran out of the room. This story, to a great extent, was autobiographical in character. David's foster father, a church elder, was a rather demanding sort of a person and on occasions, no doubt, David found life quite intolerable. Most probably given a chance, he would have done what the little boy in the story did.

Card 2 David painted a lucid picture of a real life situation, dominated by his elderly foster parents, concerning the upbringing of the boy. It seemed there were many arguments and usually the father, who always got his own way. In this story David created an elderly couple, who farmed for their living, at loggerheads over the question of their daughter's education. "The father wanted her to have a good education so that she would be able to marry well. The old

mother didn't like this idea very much they often had great arguments, but the farmer always won." Besides giving a true to life description of a domestic squabble, David also presented high ideals and aspirations towards a high social status. He was also sensitive to sexual features and was attracted to femininity.

Card 3 This story had autobiographical characteristics. It gave a graphic description of a brutal assault, which badly injured a boy who was standing at the close mouth minding his own business. In real life David himself was a victim of bullying and was treated badly by the rougher element of the club he used to be a member of. The story also brought out his altruistic nature and he described, "The boy was in a bad state and nobody was there to help him. Then I came along and asked him what had happened. I took him to the police and reported the matter and then took the boy back to his home. He needed help and protection." This kind of social service David knew would have guaranteed him some recognition and respect.

Card 4 "One evening I was going for a walk to the cafe when I saw a woman run out on to the road to meet a man.

It could have been her husband or boy friend she put her arm round him and was kissing him. She looked as if she would never let him go. Slowly he pushed her away and said, "Well, bye now. If all goes well I'll see you soon." "She pushed her tears back and walked back into the house and he was gone in no time." David produced parental figures to express his own sexuality and modified his erotic feelings towards the mother by identifying himself with the husband or the boy friend figure. In real life there was a real bond between David and his natural mother. Pangs of separation which pervaded the whole story was entirely genuine.

Card 5 In this story David directed his aggression towards an elderly mother figure, who could quite easily be the foster parent. The old lady "lived in a nice house. One day she came into her living room and found a young man sitting and looking at a piece of paper. She ran out to phone the police He shouted across that if she phoned the police he would kill her." This desire to hurt her obviously created a guilt complex and so David made her run back into the house and close the door. A compromise was arrived at and "the man could not get back into the house

again." Thus violence was averted and the status quo was maintained.

Card 6 In order to gain recognition David fantasied himself as a worldly-wise 'hard man' in the guise of a mail van robber, but the essence of the story is highly autobiographical. He made a law-abiding mother face the forces of law and order in connection with her son's criminal activities. David's own mother and foster parent had to face similar situation because of his delinquent behaviour.

Card 7 This story too dealt with criminal activities and David himself played a dual role. On the one hand he played the part of a law-abiding citizen, who helped police to catch burglars and on the other he acted as the younger thief, who managed to get away. David obviously had an ambivalent attitude towards crime and punishment. He expressed a typical adolescent conflict between the good and the bad through this story.

Card 8 The other half of the Oedipus - the hatred and rivalry of the father - was shown in this story in a rather

disguised and subtle fashion. "A man got shot in the stomach and there were no doctor near about. And so the two men, who were with him had to take the bullet out ... He watched them take the bullet out and he knew that his life was going to be saved." The death wish had to be banished because of a guilty conscience and "the man's son, after the operation, thanked his father's friends for saving his life" and thus conventional propriety was preserved.

Card 9 In this story a boy encountered "four rough looking men lying on the grass sleeping they said that they were supposed to be working but they were so tired that they lay themselves down to get a breath of fresh air and fell asleep." David himself did not like hard work and was calculating enough to keep out of trouble by doing just the minimum. The four plausible labourers indirectly resembled David himself.

Card 10 This was a story of reunion. "A man had just come back from another country and his wife was standing waiting for him. As soon as she saw him coming she ran over to him and hugged him and kissed him. They stood on

the same spot for nearly five minutes Finally, they started to walk home ... and then there was a party to celebrate his homecoming." David produced parental figures to express his own sexuality and modified his erotic feelings towards the mother by identifying himself with the husband. He strongly craved pleasure and love and this story showed his adolescent belief that parties are the acme of pleasure. He also expressed his great desire for a happy and stable home, which would guarantee him a sense of belongingness and where he would be treated as a cherished member of the family.

Card 11 In this incongruous story David described his primitive, but conventional, fears. He also threw some light on his relationship with his neighbours. A boy returned to tell the story of his meeting with uncouth monsters on the mountain, but no one would believe anything he said. David's neighbours knew him to be a glib liar and a tall story teller and they naturally found it difficult to accept him as one of them. David suffered in isolation.

Card 12 David once again expressed his deep desire to be a cherished member of a happy and stable home and family, where he would be able to share his joys and pleasures

with his own mother. He expressed his basic love for her and also indicated his dependency on his mother.

Card 13 In this story David introduced a little boy, who was sitting all alone at the backdoor of a wooden shack. "He said that his mother and father had gone and left him by himself" and then he went on to say, "No, I am sitting right here to wait for my mother to come back." The little boy described, to some extent, David's own life story. David was an illegitimate child and was brought up by foster parents, with whom he kept up good relationship. But in his heart he felt lonely and abandoned and eagerly waited for the day when he would be able to share a happy and stable home with his own mother. He also projected his altruistic nature, which made him offer the little boy help. He felt a kind of fellow feeling towards him.

Card 14 Altruistic David once again tried to help a fellow human being and played the part of a responsible and law-abiding citizen. On the other hand he projected his inability to face up to a frustrating and stressful situation. He described, "One day from our close I saw

a young man, who was going to jump out of a window of a darkened room, I ran out and got the police to come They had to send for the fire brigade and ambulance They were just about to get him when he jumped out and killed himself."

Card 15 David repeated the theme of suicide in this story. "There was an old man in our village who went to the cemetery every night at the same time and went to a certain grave. He stood in front of it and prayed for hours One night someone followed him and instead of running away from the cemetery he stood in front of the grave and said "goodbye" to his long dead wife and stabbed himself to death." David indicated the other half of the Oedipus - the hatred of the father - in a somewhat distorted form. Although he never knew his real father he found it extremely difficult to forgive him for abandoning his mother. He was sensitive to this criminal neglect and made the father figure make amends by praying at his wife's grave and then finally sacrificing himself at her feet.

Card 16 This was a story of extreme violence, which

ended in vile murder. David once again played the part of an altruistic, law-abiding citizen and helped the police to arrest the murderer. He was suitably sustained by his father. The murderer was found guilty and was sentenced to death. David established the popular maxim that "crime does not pay."

Card 17 In this story David introduced a very competent gymnast and indulged in a bit of hero-worshipping. The hero of the story was supremely confident of his ability and enjoyed universal admiration and recognition. No doubt David wanted to be like him and enjoy high status.

Card 18 This story described a case of breaking and entering, which involved David's mother's house. "The front door bell rang and outside stood a policeman. He said that a man had been caught stealing from her house and had been taken to the police station. The Sheriff found the man guilty and put him into prison for three years." David's sense of conventional justice came into being and punishment followed criminality to prove that "crime does not pay."

Card 19 David here gave pseudo-historical account of ancient Scotland and the plights of the ordinary people during the severe winters. He projected tremendous warm-heartedness and understanding, which indicated a sensitive mind, aware of other people's difficulties, trial and tribulations.

Card 20 Although theme of love was supposed to be the key note of this story it turned out to be tale of aggression directed towards the forces of law and order and self-realisation. David introduced a young lover, who was waiting for his girl friend to come and join him. "A policeman came along and asked him what he was doing there at that time of the night. He said he was waiting for his girl. The police got real ratty and asked him to move along and wait somewhere more civilised. The man asked him to belt up and so he was arrested and taken to the station. He was charged for breach of the peace. At court, he was fined £25." The fire of love and sexuality quickly vanished and he "realised that he had been a proper mug all this time. He gave up chasing that young lady." Out of this bitter experience emerged a responsible and sensible young man.

Summary of Theme Frequencies in David's Stories*

Most of the heroes in David's fantasy world were male (25 in 20), law-abiding (22 in 16), mentally normal (25 in 18), friendly (14 in 9), moral (20 in 15), social (22 in 16), thoughtful and decisive (19 in 15). Some of them were elderly (11 in 8) while others were youthful (11 in 9) and juvenile (8 in 7). A few of them were superior (3 in 3), gregarious (7 in 5), acted as a leader (3 in 3), ambitious (3 in 3), and altruistic (8 in 6). People who were inferior (2 in 2), criminal (4 in 4), mentally abnormal (3 in 3), quarrelsome (5 in 4), immoral (4 in 4), asocial (6 in 6) and aggressive (13 in 11) also made their appearances. Some of them were timid (4 in 4), followers (4 in 4), indecisive and escapist (5 in 5) while others were excitable (13 in 11) and erotic (8 in 5). David also introduced people who were solitary (12 in 12), depressive (7 in 7) and anxious (22 in 16).

Many of David's heroes suffered abasement (17 in 16) and some showed achievement (9 in 8). Fantasies of their aggression (21 in 20) were mainly emotional and verbal (9 in 8), physical and social (3 in 3), physical and asocial (6 in 6) and destruction (3 in 3) also appeared. They tried to dominate their environment through coercion (10 in 9), restraint (7 in 6), inducement (6 in 5) and seduction (3 in 2).

* The first figure in parentheses refers to total number of themes and the second figure denotes total number of stories.

Some of them indulged in introgression (11 in 11) and a case of intranurturance (1 in 1) made its appearance. Passivity (3 in 2) and sex (7 in 5) answered the needs of a few while others asked for succourance (3 in 7). They were kind and considerate of the feelings of the members of the family (11 in 10), friends (13 in 13), other people (4 in 4) and objects (1 in 1). Their inner states and emotions were marred by conflict (23 in 16), emotional changes (16 in 11), dejection (13 in 12), anxiety (24 in 17) distrust (4 in 4) and jealousy (2 in 2). Some did enjoy a state of exaltation (10 in 7) and happiness (10 in 7).

David's heroes enjoyed some associative (11 in 7) and emotional (6 in 4) affiliation. The aggression (19 in 18) they faced were emotional and verbal (9 in 8), physical and social (5 in 5), physical and asocial (3 in 3) and destruction (2 in 2). Forces of coercion (13 in 11), restraint (9 in 7) inducement (7 in 5) and seduction (4 in 2) were in evidence. Some of the heroes showed a lack (13 in 11) and loss (4 in 4) of things necessary for happiness and security. A few of them faced physical dangers (4 in 4) and physical injuries (6 in 6). The members of the family (13 in 13), friends (14 in 3), other people (7 in 7) and objects (1 in 1) showed

them kindness and consideration.

The heroes reacted to their environment, where things happened to them (16 in 15), in an energetic and determined fashion (24 in 18). They were persevering and competent (22 in 16) and were willing to face and overcome oppositions (25 in 18). They were active (22 in 19), self-sufficient (14 in 13) and made things happen (19 in 17). A few were passive (5 in 5) and succumbed to opposition (8 in 7). Some coerced (10 in 8). While others were coerced (16 in 15) and preferred help (9 in 9). A few repented and reformed (2 in 2). Some were callous (3 in 3) and selfish (6 in 6). The successes (15 in 12) and the failures (11 in 11) more or less counter-balanced each other.

Although some of David's heroes found their world easy (4 in 4), beneficial (11 in 11) many found their environment difficult (17 in 17), negative (10 in 10) and punitive (11 in 11). They also had suffered separation (6 in 6), rejection (5 in 5) and punishment (5 in 5). Some came face to face with death (4 in 4) and illnesses (2 in 2). Their interests and sentiments were dominated by positive cathexis (16 in 16), but negative cathexis (9 in 9) was also present. Forces of ego (20 in 20) and super-ego (20 in 20) kept id (11 in 11) under control.

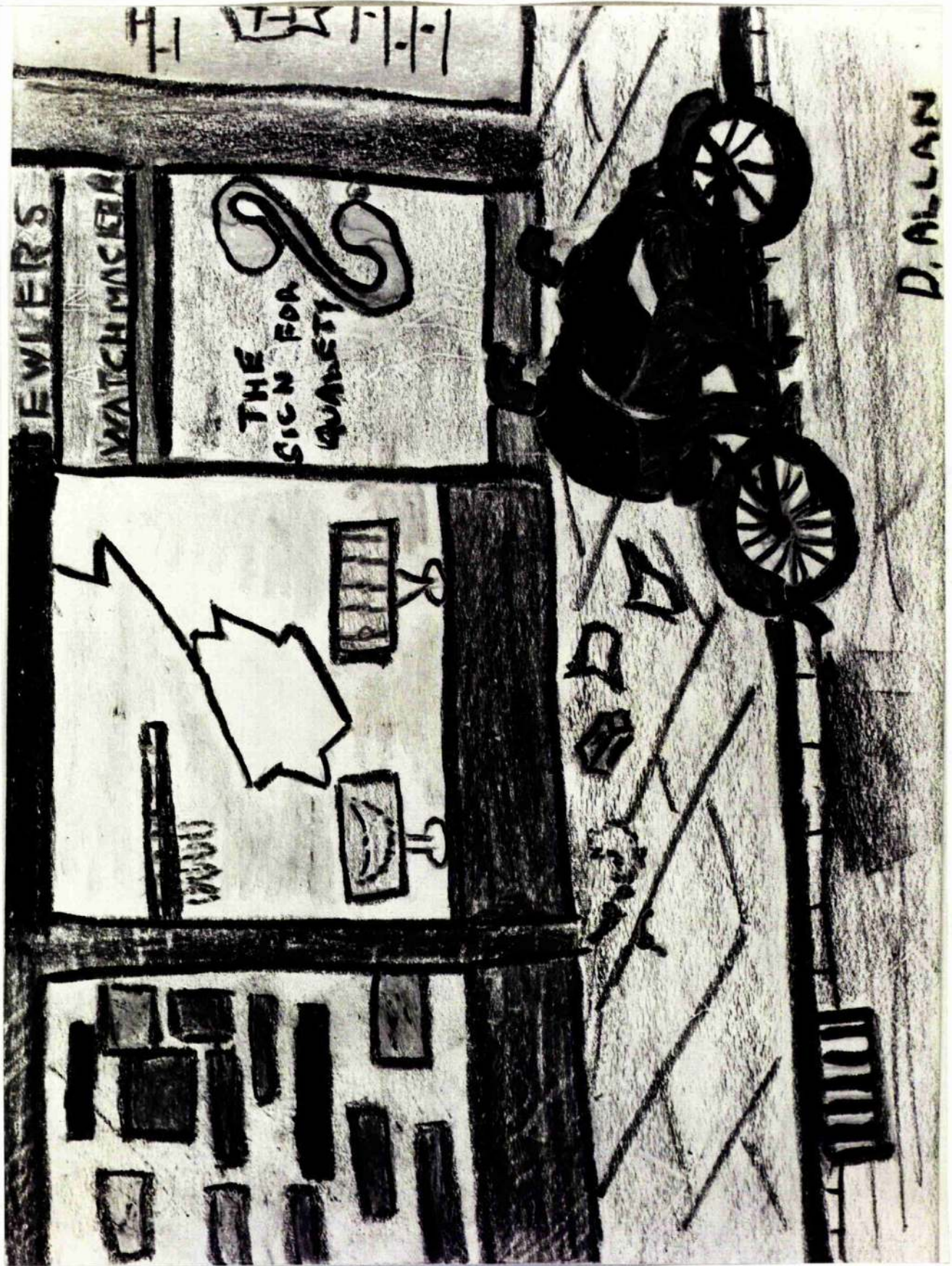
Implications growing out of the stories

David was an illegitimate child and was brought up by foster parents. He wanted desperately to be loved and accepted as a cherished member of a happy and stable home and family. He was anxious to be with his natural mother, whom he loved most dearly and wanted her to be as happy as humanly possible. He did not know his own father and had expressed, on occasions, Oedipus hatred towards this absent figure.

He portrayed himself as a kind person, who was considerate of the feelings of others and ever ready to extend a friendly hand. Towards forces of law and order David had an ambivalent attitude. He was willing to act as a law-abiding citizen, but was prepared to indulge in delinquent activities when it suited him. There had been forces in David's life which had pointed out to him the differences between right and wrong, good and evil. He was willing to abide by conventional beliefs and because of that felt obliged that crime should be punished.

He was not particularly fond of hard work in real life. He found home and school discipline a bit irksome, but at the same time he knew to succeed and to earn recognition hard work was imperative.

David was sensitive to sexual features and characteristics.



D. ALLAN

THE BIG BREAK-IN (PLATE 112)

He fantasied sex relationship, but modified his urge by identifying himself with a parental figure. He felt sex would satisfy his desire for love, security and happiness.

Drawings and Paintings by David..

"The Big Break-In (Plate 112)" was his first picture. It was an introverted, part imaginative and part expressionist crayon drawing. He took a theme from life, heightened its effect with fantasy and expressed egocentric sensation. The foreground of the picture was taken up by the road and the pavement. On the right, David showed two red helmeted, black leather jacketed and brown leather trousered motor-bike riders preparing to leave their scene of crime. On the middle of the pavement a few pieces of jewellery, a brick and broken glasses were scattered about. The background showed the shop front of a firm of jewellers and watchmakers. The shop's plate glass window in the middle was shattered by a brick and served as a point of entry for the robbers. Basically, David was a timid boy. He was small for his age and was open to bullying. In this picture, he identified himself with the big time criminals and act the part of a hard man and a wide guy. He was anxious to win the approval and acceptance of the delinquent and anti-social elements of the school. When the drawing was exhibited he took great pleasure in pointing it out to the other boys and went out of his way to fish for praise and admiration. His cockiness was a facade behind which he tried to hide his innate feelings of anxiety, insecurity, uncertainty and inadequacy.



AT HOME (PLATE 113)

"Stirling Castle" followed "The Big Break-In". It was an introverted, organic crayon drawing. It expressed David's nostalgia for his home and its environment. It was a thoroughly escapist picture.

Nostalgia for home was further intensified in his next drawing, titled "At Home (Plate 113)". It was an introverted, expressionist piece of work, which expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. The foreground of the picture was taken up by David himself, dressed in his holiday garb. Behind the figure part of a dwelling house was shown. The background was dominated by green vegetation and crystal clear sky. This drawing was completed a week before his first home leave. He was obviously looking forward to escape from a disagreeable and stressful situation and momentarily tried to relive those past happy days which provided him with security and happiness.

"An Accident (Plate 114)" was an introverted, part imaginative and part expressionist drawing. In this picture, David recalled a serious street accident he had witnessed during one of his week-end leave periods. He was badly shaken up and the experience left a lasting mark in his mind. He supplied the following story, "I was walking down the High Street on my way to the Bus Station. I was to get back to the school by half-past eight at night. Just as I got to the Cross this mad motor cyclist came out of a side street at a very high speed. He couldn't control his machine. He missed the bus, but hit the "Keep Left" road sign. He was knocked out cold and he was bleeding very badly. The people in the bus screamed, all the cars screeched to a halt and a lot of people gathered round this poor man. But,



AN ACCIDENT (PLATE 114)

nobody bothered to dial 999. I ran to the kiosk round the corner, phoned the police and the ambulance. They arrived in no time and removed the body to the Royal Infirmary. His skull was fractured. When the road was cleared I went to the Bus Station and just managed to get my bus for Glasgow. When I sat down I began to shake all over! I had never seen such a lot of blood in all my life! I was so scared that I promised never to get a motor bike although I fancied one very much! At the week-end when I went home my father said that the police had called to tell me that because of my presence of mind the rider's life was saved. He was picked up just in time, otherwise he would have been dead. His father gave me a reward of £5." In his story, David portrayed himself as a highly altruistic, sensible and responsible person, but failed to hide his feelings of anxiety for acceptance and approval.

In his next painting, titled "High Street of Stirling", David once again expressed his nostalgia for home and its environment. He wanted to escape from a disagreeable and stressful situation and regain his security and happiness. After completing this picture, he wistfully remarked, "Wish I could go back to Stirling now! It is alright here, but there is nothing like home!" "The Soldier" repeated his homesickness. This introverted, imaginative portrait was "supposed to be the picture of our Army Cadet's Instructor. He was a good man and always did his best for us. He was very hurt when I got in trouble. I think I let him down." His comments in connection with this crayon drawing clearly indicated that he was anxious to win the approval of those adults who cared for him.



BILLY THE KID (PLATE 115)

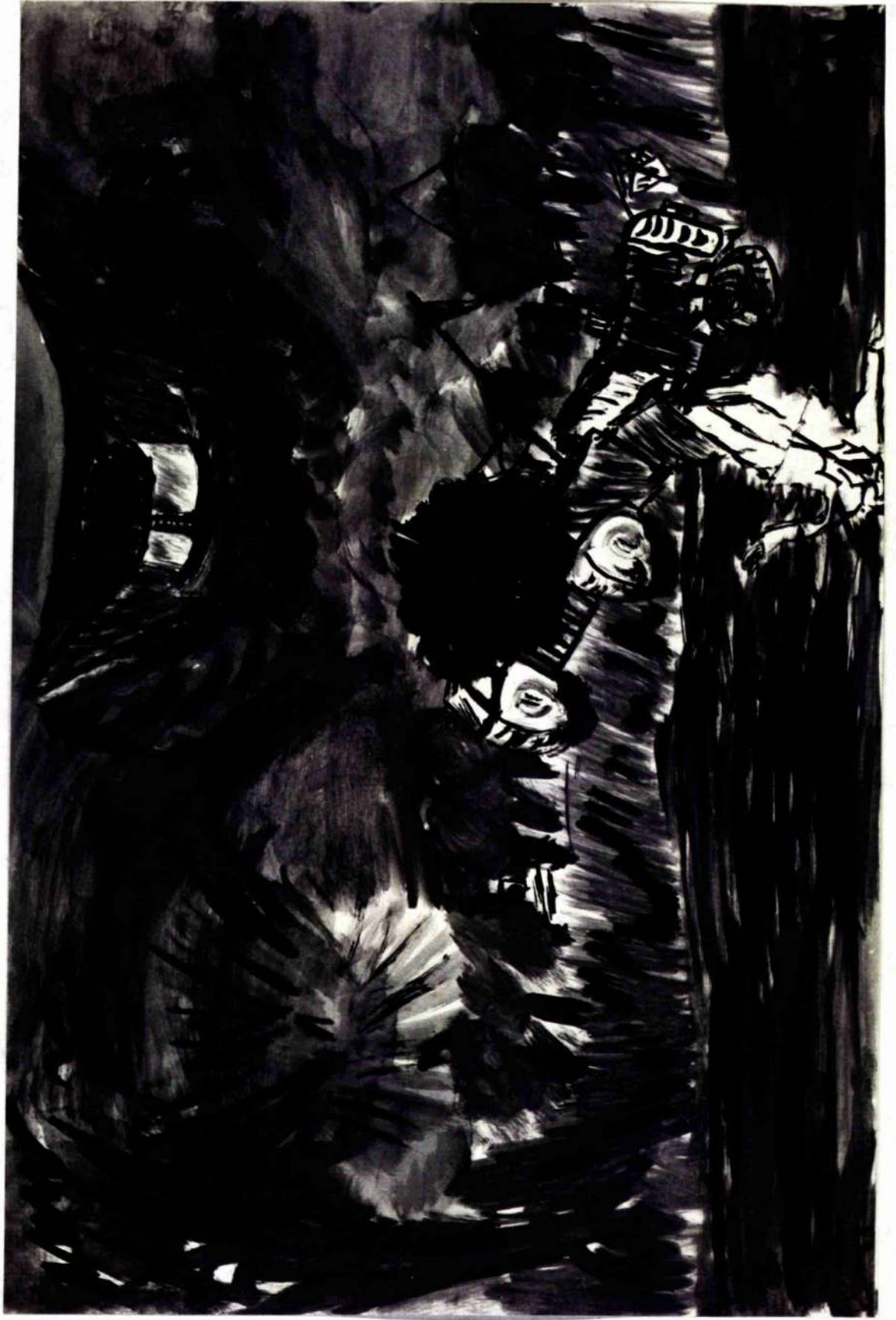
"Billy the Kid (Plate 115)" was an introverted, imaginative crayon drawing. David took a fanciful theme from a historical source and then added personal imagination to heighten the effect of his fantasy world, which was dominated by extreme aggression and asocial actions. David commented, "It shows me and my mates all dressed up playing Billy the Kid game! Do you know who he was? He was the fastest gunman in the Wild West - Nobody could draw the gun as fast as him! He was just fantastic - Real fab! As I was wee in size I always played the part of Billy. We played in the public park and used to have great fun! Sometimes when we made too much noise the police chased us away. I miss my mates and all the fun of charging round and round and shouting, I am Billy the Kid! I am the greatest! Bang! Bang! Bang! Bang!" David expressed his own aggression and delinquent impulses by identifying himself with the notorious, wild west outlaw and his highway-manship. His comments also expressed a certain amount of nostalgia for his home environment and former carefree, pleasant days.

Themes of aggression and anti-social activities pervaded his next crayon drawing, titled "The Pirates". David was fascinated by the exploits of the buccaneers. He believed, "They had a great life - Full of adventure! Nothing scared them and they didn't have to care for anybody or anything!" In his picture, he hero-worshipped them.

"The Modern Life (Plate 116)" followed "The Pirates". It was an apparently disintegrated, introverted, part imaginative and part expressionist painting. It expressed David's escapist desires and his nostalgia for home and its environment. In this picture, his mind soared away like a high-



THE MODERN LIFE (PLATE 116)



A WAR PICTURE (PLATE 117)

powered rocket as if to rescue him from a disagreeable and stressful situation. In his imagination, he was back in the modern housing scheme and its skyscrapers. On the top right, David showed a television set and a transistor radio, his sources of entertainment. The telephone and the telegraph poles signified David's intense desire to establish contact with the outside world.

"A War Picture (Plate 117)" was an introverted, imaginative painting. It expressed David's own feeling of aggression in a more socially sublimated way - as related to war. He said, "My picture shows a story told to us by our Army Cadets Instructor. During the war he was in the jungles of Malaya, fighting the horrible Jap. soldiers. My instructor and some of his pals were taken prisoners, but they managed to escape. They gathered arms and one night ambushed a Japanese convoy and blew up everything. The Japanese commander and all his men were killed. My instructor and his pals then pinched a boat and got to a British submarine. They were safe once again and when they were fit they returned to fight their enemies and beat them good and proper. They got medals and were honoured for their courage." Although theme of aggression pervaded David's picture and story, he made positive identification with his instructor, who possessed socially acceptable virtues and also commanded David's respect and admiration.

His "Loch Lomond" expressed a mixture of feelings of loneliness and happiness. He was desperately anxious to find his utopia and enjoy his freedom, away from all irksome rules and regulations.

In his next painting, David wanted to be "Billy the Kid (Plate 118)". He desired to be his own master and "roam the country at will and not be



BILLY THE KID (PLATE 118)

stopped by anybody or anything." This introverted, part imaginative and part expressionist painting adapted a fanciful theme from history and expressed egocentric sensation. He accepted Billy the Kid's lonely existence as his own and identified himself fully with the outlaw's delinquent and anti-social impulses. He asserted himself as an asocial element in order to win the approval and acceptance of his peers and also to put an end to his timidity, caused by physical handicaps, by acting the part of "a big, hard man, who would stop at nothing."

David's search for his utopia continued in his next two paintings. These bright and colourful pictures of the countryside expressed his nostalgia for haven where he could escape and find fleeting moments of happiness and freedom. He wanted to be away from all social responsibilities, rules and regulations of an Approved School. He achieved what he had set out to do in his "On the Run (Plate 119)" It was an introverted, part imaginative and part expressionist painting. He took a theme from life, heightened its effect with fantasy and gave full expression to egocentric sensation. The immediate foreground of the picture showed a fenced in farm ground. There, against the trunk of a big tree, stood a boy dressed in a black jerkin and a pair of blue jeans. Beyond the fence lay acres of green field receding into the distant horizon. David supplied the following story: "This lonely boy had absconded from an Approved School. He didn't like staying there any more. He got tired of all the rules and regulations - He hated all the restrictions! He wanted to get out and be free - Go somewhere and live his own life! He didn't want to be bawled at any more! And so he decided to



ON THE RUN (PLATE 119)

run away from the school and find a job in a farm in the country, far away from the police and all that. One day when the boys went out for a cross country walk he sneaked off and walked for miles till he came to this farm he knew. He knocked at the farmer's door, but he didn't get any reply. He was very hungry and broke into the kitchen for some food. Just then a car arrived at the front door and a dog started barking. He got out of the kitchen and hid behind that tree. He was scared and worried. He knew if he got caught it would be the Borstal for him! He stood there for a long time and when all was quiet he slipped away from the farm and handed himself over to the police. He was back in his school in no time and his Headmaster put him on a major default. He realised he had made a stupid mistake and decided to serve his time before trying his luck for a job in a country farm. He made up his mind to wait." David's painting dealt with the first part of his story and presented the frightened, young delinquent - an absconder from an Approved School - hiding behind a tree. His search for his utopia had come to an abrupt end. The boy was David himself. The second part of the story clearly indicated that he was aware of the fundamental differences between right and wrong and a sense of guilt induced him to accept his punishment. He was prepared to learn from his mistake and wait for the better days to come.

David's next painting depicted a scene from the proverbial "Wild West". It was an extraverted, empathetic painting, which conveyed the atmosphere of a Hollywood set. Theme of aggression pervaded this picture.

"A Happy Land" was David's last painting. It was an introverted, imaginative piece of work. David took a theme from life and heightened its

effect with fantasy. In this picture, he isolated himself completely from a disagreeable and stressful world and attempted to find peace and happiness amongst "the birds and the bambies", made meaningful by the nursery rhymes of his early childhood days. This method of escape from reality and responsibility was not far removed from regression.

Implications growing out of the Drawings and Paintings.

David was an introverted personality. Although his super-ego was active, his reactions were dominated by his ego. He settled down well at Mossbank, but in his drawings and paintings he expressed a tremendous nostalgia for his home and environment. Inwardly, he found life in an Approved School disagreeable and stressful and, as escape from a real situation was impossible, David consoled himself by recalling and reliving those past days which had provided him with basic security and happiness.

Basically, David was a timid boy, who was anxious to win the approval and acceptance of his delinquent peers. In order to do so he was prepared to identify himself with the big time, anti-social and aggressive criminals and act the part of "a hard man and a wide guy". But, in actuality this was only a facade. David was aware of his shortcomings and showed a strong desire to be in the good books of those adults, who mattered. For their benefit he was willing to project himself as an altruistic, sensible and responsible young person, who knew the fundamental differences between right and wrong.*

An overall personality profile of David.

David, an illegitimate child, lived in the materially good home of

* The following table, based on the ten point guide, gives the investigator's (I) rating of David's pictures (Plates 112-119), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), and an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	5	4	7	6	3
Anxiety	7	0	5	5	4
Depression	1	0	3	4	2
Fear	3	3	3	3	3
Withdrawal	0	0	1	1	0
Escapism	7	0	1	4	4
Symbolism	1	0	0	5	1
Fantasy	6	1	6	6	0
Extroversion	3	3	3	2	1
Introversion	8	2	3	3	1

retired foster parents, who, he thought, were rather demanding. He found home discipline on occasions very irksome. There was a real bond between David and his natural mother.

He was active and in good health. His small size for his age caused him to be bullied by the rougher elements in school and at the youth club. Although his classroom conduct was satisfactory, he was found to be a confirmed and plausible liar and was an adverse influence on boys of weaker character. He enjoyed the company of delinquent and inadequate friends, and anxiety for acceptance from them caused him to be led into mischief.

On arrival at Mossbank, he settled down very well and posed no obvious disciplinary problems. He was normally a confident boy, but worried about adult interest and affection. He was apt to go out of his way to seek attention of the members of the staff. He was anxious for other children's friendship and was willing to take part in mischief in order to prove that he too could be a "hard man".

His stories, drawings and paintings expressed a tremendous nostalgia for home and its environment. He was desperately keen to get out of a disagreeable and stressful situation and wanted to be loved and accepted as a cherished member of a happy and stable home and family. He portrayed himself as a kind person, who was considerate of the feelings of others and ever ready to extend a friendly hand. Although David took part in delinquent activities and was prepared to identify himself with the big time, anti-social and aggressive criminals, his "hard man, wide guy" act was only a facade. He was aware of his shortcomings and, in his anxiety for adult

approval and acceptance, he was willing to project himself as an altruistic, sensible, responsible and law-abiding citizen.

David in July, 1967.

David was still working well as an apprentice motor mechanic. His foster parents, mother and his employers were very pleased with his progress and general conduct.

ALAN PATERSON

Date of Birth: 10. 9. 46.

Date of Committal: 6. 5. 63.

Date of Leaving: 29. 2. 64.

History of Delinquency:

This boy was admitted to Mossbank School on 6. 5. 63. under Section 69 of the Children and Young Persons Act (Scotland) 1937 as being a refractory child. There were no previous court appearances on his record.

Family Background:

The boy had no knowledge about his family and there was nothing on his record. He was unconcerned about the lack of information regarding his family and was determined to make his own way in the world. His earliest memories were of the Children's Home at Colinton, the first being Deanbank Place for the very young children. Then he was moved to Caanan Lodge and Redhall as he reached the required age.

Educational Information:

He attended a Junior Secondary School and was of average intelligence (I.Q. 96). He did not truuant and caused very little trouble while there. He had never absconded from

school or any home in which he had been. He left school at Christmas 1961.

At Work:

The boy reported that he had three jobs before arriving at Mossbank. The first one was in the Institute of Animal Genetics, where he was tending the livestock. Within a short time, however, he was required to begin studying and it was apparent that he was unsuited for this. He then obtained employment in a greengrocer's shop, but soon got into difficulties over his inability to deal adequately with money. Finally, through the local Youth Employment Office he obtained work in a big hotel as a porter and was able to hold this job until two weeks before his committal to approved school.

He was in the second top class at Mossbank. His progress was poor and he showed very little interest in his class work. He found life much happier and bearable when he was transferred to the Works Department and was attached to the Painters and Decorators. He proved to be a very neat and tidy worker in his own department.

History at Mossbank:

On his arrival he felt that he should not have been sent to

an approved school and that he could have stood on his own feet. However, his history before he came showed that he was not the easiest of employees to handle, and observation when he was working in the kitchen showed that he could dodge whenever the opportunity presented itself. In the painting and decorating department he had a good attitude to work, to his instructor and to his workmates. He worked well on his own but when working with a crowd needed close supervision.

His case was reviewed by the Managers on 13.11.63. and it was reported that his social progress was under average. He was moody, but on the whole was friendly, reasonably obedient and tried to fit in. Sometimes he stretched his friendliness too far and was found in bed with another boy. According to him this was not a new experience. He was a dull boy and this might have been at the root of his difficult behaviour. The Manager decided to keep him in school, watch his progress and review his case again in February, 1964. In the February meeting it was reported, in terms of conduct and progress, that he had responded well in his work department, doing better than average work while under supervision. He had a ready smile, was always clean and tidy. But there was

a lot of mischief in his make up and he was a glib liar. He was rebellious at times, feeling that his rights were brushed aside because he was an orphan with no one to champion his cause. In view of his age the Managers decided to try him out in farm work, for which he expressed a desire, and if this failed, to find him alternative employment in the City.

After License:

He was licensed to the Boys' Home on 29.2.64. and started working as a Junior Porter in a large hotel within the City. He was being paid £4.10/- per week. At the end of the year he left this job and preferred to join the trawlers. He sailed on the 19th of December and on his return reported that he had enjoyed his work and the trip. His skipper considered him as quite a good lad and was willing to take him on for the next trip.

Personality traits as revealed through:

(a) ^{Personality}~~Projective~~ Tests and (b) Drawings and Paintings

Bristol Social Adjustment Guide (Residential) Score:

Syndrome	Total Responses
Unforthcomingness (U)	2
Withdrawal (W)	4
Depression (D)	7
Anxiety about adult interest (XA)	12
Hostility to adults (HA)	10
Attitude of unconcern for adult approval (K)	6
Anxiety for approval by other children (XC)	6
Hostility towards other children (HC)	0
Restlessness (R)	2
Emotional Symptoms (E)	2
Nervous Symptoms (MN)	2
TOTAL	53

Alan was more than unsettled. He showed clear signs of severe maladjustment. These were concerned to a large extent with his relationships with adults. He was anxious and uncertain about their interest and affection. Consequently he was inclined to be overdemanding, reverting to hostility when his need for attention was not met. He had not completely written off adults, but was beginning to show a lack of fellow feeling and moral compunction in minor matters. He was anxious to buy the friendship of other children by allowing himself to be led into mischief.

During periods of depression this slightly feckless, emotionally immature and nervous boy erected defences against human contact, often expressing himself through chronic anti-social behaviour.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	3
Anger, disobedience	7	7
School difficulties	8	6
Stays away from home	10	5
Truancy from school	4	2
Lies	4	4
Fights, aggressions	12	2
Inadequate companions	12	4
Delinquent companions	12	5
Stealing	9	1
Obscenity	5	5
Sex experience	8	5
In Court	2	1
Robbery	3	0
Smokes, drinks	5	3
Sets fires	2	0
Fears, worries	14	7
Home unsatisfactory	24	10
TOTAL		70

Alan was a product of institutional care and protection. People responsible for him found him difficult and disobedient. He used them as a piece of convenience and he was fully aware that he was causing them a lot of

headaches with his angry outbursts. He hated school, truanted and stayed away from home on occasions. He was a glib liar and kept inadequate and delinquent company. He was a heavy smoker and worried a lot about health in connection with "bad habits" although sex experience was not at all unknown to him. He enjoyed telling dirty stories and took part in dirty talks and note writing.

Alan was dominated by ego-defense reactions and was extrapunitive with leanings towards intro-punitiveness. Usually he directed his aggression outward, towards other people and things. On occasions he blamed and censured himself, often expressing the hope that time or normally expected circumstances would bring about a solution of the problem. The super-ego patterns dominated by intro-punitive factors. His low G.C.R. indicated some degree of inability to meet stressful social situations in conventional fashion. The various indications pointed towards a boy of low frustration tolerance who tended under stress to turn aggression on to the environment and allowed his ego to predominate his reactions.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>355</u>
Primary	0	0
Secondary	0	0
Partial	9	21
Literary	0	0
Same sex	18	23
Opposite sex	8	9
Elderly	9	10
Youth	14	20
Juvenile	2	2
Superior	2	2
Inferior	5	5
Law-abiding	16	25
Criminal	6	6
Mentally normal	18	30
Mentally abnormal	2	2
Gregarious	2	4
Solitary	12	13
Leader	1	1
Follower	1	1
Friendly	8	15
Quarrelsome	5	6
Moral : Good	16	25
Immoral : Evil	6	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(A) <u>HERO</u>		<u>355</u>
Social	16	25
Asocial	6	6
Thoughtful & Decisive	17	26
Indecisive & Escapist	3	3
Ambitious	6	12
Anxious	14	20
Aggressive	9	11
Altruistic	5	7
Depressive	3	3
Excitable	6	9
Erotic	4	6
Timid	1	1
(B) <u>NEEDS</u>		<u>120</u>
Abasement	15	23
Achievement	3	5
Aggression		19
Emotional & Verbal	10	12
Physical & Social	2	2
Physical & Asocial	5	5
Destruction	0	0
Dominance		20
Coercion	5	6
Restraint	4	4
Inducement	5	7
Seduction	3	3

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>120</u>
Introgression	9	13
Nurturance		16
Parents	3	4
Wife	2	2
Husband	1	1
Children	3	3
Siblings	0	0
Relatives	0	0
Friends	2	3
Other People	2	2
Objects	1	1
Passivity	7	8
Sex	4	6
Succourance	7	7
Intranurturance	3	3
<u>(C) INNER STATES and EMOTIONS</u>		<u>100</u>
Conflict	11	16
Emotional Change	19	25
Dejection	13	15
Anxiety	18	24
Exaltation	3	3
Distrust	3	3
Jealousy	3	3
Happiness	7	11

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>175</u>
Affiliation		27
Associative	10	14
Emotional	8	13
Aggression		27
Emotional & Verbal	9	10
Physical & Social	7	7
Physical & Asocial	2	3
Destruction	3	7
Dominance		35
Coercion	11	16
Restraint	10	15
Inducement	3	3
Seduction	1	1
Nurturance		20
Parents	1	1
Wife	1	1
Husband	0	0
Children	2	2
Siblings	0	0
Relatives	0	0
Friends	5	9
Other People	7	7
Objects	0	0
Lack	18	26
Loss	14	18

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>175</u>
Physical Danger		12
Active	8	12
In support	0	0
Physical Injury		10
Person & Animal	3	7
Accident	3	3
(E) <u>OUTCOMES</u>		<u>413</u>
Hero		268
Energetic & Determined	19	28
Persevering & Competent	16	25
Faces & Overcomes Opposition	16	25
Succumbs to Opposition	12	15
Coerces	10	11
Is coerced	15	21
Active	18	26
Passive	7	8
Repents & Reforms	1	2
Callous and No Conscience	6	6
Selfish	7	7
Unselfish	6	8
Prefers Help	7	8
Self-Sufficient	12	18
Makes things happen	16	19
Things happen to hero	18	24

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>413</u>
Hero		268
A Success	6	8
A Failure	6	9
Hero's Environment		95
Path of Achievement Easy	9	13
Path of Achievement Difficult	18	28
Beneficial & Positive	8	11
Non-beneficial & Negative	16	22
Punitive & Unsympathetic	15	21
Ending		50
Happy	7	10
Unhappy	15	16
Status Quo	6	6
Anti-climax	0	0
Dramatic Conclusions	8	12
Acceptance of lower standards	6	6
<u>(F) INTERESTS and SENTIMENTS</u>		<u>27</u>
Positive Cathexis	15	15
Negative Cathexis	12	12

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>48</u>
Id	15	15
Ego	17	17
Super-Ego	16	16
<u>(H) OTHER VARIABLES</u>		<u>142</u>
Style		32
Specific Names	12	12
Detailed description	19	19
Incongruity	1	1
Excitement		23
Adventure & Thrill	7	7
Danger & Suspense	13	13
Distant Lands & Different People	3	3
Appearance	15	15
Residence	14	14
Entertainment	9	9
Illness	1	1
Death	6	7
Separation	9	9
Rejection	12	12
Punishment	9	9
Excuse, Alibi & Apology	11	11

Analysis of Alan's Stories.

Card 1. "My young friend was very keen on music ... He saved and saved and finally had enough to pick up a fiddle from the old music shop ... He bought music and self tutor and started making a horrible noise. He nearly drove everyone of us quite crazy... Then on a Sunday morning, while we were still in bed, he took out his violin and started playing. Suddenly there was a horrible noise and a scream - We jumped out of our beds. We found young Douglas standing in the hall crying his heart out. The violin was lying at his feet. We found that an old string had broken, sprang up and got him in the eye. Actually it was pierced. We took him to the doc' and he said that he would never see through that eye again. Everyone in the Home felt very sad". In this tragic story Alan gave a pretty authentic picture of a lonely boy, dedicated to his hobby and laughed at by his peers, in a children's home. Although Alan portrayed himself as one of the mob, in reality he most probably resembled young Douglas much more closely than he would care to admit. He attempted to look at himself as the others saw him. In his own life rejection and acceptance had often appeared side by side.

Card 2. "This farm was down in England. The farmer and his wife worked day after day to get their young girl to the college ... They saved enough money and when time came their daughter was able to go to the college. She did very well and became a first class nurse. Her parents were very proud of her." In real life Alan never knew his parents and his earliest memories were of the children's Home at Colinton. But, in this story, he fantasied loving and responsible parents, who were willing to work hard for the benefit of their

daughter. Through her Alan expressed his own high ideals and aspirations. He knew that success could only come to those who were prepared to work. He also expressed a strong desire for recognition and adult acceptance.

Card 3. "She was lifted by the police for being cruel to her child ... The sheriff gave her sixty days and her child was taken away from her. The boy was adopted by an American couple and he went off to live in America with them. The boy was a very unhappy child ... He passed most of his time up in his room praying and thinking about his mother, who had deserted him for ever". This tragic story reflected Alan's own feelings. He was abandoned by his mother when he was still a baby. This unhappy incident obviously provoked occasional anger and Alan in this story got his mother punished for deserting him. But, he still desired her love, care and protection. Nothing else would do.

Card 4. "Joe Brown lived quite happily with his wife in Glasgow. Then suddenly his mother-in-law took ill and his wife had to go away for three months. While Ann was away he started dating a woman called Margaret. She had a lovely figure and was a bit of all right. One evening Ann felt a bit home-sick and returned home to see her husband with Margaret in bed. They had a hell of a row and she kicked him out of the house, and then she called the police and charged Margaret for breaking and entering." In this story, Alan clearly indicated that he was sensitive to sexual features and characteristics. He also fantasied extramarital sex relations. There was a slight suggestion of the oedipus situation, but it appeared in such a distorted form that it would be futile to attempt to speculate as to the significance of

this theme. He, of course, expressed his hatred of his mother by forcing Joe Brown to establish promiscuous relations with Margaret. But, as he was sensitive to unfaithfulness in love affairs he felt obliged to re-establish Ann, for better or for worse.

Card 5. "Mrs. McFarlane was sitting in her home watching television. She realised that there was some peculiar reflection on the T.V. screen. She turned round and saw that the curtains were on fire and her baby was playing with a box of matches ... She grabbed him out of the flames' way ... picked up her wee boy and got out of the house ... Her flat was a complete wreck." Once again Alan fantasied a mother figure who would provide love, care and protection. But in real life, it did not exist as fate had decreed it otherwise. Like the flat his hopes too had ended in ashes.

Card 6. "It was a cold winter's day ... A boy of fifteen was crossing the road right under the window of his home. A bus skidded and knocked him down. The local policeman saw the accident and ran up to the boy's home to tell his mother. She went white with fright and looked out of the window. There she saw her son lying stiff under the bus. The policeman looked very sad but there was nothing more he could do for the boy or his mother. He went down to arrange things." The mother and son situation was repeated in this rather tragic and morbid story. Alan identified himself with the fifteen year old boy and tried to visualise how his mother would have reacted if he was involved in a fatal street accident. In his own life he was anxious to enjoy the loving feelings of motherly concern, which was an unknown and unobtainable experience.

Card 7. "Mr. Brown and I were going down to the library when we started discussing something. Just before we got to the library the little discussion had now become a terrific argument. We called each other all sorts of names ... We didn't say a word to each other on our way back. When we got home I sat by the fire with my book, without ever looking at Mr. Brown. Then he came over and said, "I am very sorry, John. Let us forget about the silly argument and behave like grown-up people." I too said, "Sorry" and everything was settled without any more fights." In this story, Alan expressed a desire for an understanding father figure, willing to forgive and forget. He needed a person like that whose leadership he could follow. The story also indicated that he was easily moved to fits of temper and sulks, unable to face up to a stressful situation.

Card 8. "One day a man became very ill at his work. He had to be taken to hospital for an operation and his son went out with him ... The doctors said to his son, "Go home and tell your mother that we are going to operate on him straight away. You may come back to visit him to-morrow." The boy went away and the doctors removed the man's appendix. He seemed to be alright, but at night he suddenly took ill again and early in the morning died ... Three days later he was buried at the old cemetery near the Kirk." In this story, Alan introduced a tragic domestic situation, which brought into focus his strong desire for a proper home, sustained and guided by parental figures. But the lack of it reinforced the other half of the oedipus - the hatred of the father - in the form of death wishes.

Card 9. "I used to be a sheep farmer near Dartmoor Prison... One night I decided to stay in and watch the T.V. At quarter to nine the news reported that a prison break had taken place in Dartmoor and four tough prisoners had escaped ... The programme finished at 12.30 a.m. and I went out to put the milk bottles at the door-steps. The kitchen light was throwing some light at the barn door. I saw four men in prison clothes, lying on the hay ... I nipped back into the house and phoned the prison and the police. They arrived soon and picked them up ... I received £50 reward." In this story, Alan decided to accept the popular notion that "crime does not pay" and stayed on the right side of the law by performing his duties as a law-abiding citizen. His action produced immediate result and recognition.

Card 10. "It was cold and misty and all was quiet ... Under the streetlamps stood the happy couple, hugging and kissing each other. They started to move towards a cosier place. They stood at the close mouth still kissing and hugging each other. Then they heard somebody coming down the stairs. They began to walk away ... A few seconds later they heard shots ring out from a nearby building. They ran out of the close mouth ... as they turned the corner both of them were shot dead. When the police arrived it was already too late." In this story, Alan showed an ambivalent attitude towards sex. In the one hand it was something to be shared and enjoyed and in the other it seemed that he believed it was a grave sin and thus punishable by death." "The happy couple" could also be parental figures, who loved being in love, but failed to shoulder their responsibilities. Consequently, Alan felt obliged to punish them for not doing their duties.

Card 11. "We four were on a mountain climbing expedition. We were walking along a thin strip of rock ... We suddenly heard great big boulders coming down towards us ... We looked up and saw a great ugly monster ... It started moving ... We started running towards the bridge of safety ... We crossed over ... and saw the dragon go back to its cave ... Later we learnt that one side of the mountain was good and the other side was evil, a Kingdom of the Devil." In this story Alan gave vent to his fears and popularly held superstitions. He had an innate sense of the right and the wrong, the good and the evil and was obviously taught to escape from evil in times of stress. His outlook most probably was culturally determined.

Card 12. "Mr. Mcpherson came home from work and found his wife lying in bed seriously ill ... As the time went on she was getting from bad to worse. After half-an-hour he phoned the doctor again ... The doctor said that he would come over right away. But when he did arrive Mrs. Mcpherson was past all cares. All that was left for the doctor to do was to close her eyes and give Mr. Mcpherson the signed death certificate." Once again in this story Alan showed a pathetic desire for parental figures, who did not exist in real life. He felt deprived and hurt and decided to punish those people who caused him unhappiness. He wished death for the mother figure and made the father figure suffer her loss in loneliness.

Card 13. "One sunny day I was just sitting at the door step and thinking. Just then came along Mrs. Brown and said, "Ah! Peter, there you are! ... I have told you many times that this wooden shack is out of bounds - why don't

you listen! Now run along to the shop and do these messages for me." Her work took me nearly all afternoon. Then she nagged me to get washed and get ready for tea. After that I went for a cycle run with the local lads. I returned in time for supper and prayers. After that it was early to bed as usual. We were not allowed to watch the T.V. at night". In this story Alan gave a vivid description of a boy's life in a Home. He found it rigid, uncongenial and uncompromising. He portrayed Mrs. Brown, the matron, as a highly punitive character. He tried to counteract the hard routine by regularly withdrawing from it - That was his only escape from a very disagreeable situation. Although Alan knew nothing else but institutional care all his life, he was sensitive enough to feel its rigidity and dearly craved freedom of movement and expression.

Card 14. "He was drinking very heavily at a party with some men and women he knew. Early in the morning the party was over and he went home in a taxi .. He suddenly felt very sick and wanted some fresh air. He went to the window opened it and then started to climb out of it. He swayed on the ledge for a few seconds and shouted, "I am a bird! I am a bird! I am going to fly!" He fell to the ground and his skull was smashed. He was dead." Theme of escape from reality pervaded this pathetic and tragic story, which ended in a flight of fantasy to death, brought about by utter loneliness.

Card 15. "The night was very cold and dark. I was going back to the hotel where I worked. I had my girl-friend with me. We were walking down the main road and I told my girl-friend, "Let us take the short-cut through the cemetery, dear ".... Suddenly we saw a faint light in front of a grave and a

man standing there ... Our hearts gave a jump. My girl friend nearly fainted. I carried her all the way back to the main road and phoned the police. They arrived there in no time and found nothing. They thought that we were just capering and nearly charged us for being drunk and disorderly. Then they saw my girl's face and believed that we were not lying. They took my girl-friend home in their patrol car and dropped me at the hotel on the way. We never used the short-cut through the cemetery again." In this story Alan indicated that he was interested in girls and projected a protective nature. He showed an ambivalent attitude towards forces of law and order. According to him they were harsh and punitive, inclined to come to a hasty decision.

Card 16. "The morning was as white as a sheet of white paper. It reminded me of the snow covered mountains of the Scottish Highlands. The sea and the mountains have been the favourites of all holiday makers, but I hate them. I lived all my life in a Home near them and they make me sick. During the winter they were so dangerous that we were not allowed out and we had to stay in day in and day out. I hoped that the mist would lift and I would be able to go out for a cycle run again." This story was rather autobiographical in character. Alan described his life in a Children's Home, located in a holiday resort. The general routine of the place was rigid, strict and most probably highly punitive. He strongly craved freedom, anxiously waited to escape from a disagreeable and hostile environment.

Card 17. "Bob Kelly was a trapeze artist. He was a strong swimmer, a good diver and most of all a real dare devil. Then one day a man named Kart, who was very jealous of him, cut the climbing rope at the half-way mark. Next

day ... as he crossed the half-way mark the rope broke and he fell to the ground ... He was quickly taken to the hospital with a broken neck. The police soon caught up with Kart. He was sent to prison for 7 years and Bob returned to his trapeze fully cured within a year." Like Bob Kelly, Alan wanted to be successful in life, achieve fame and recognition. According to him they were the basis of happiness. He also indicated that criminal acts caused by jealousy, ought to be punished in order to prove that "crime does not pay".

Card 18. Theme of "crime does not pay" pervaded this story. A warehouse raider was apprehended by "the long arms of the law" and was charged with robbery with violence." Soon he gave the names of the other raiders and everyone of them were rounded up. They got ten years each." In the Children's Home atmosphere Alan was brought up to believe that right always triumphed over wrong and all asocial activities were immoral and thus punishable by law. The robbers had no other alternative but to pay the penalty.

Card 19. "There was an old witch, who had a queer black hut right in the middle of the woods ... One afternoon a little girl from the home decided to cut through the woods. The witch saw her and took her into the hut. She told the little girl, "If you pass by my hut again I'll boil you in that pot" The wee girl ran as fast as she could. When she got to the Home she told the matron all about it. She phoned the police. The witch was picked up and charged with breach of the peace. At the court the Sheriff warned her to behave otherwise she was told that she would spend the rest of

her time in the jail." Alan in this aggressive story gave vent to his primitive fears and superstitions. The bad witch represented a bad mother, who had no love for children. Because of his childhood experience, Alan had to depict her as evil and anti-social. He was also prepared to get her punished for her misdeeds.

Card 20. "Doug Jones was standing by himself ... with revenge and murder in his heart. His girl-friend had given him up and he had made up his mind to cut her up to pieces ... Suddenly, she appeared from nowhere ... He chased her ... He stabbed her again and again ... somebody phoned for the police. When they arrived at the spot it was found that he was standing over the dead girl's body. He gave himself up and at court he was found unfit to defend himself. He was sent to a mental hospital for life." In this very violent and aggressive story, Alan described the agony of a person who had lost his love. The female figure in the story could easily be the absent mother, who had left her child in his early infancy. Alan punished her because of her thoughtless and unkind action. The story also indicated that he, under stress, was unable to face up to a frustrating situation.

Summary of Theme Frequencies in Alan's Stories *

In Alan's fantasy world most of the heroes were male (23 in 18), youthful (20 in 14), law-abiding (25 in 16), mentally normal (30 in 18), moral (25 in 16), social (25 in 16), thoughtful and decisive (26 in 17).

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of Stories.

He also introduced some individuals, who were superior (2 in 2), gregarious (4 in 2), leader (1 in 1), friendly (15 in 8), ambitious (12 in 6) and altruistic (7 in 5). A few of Alan's heroes were inferior (5 in 5), criminal (6 in 6), mentally abnormal (2 in 2), quarrelsome (6 in 5), immoral (6 in 6), asocial (6 in 6) and aggressive (11 in 9). Many of them were anxious (20 in 14) and considered themselves as solitary (13 in 12), carrying signs of being indecisive (3 in 3), depressive (3 in 3), excitable (9 in 6), timid (1 in 1) and a follower (1 in 1). A few were erotic (6 in 4).

Many of Alan's heroes suffered from abasement (23 in 15). Only a few showed definite achievement (5 in 3). The aggression they directed towards other people and their environment was emotional and verbal (12 in 10), physical and social (2 in 2) and physical and asocial (5 in 5). They tried coercion (6 in 5), restraint (4 in 4), inducement (7 in 5) and seduction (3 in 3) in order to gain their own ways. Some of them indulged in introgression (13 in 9) and intranurturance (3 in 3). They also looked for succourance (7 in 7) and found peace in passivity (8 in 7) and, to some extent, in sex (6 in 4). A few of them showed some consideration to the members of the family (10 in 9), friends (3 in 2), other people (2 in 2) and objects (1 in 1). Their inner states and emotions showed conflict (16 in 11), emotional changes (25 in 19), dejection (15 in 13), anxiety (24 in 18), distrust (3 in 3) and jealousy (3 in 3). A few showed some exaltation (3 in 3) and happiness (11 in 7).

The heroes enjoyed associative (14 in 10) and emotional (13 in 8) affiliation. Forces of aggression directed towards them were emotional and

verbal (10 in 9), physical and social (7 in 7), physical and asocial (3 in 2) and destructive (7 in 3). They suffered coercion (16 in 11), restraint (15 in 10) and a few were controlled by inducement (3 in 1) and seduction (1 in 1). Some friends (9 in 5) and other people (7 in 7) showed Alan's heroes some kindness and consideration. Members of the family (4 in 4) were not over concerned. Most of them felt the lack (26 in 18) of things needed for happiness and security. Some were aware of the losses (18 in 14) they had suffered. They were conscious of physical dangers (12 in 8) and some suffered physical injuries (10 in 6).

The heroes reacted to their environment, where things happened to them (24 in 18), in an energetic and determined fashion (28 in 19). They were persevering and competent (25 in 16), active (26 in 18), self-sufficient (18 in 12) and willing to make things happen (19 in 16). Although quite a few succumbed to opposition (15 in 12) and were coerced (21 in 15) many of them were prepared to face and overcome opposition (25 in 16) and if necessary, coerce (11 in 10) others. Some of the heroes were unselfish (8 in 6), passive (8 in 7) and preferred help (8 in 7). A few were callous (6 in 6) and selfish (7 in 7). Those who were a success (8 in 6) more or less counterbalanced the failures (9 in 8).

Although some of the heroes found their world easy (13 in 9) and beneficial (11 in 8) most of them regarded their environment as difficult (28 in 18), negative (22 in 16) and punitive (21 in 15). They had suffered separation (9 in 9), rejection (12 in 12) and punishment (9 in 9). They had come face to face with death (7 in 6) and illness (1 in 1). Their interests

and sentiments were influenced by both positive (15 in 15) and negative (12 in 12) cathexis. Forces of id (15 in 15), ego (17 in 17) and super-ego were very pronounced.

Implications growing out of the Stories.

Alan had no knowledge about his family and was under institutional care from his infancy. Although he was apparently unconcerned about the lack of information regarding his family, the most important feeling that Alan expressed was that of being rejected by his parents and friends. He believed himself to be isolated, alone and separated from other people. Consequently, he craved love, affection and understanding. He wished to be a cherished member of a stable and happy home. He fantasied hard-working, responsible and loving parents, willing to do their best for the benefit of their children. But in real life it was a distant and impossible hope and so Alan, in his anger and disappointment, showed considerable hostility towards parental figures in various different ways, including violent aggression and death wishes.

He found life in a Children's home, rigid, uncongenial and uncompromising. The authority figures were punitive and unsympathetic. In his fantasy world he tried to counteract institutional routine by regularly withdrawing from it. He tried to deal with a hostile environment by escaping from a disagreeable situation.

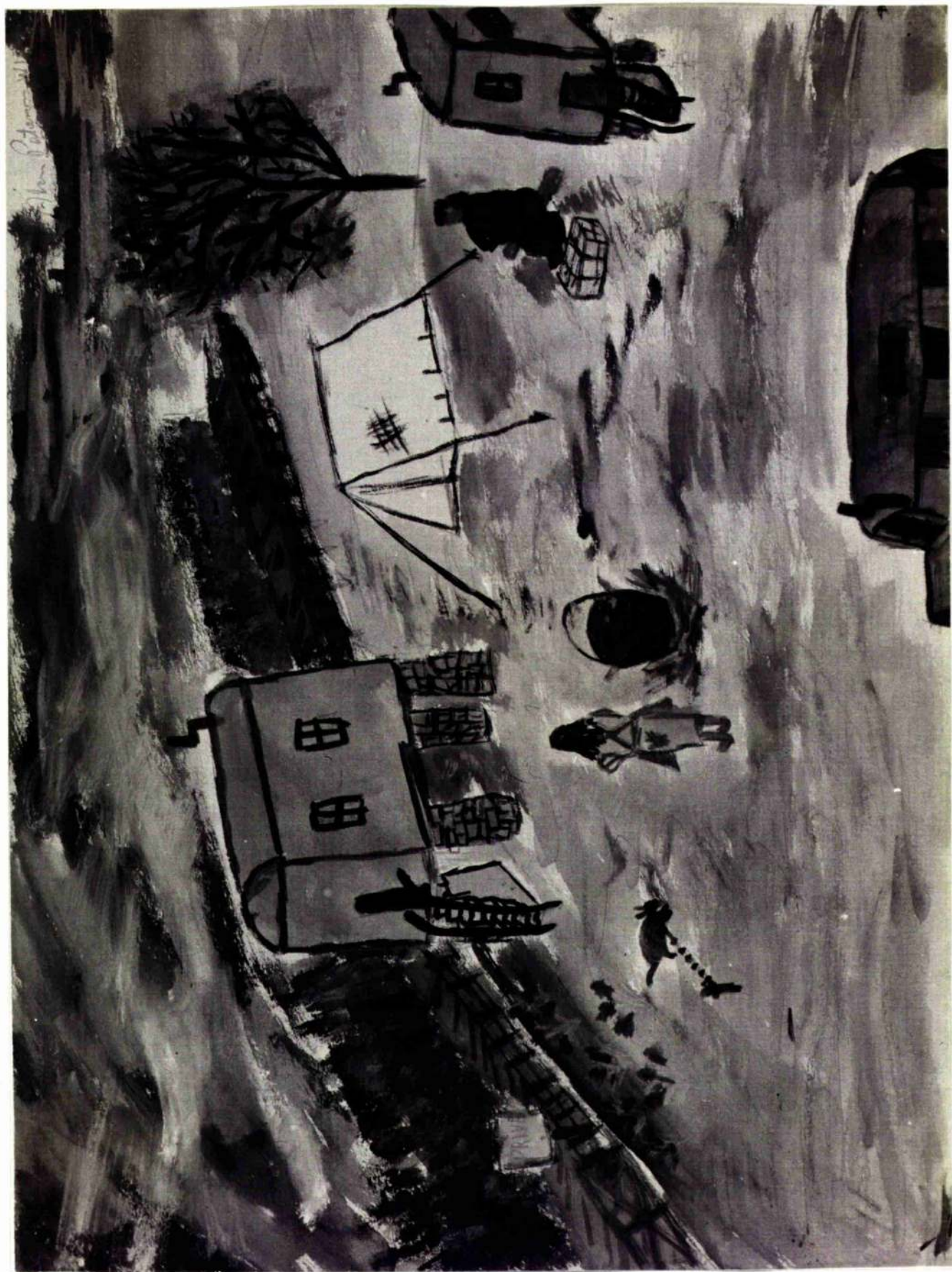
Alan had high ideals and aspirations. He wanted recognition, fame and success in life. In real life too he was determined to make his own way in the world despite all the handicaps. But, unfortunately, he was inclined to

be moody and found it difficult, under stress, to face up to a frustrating situation. He was sensitive to sexual features and characteristics and occasionally fantasied extramarital sex relations. Alan had an innate sense and capacity to differentiate between good and evil, right and wrong. As a result, although life offered him little he was prepared to be a law-abiding citizen in order to prove that "crime does not pay" and "good always triumphs."

Drawings and Paintings by Alan.

At the beginning of his stay, he was very unsettled and bitterly resented his committal to an Approved School. He regarded this unhappy event as a major catastrophe. His first painting, titled "A Disaster", reflected his moods of depression and resentment. His picture dealt with a volcanic eruption in a tropical country and showed some terrified villagers trying to escape the wrath of the cruel volcano. Alan remarked, "The Sheriff who sentenced me was as cruel as that blazing volcano. He had no right sending me to this dump! I wish an eruption, like the one you see in the picture would take place here and blow up this joint, the Sheriff and all! I would then be free again to live my own life!"

"A Disaster" was followed by "The Countryside". Nostalgia for freedom dominated this painting. Alan was anxious to escape from a disagreeable and stressful situation. He commented, "My picture shows a lovely village beside the sea. It was near Edinburgh. During summer holidays I used to go there and have a lot of fun. I went cycling, swimming and fishing. There was a caravan site near that village. Many visitors came there every year. I got to know quite a few of them. They were very good to me. I wish I could go back there again!"

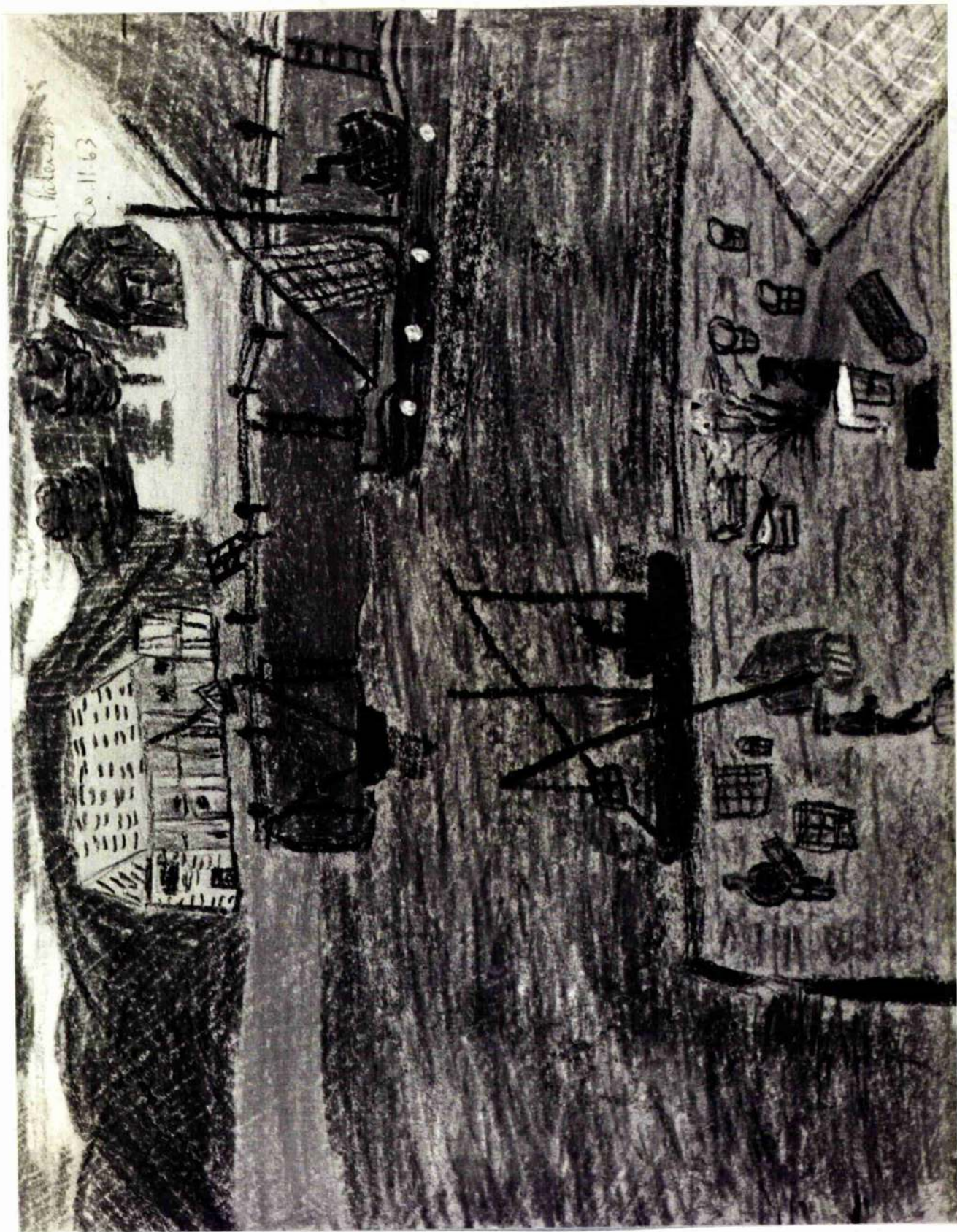


THE CARAVAN SITE (PLATE 120)

"The Caravan Site (Plate 120)" intensified his nostalgia for freedom and life outwith Mossbank. It was an introverted, part imaginative and part expressionist painting. Alan adapted a theme from life, heightened its effect with fantasy and used it to express egocentric sensation. Alan supplied the following story in connection with his picture: "It shows the Caravan site which was in this village where I used to go for my holidays. Every day I used to cycle to this place and meet my pals. They were very happy people and they could come and go as they pleased. They were free to do anything. Sometimes I got jealous of them - being a boy from the Home, my life was very restricted! If I broke any rules I got in trouble. But it was better than being at Mossbank. I would love to get away from here - It is hellish! Beyond the camp fences there was a disused railway line and along side it there was a wood. It was a private ground, but we were allowed to roam about there as long as we didn't make ourselves a nuisance. Sometimes we used to catch a rabbit or two there. The local people didn't like the caravan site. They used to call the holiday-makers all sorts of names, but they made good money out of them - They were no gipsies then!" His painting indirectly provoked Alan to recall some of his past memories and momentarily helped him to escape from stark reality.

Alan's next two paintings, "The Road to the Pagoda" and "A Street in Hong Kong", were essentially escapist in character. In his fantasy, he removed himself to "the fabulous orient," far away from Mossbank and his immediate environment.

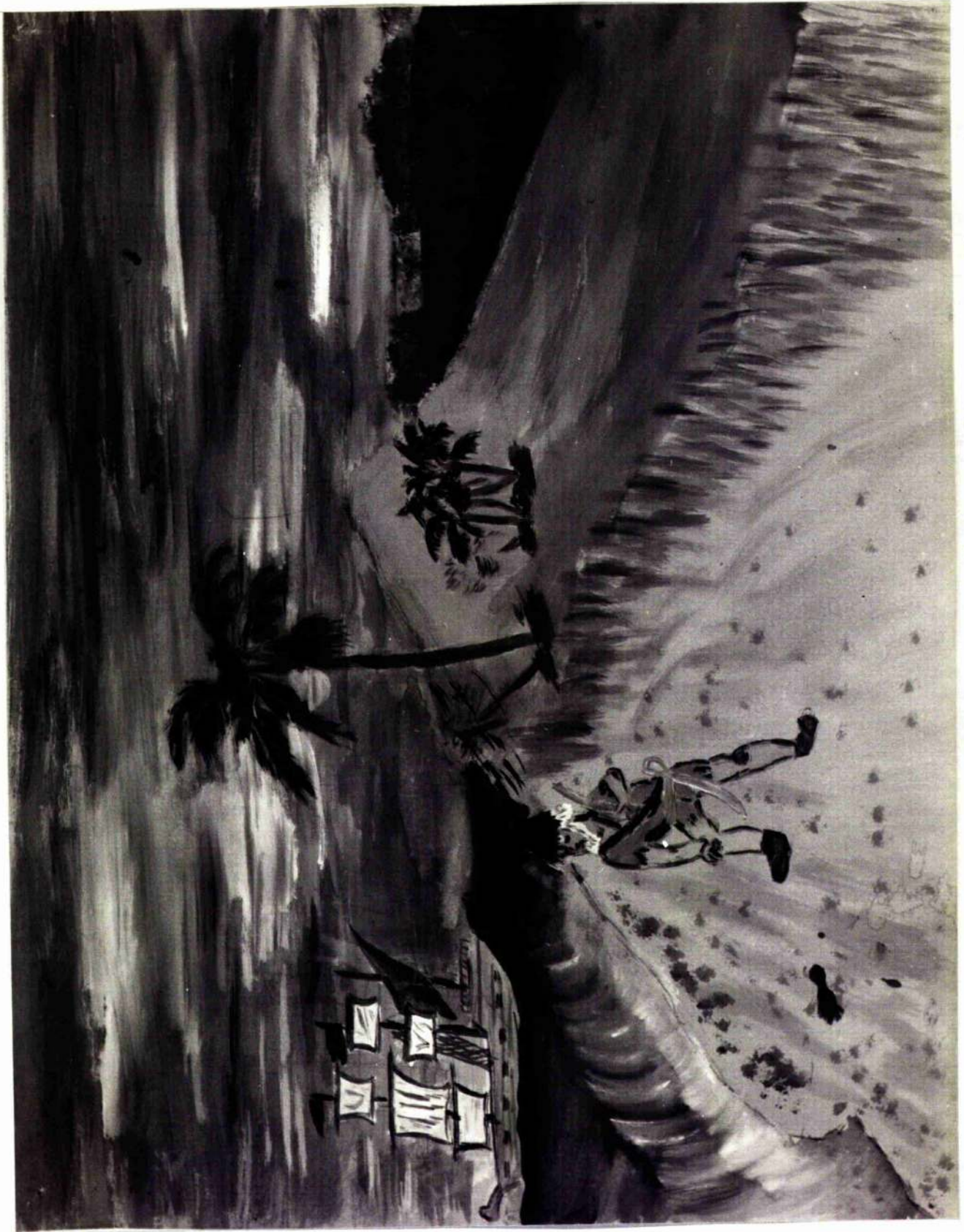
"A Fishing Harbour (Plate 121)" was an introverted and imaginative



A FISHING HARBOUR (PLATE 121)

crayon drawing, which expressed escapist desires and aspirations for the future. The foreground of the picture showed a busy section of the pier. Two men were unloading crates from a boat and a supervisor sat on a crate and watched them in action. On the right-hand corner of the foreground, a fishing net was spread out to dry. On the opposite side a boat was anchored off the pier and a big door of the nearby warehouse was lying open. Further down Alan showed a cottage standing on its own ground. "It was the skipper's house". The background was taken up by small hills and high ground receding into the horizon. When Alan was asked to comment on this picture, he said, "It reminds me of Tarbett. It is a fishing port. I went there once on a camping holiday. Sometimes we helped the fishermen to unload when they returned from Loch Fyne. One night they took us out on a fishing trip. It was absolutely marvellous. We were very excited and thoroughly enjoyed ourselves. Perhaps, some day I would join the trawlers when I leave Mossbank. It is a good life - Full of adventure and there is good money in it."

In his next three paintings Alan once again went on his travels. The first two pictures took him to the Bedouins. Alan said, "I like them. They are kind and hospitable people. They look after each other in times of difficulties. They are not selfish like us." In his third painting Alan went down to the Border counties. The picture was based on the old ballad, "Three Gipsies at the Castle gate". The picture was dominated by a castle keep. Outside its gate waited the three gipsies. Beyond the castle wall the green mounds receded into the distant horizon. Alan remarked, "Sometimes I feel like those gipsies outside the gate. They have

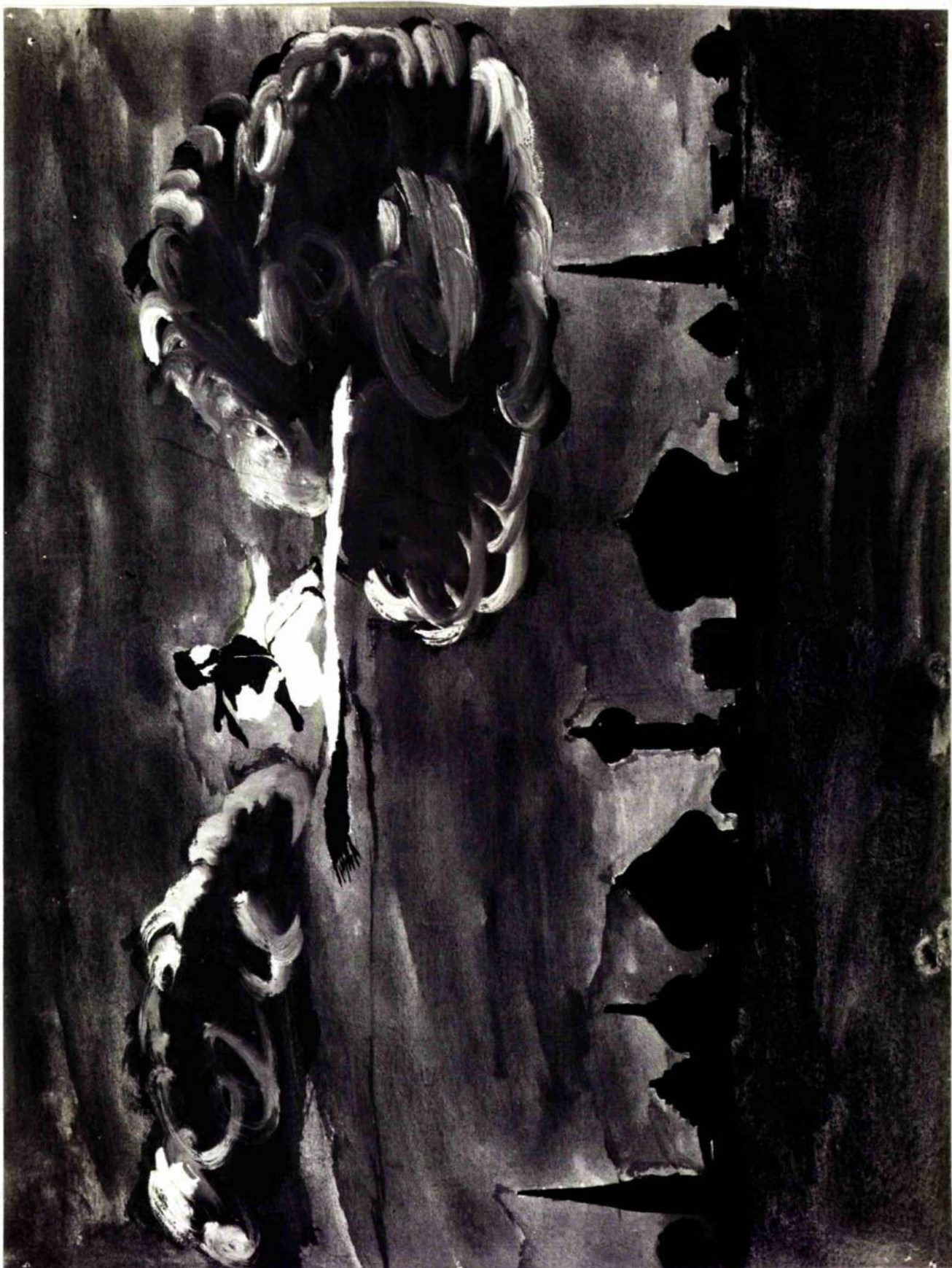


ROBINSON CRUSOE (PLATE 122)

no permanent home - Nobody wants them! They just move from place to place because they have to! I too am like them - The only difference is that they have someone who would love them, but I have none!"

This feeling of acute loneliness was further intensified in his next painting, titled "Robinson Crusoe (Plate 122)". It was an introverted, imaginative picture. Alan took a fanciful theme from a literary source and then thoroughly personalised it. He showed an anxious and ancient shipwrecked mariner in a desert island anxiously examining a footprint on the sand. A sailing boat was shown out on the sea. She was silhouetted against a brilliant sky. Alan said, "This is Robinson Crusoe eagerly waiting to be rescued. I know how he must have felt in his desert island - I feel the same way at Mossbank, my desert island ! The only trouble is nobody will come to lift me from this dump - I'll have to make my own way! He survived, but would I? Perhaps I will - Perhaps I will not! I don't know - only time would tell!" Alan, in a positive fashion, completely identified himself with his romantic hero, and at the same time he made it quite clear that he was aware of his difficulties and pitfalls of all kinds. He knew life was not going to be easy outside and he was, like Robinson Crusoe, anxious about his own future.

In his "Magic Carpet (Plate 123) ", an introverted and imaginative painting, Alan finally escaped from his desert island. He left behind himself a disagreeable and stressful situation and went out in search of happiness and security in the far away countries. In his fantasy, he "flew over Istanbul, Beirut, Cairo, Damascus, Baghdad and Samarkhand" and sincerely



MAGIC CARPET (PLATE 123)

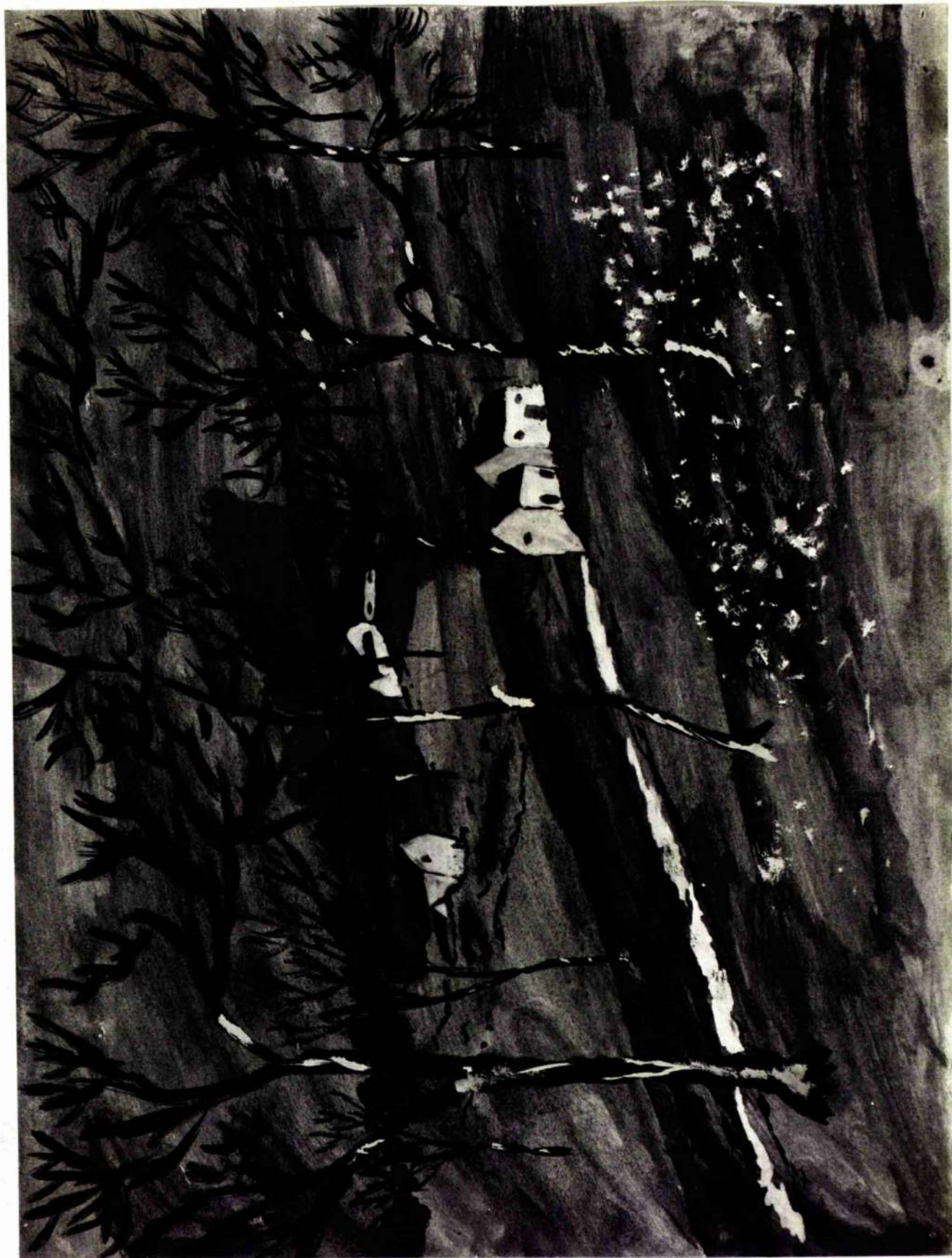


RIDING A STORM (PLATE 124)

believed that he would find his own "wee happy land". He said, "It has to come! It must come!"

"Riding a Storm (Plate 124)" followed the "Magic Carpet." It was an introverted, part imaginative and part expressionist painting. Alan took a theme from life, heightened its effect with fantasy and used it to express egocentric sensation. Alan identified himself with the sailing boat, a victim of cruel circumstances, which was trying to ride the unkind forces of fate and escape from utter doom. He commented, "My boat is going to sail through that severe storm and finally reach safety. She will be anchored off the harbour and the members of the crew will go on leave. They will go home to their wives, children, friends and relations. Then after a few days they will return to take their boat out once again to the far away countries. Nothing will stop them - They are not scared! Neither am I - Like the sailing boat I too will find my harbour! I'll just have to wait and bide my time!" In his story, Alan tried to prove himself as a self-sufficient and positive personality, who was willing to face up to frustrating situations instead of giving himself in to abject hopelessness. He wanted to escape from a disagreeable and stressful situation, but it was not to be an inglorious exit.

"The Aberlour Orphanage (Plate 125)" was painted after "Riding a Storm". It was an introverted, imaginative painting. Alan adapted a theme from life, heightened its effect with fantasy. It involved inventive reconstruction and recombination of memory and living images. This bleak picture, painted in black and grey, was dominated by an air of chronic depression. It



THE ABERLOUR ORPHANAGE (PLATE 125)

expressed Alan's feeling of hopelessness. He remarked, "Aberlour and Mossbank are two of the worst places I have known in my life - They are like twins! Sometimes we were taken to Aberlour during our summer holidays when we couldn't go to any other place. This orphanage is up in the Highlands in the North. It is tucked right away from everything, in the middle of nowhere! When we used to go there we were not allowed to do anything on our own. The rules were very strict and everything we did was closely supervised. If we did something wrong then we were bang in trouble - Nobody liked it there! Mossbank at times can be just as bad as Aberlour and Aberlour was like hell!" When he was asked, "Why did you paint Aberlour then?" He replied, "I don't know! Perhaps, I just wanted to show how evil the place looks! It gives one the creeps!"

"The Highland Castle" was Alan's next painting. It was an introverted, imaginative piece of work. He recalled some of the pleasant trips he was allowed to make to this particular place of historical importance and interest. He enjoyed those visits and the bright and cheerful colour scheme he employed to depict his subject conveyed his sense of joy.

He showed the same joyous feeling in his "A Farm in Australia". An air of peace and happiness pervaded this picture. In his fantasy, Alan removed himself completely from a stressful and disagreeable situation and identified himself with an Australian farm hand, "who was happy in his work". Alan said, "Some day I might immigrate to Australia and start a new life - I only hope I won't be stopped from going because of Mossbank! Once I get there I'll get a job in a farm and settle down. I know life there will be

great. I'll be able to go out swimming, surfing, deep sea diving and all that! It will be just lovely!" This happy trend continued in his next painting, titled "Under the deep blue sea". This picture captured all the brilliant colours of under water life and its various moods. It was altogether a pleasant piece of work.

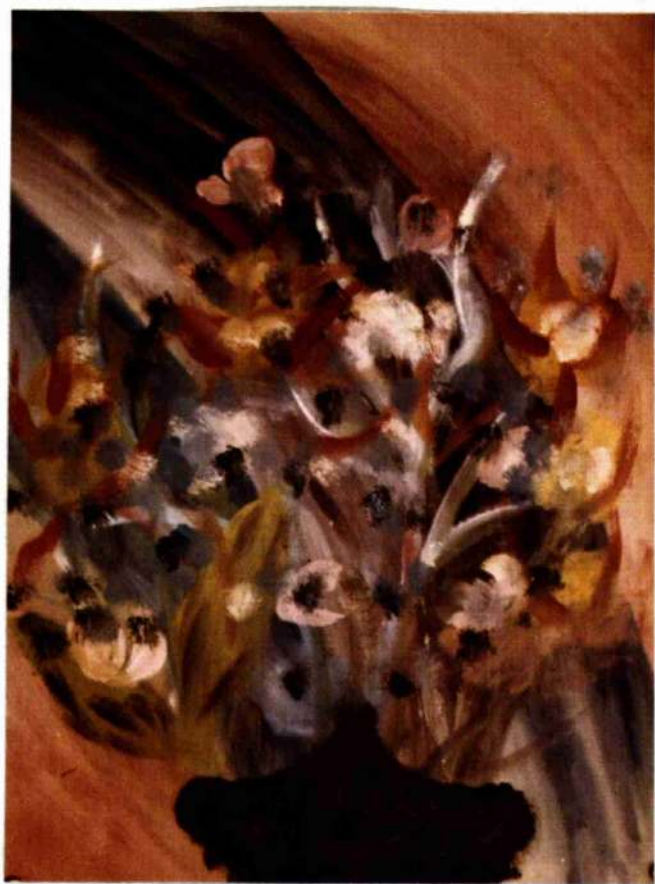
Alan continued with his search for his utopia in his "The River and the Pagoda" and repeated his tremendous fascination for "the fabulous orient". He obviously wanted to get right away from stark reality and face life in a distant dream world where he "will be free from all the worries" and stresses of modern living. He was looking for happiness which was denied to him by his fate. "On Safari" expressed the same escapist desires he had given vent to in his previous painting. Alan identified himself with a hunter, who had cornered a rogue elephant and was all set for the kill. Symbolically, the picture depicted Alan's own struggle for survival and his sublimated aggression. Alan said, "In this picture, I fancied myself as a big-game hunter out in Africa. I had gone to Nairobi at the invitation of a friend of mine. He told me about this young, rogue elephant. I decided to go after it and cornered the animal beside the river. The elephant knew it was trapped and so it charged at me! My horse was all set to bolt, but I managed to control the beast and shot the elephant down. It shuddered for a wee while and then fell down dead! I know how it feels to be trapped - I felt sorry for the poor animal!" His next painting, titled "The Old Pier", reaffirmed Alan's escapist desires and wander lust. It was an introverted, imaginative picture which showed five sailing boats



AN AUSTRALIAN RANCH (PLATE 126)

anchored off the ancient pier. According to Alan, the boats were being prepared for trans-continental voyages. He said, "I wouldn't mind joining one of them boats and go to Australia, get a job in a farm and settle - Get right out of this dump! I have nothing to lose!"

"An Australian Ranch (Plate 126)" indicated that Alan had, in his fantasy, completed his dream voyage to his cherished land, had found a farm and had settled down. It was an introverted, part imaginative and part expressionist painting. Alan adapted a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensation. Feelings of peace, happiness and fulfilment pervaded this bright and colourful picture. It showed acres of green pasture receding into the distant mountains which stood against a beautiful blue sky. The foreground on the left was taken up by a small pool and two Kingfisher birds, they were waiting patiently for their prey. On the right hand corner of the foreground a flowering bush could be discerned. A stream flowed through the pasture where a bull and some cows were grazing peacefully. On the other bank of the stream some cattle were shown to be resting. When Alan was asked to comment on this painting, he remarked, "This is my picture of an Australian farm where I would like to go and work. Plenty of open land, fresh air and nothing to disturb your peace! That bull amongst the cows is a lucky one - It has no competition and can have all those cows without a fight!" Alan, in his story, expressed a strong desire for security and happiness and also brought into focus his sexuality in a sublimated form.



FLOWERS IN FRONT OF THE RAINBOW CURTAIN (PLATE 127)

"Flowers in front of the Rainbow Curtain (Plate 127)" was an introverted, imaginative painting which conveyed an air of well-being and happiness. The picture showed a vase of blue, pink, red and yellow flowers, placed in front of a rainbow coloured curtain. The flowers were phallic and expressed Alan's sexuality. He gave the following story: "The flowers were grown in my own cottage garden, which was near the farmhouse. In Australia one can get flowers all the year round you know! Every morning my wife collected all the flowers she liked and then arranged them nicely in a vase and afterwards put them in front of our multi-coloured curtain in the sitting room. They made everything look bright and cheerful. We loved each other very much and we were very, very happy." In his story, Alan expressed a strong desire for a happy, stable and secure home, where he would be regarded as a cherished member of the family. This painting was Alan's last picture. Soon after completing this he was released to go and work in a farm in the Central Highlands of Scotland.

Implications growing out of the Drawings and Paintings.

Alan was an introverted personality. He had a strong ego. His super-ego was active and forces of his id also made some considerable impact.

On his committal to an Approved School, Alan showed signs of severe and aggressive resentment. He made it quite clear right through that he was anxious to escape from a somewhat disagreeable and stressful situation. He expressed a tremendous nostalgia for freedom and was particularly lured by life in the far away countries. Instead of surrendering to abject and total hopelessness, he was prepared to play a positive part, in a self-

sufficient way, to find his utopia, which would guarantee him warm-hearted friendship, kindness, hospitality, love, security, peace and happiness. He desired all those things he had missed because of being a product of institutional care and protection - A fact he found extremely difficult to accept. He could not forget that he was like a gypsy. According to him, "The only difference is that they have someone who would love them, but I have none!" But, Alan was optimistic enough to believe that, "Like the sailing boat I too will find my harbour! I'll just have to wait and bide my time!" "Some day I might immigrate to Australia and start a new life ... Once I got there I'll get a job in a farm and settle down. I know life there will be great."*

An overall personality profile of Alan.

Alan was an orphan. He had no knowledge about his family and was under institutional care from his infancy. He was not unduly perturbed about the lack of information regarding his family and was determined to make his own way in the world. He was committed to Mossbank as being a refractory child.

On his arrival, he seemed very unsettled and resented his committal to an approved school. He showed clear signs of maladjustment and these were concerned, to a large extent, with his relationship with adults. He was anxious about their attention and interest and as a result of that tended to be overdemanding. He also tried to buy the friendship of other children by allowing himself to be led into mischief. He usually directed his aggression outwardly, towards other people and things within his own

* The following table, based on the ten point guide, gives the investigator's (I) rating of Alan's drawings and paintings (Plates 120-127), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	1	0	1	0	0
Anxiety	5	0	4	7	2
Depression	2	0	2	6	1
Fear	2	1	1	2	2
Withdrawal	0	0	1	1	1
Escapism	7	3	4	4	5
Symbolism	4	1	1	6	2
Fantasy	6	0	7	4	3
Extraversion	3	5	1	1	1
Introversion	8	0	5	3	0

environment, but on occasions he was prepared to blame and censure himself. He exhibited low frustration tolerance and a certain inability to meet stressful social situations in conventional fashion.

Alan's stories, drawings and paintings clearly indicated that he found institutionalised life rigid, uncongenial and uncompromising. According to him the authority figures were punitive and unsympathetic. He made it quite clear that he was anxious to escape from a disagreeable and stressful situation. He expressed a tremendous nostalgia for freedom and life in the far away countries. Although he believed that he had suffered rejection, isolation, loneliness and separation, he refused to surrender to abject and total hopelessness. In a self-sufficient way, he was prepared to play a positive part to find his utopia, which would satisfy all his emotional and physical needs, provide him with everything he had missed hitherto and effectively cater for the fulfilment of his high ideals and aspirations.

Alan in July, 1967.

Soon after returning from his first voyage on board a trawler, Alan was charged with indecent assault. He was found guilty and put on a deferred sentence. After this unhappy incident he found employment in a farm. But he returned to the city to work as a hotel porter. He managed to keep this job for a long period, but lost it when he had to go into hospital to have his appendix removed. He returned to hotel work after his convalescence. He managed to keep his job and kept out of trouble for awhile. But, late in 1966 he was again arrested for indecent assault and was committed to a Borstal for corrective training.

THOMAS FENMAN

Date of Birth: 17. 1. 49.

Date of Committal: 20. 4. 64.

Date of Leaving: 27. 2. 65.

History of Delinquency:

28. 8. 58.	Theft by Housebreaking	Discharged
17. 2. 60.	- ditto -	1 Year Probation
31.10. 63.	Contravention of Road Traffic Act - Taking off and driving away a motor car without a Licence and Insurance.	Fined £11
20. 4. 64.	- ditto -	Committed to Mossbank School

Home Circumstances:

Thomas has been cared for since he was 17 months old by Mr. and Mrs. Fowler, although he had not been legally adopted by them. Mr. Fowler was a miner and Mrs. Fowler was at home. The home was a three apartment County Council house and it was kept in very good condition.

The boy's mother died when he was 1½ years old. His elder brother was legally adopted by an aunt and his younger sister lived with her father, who had remarried and lived locally. He made no contact with the boy nor did the boy wish to make any contact with him.

The Boy Himself:

He was a normal, healthy boy and seemed to have spent most of his time playing billiards at the local institute. He was a former member of the Cubs, Boy's Club and the Army Cadets but he did not seem to have remained in any of these for very long. The Fowlers did all they could for him and found him to be arrogant, a strong-willed and resenting their discipline. The Remand Home reported that he was a sly, plausible and unreliable boy, who showed no signs of remorse.

Educational Information:

Until February, 1964 Thomas was a pupil at a Secondary School and was in a third year modified class. He had an I.Q. of 93 (Moray House, October 1959) and his progress was described as good to very good. It was noted, however, that he was moody and sometimes truculent. There was also a record of mischief and misbehaviour outside school hours. There were sly misdemeanours which he denied, and he had made a nuisance of himself at school on various occasions.

On leaving school he was enrolled at the Technical College, but gave up after a week when he got a job as an apprentice painter.

At Mossbank, he did good work as a Painter-Decorator but was extremely impulsive and moody. He tended to be hasty and

often took great pride in playing the part of a "Mr. Know-All."

History at Mossbank:

After six months of his stay the Headmaster reported to the Managers on 26th October 1964, "In the Painting and Decorating Department this boy does above-average work. Before his committal he had worked for a Painter and this enabled him to turn out better work than the other boys and expects superior treatment. He spends much of his time in resenting his Instructor and trying to show him that he knows better. He is inclined to be lazy. Outside the work situation he keeps himself very much to himself; has no set friends and behaves reasonably well. He is resentful when reprimanded.

On the 18th January, 1965 the Managers were informed that, "Penman enjoys his work in the Painting and Decorating Department. He is very much an individualist, with more than a taste of conceit in his make-up and responds very well to being treated as an adult. He is very neat and tidy, and stands apart from many of the boys, being inclined to regard himself as somewhat better in character. He claimed to have learned his lesson with regard to the two Road Traffic offences, and it will be noted that the house-breaking

offences happened very much before this time. In view of his age and the fact that he had started with a Painter before his committal, it would seem desirable to try him out in employment again in the very near future."

According to the wish expressed above the Managers decided to release him to his foster-parents on the 27th February, 1965 or as soon thereafter as suitable employment is found.

Personality traits as revealed through:

- (a) ~~Personality~~ ^{Personality} Tests and (b) Drawings and Paintings.

Bristol Social Adjustment Guide (Residential) Score.

Syndrome		Total Responses
Unforthcomingness	(U)	1
Withdrawal	(W)	2
Depression	(D)	6
Anxiety about adult interest	(XA)	8
Hostility to adults	(HA)	7
Attitude of unconcern for adult approval	(K)	3
Anxiety for approval by other children	(XC)	6
Hostility towards other children	(HC)	4
Restlessness	(R)	0
Emotional Symptoms	(E)	0
Nervous Symptoms	(EN)	8
TOTAL		37

At times, Thomas suffered from chronic depression. During these moments of stress he tended to be irritable, unforthcoming and withdrawn. He was anxious sometimes quite uncertain about adult interest and affection. He usually went out of his way to seek their attention and often was overdemanding. Whenever he failed to attract them to say decent things about him he developed hostile rejecting moods alternating with anxiety for acceptance. He was anxious to be accepted by his peers, but exhibited hostility and jealous rivalry towards them.

Stogdill's Behaviour Cards Score (150 Cards)

Classified List	Possible Responses	Total Responses
Feels picked on	9	2
Anger, disobedience	7	6
School difficulties	8	2
Stays away from home	10	
Truancy from school	4	
Lies	4	2
Fights, aggressions	12	3
Inadequate companions	12	3
Delinquent companions	12	3
Stealing	9	4
Obscenity	5	
Sex experience	8	
In Court	2	2
Robbery	3	
Smokes, drinks	5	2
Sets fires	2	
Fears, worries	14	1
Home unsatisfactory	24	6
TOTAL		36

Thomas found it difficult to get along with people. He had a vile temper and he was often disobedient. He had been accused of lying and had tried to lie his way out of trouble. He was argumentative and swore and fought at the slightest provocation. Most of his friends were older than him, had left school and got into trouble. In their company and coaxed along by them he had stolen goods and money from stores, taken things which did not belong to him and had driven away motor cars for joy rides. All these activities resulted in Court appearances. His foster parents were upset by his heavy smoking and he often got on his mother's nerves. He believed that they showed preference to his siblings and were unfair to him. His mother worried a lot about him and was hurt by his doings. He himself found it difficult to confide in anybody.

The ego-defense reactions of this boy were strong and he also gave vent to obstacle-dominance reactions, in which the barrier occasioning the frustration stood out in the responses. The direction of his aggression was marked by intropunitiveness and he was willing to take the blame upon himself and be censured for his actions. He was prepared to offer amends in order to find solution for the frustrating problem. He also gave vent to extra-punitiveness and directed his aggression outward, towards other people and things within the environment, but occasionally he minimized, to the point of denying its presence, the obstacle in the frustrating situation and evaded aggression in an attempt to gloss over the frustration by regarding it as unavoidable. The super-ego patterns leaned towards intropunitiveness and the very low G.C.R. clearly indicated a certain degree of inability to meet stressful social situations in conventional fashion without being overwhelmed and blocked by frustration. The various indications depicted a boy of rather low frustration tolerance who was inclined under stress to turn his aggression on to the environment and allowed his ego to predominate his reactions and insistently pointed out the obstacle causing the frustration.

MURRAY'S THEMATIC APPERCEPTION TEST.

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>335</u>
Primary	0	0
Secondary	0	0
Partial	5	12
Literary	0	0
Same sex	16	22
Opposite sex	6	6
Elderly	8	9
Youth	9	13
Juvenile	6	6
Superior	6	6
Inferior	2	5
Law-abiding	17	21
Criminal	3	6
Mentally normal	19	26
Mentally abnormal	1	1
Gregarious	6	6
Solitary	15	15
Leader	4	4
Follower	1	1
Friendly	14	17
Quarrelsome	4	7
Moral : Good	17	21
Immoral : Evil	3	6

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(A) HERO</u>		<u>335</u>
Social	18	21
Asocial	6	9
Thoughtful & Decisive	17	19
Indecisive & Escapist	6	10
Ambitious	5	6
Anxious	14	17
Aggressive	11	16
Altruistic	5	5
Depressive	6	6
Excitable	6	7
Erotic	4	5
Timid	3	3
<u>(B) NEEDS</u>		<u>106</u>
Abasement	12	13
Achievement	6	6
Aggression		24
Emotional & Verbal	10	12
Physical & Social	2	2
Physical & Asocial	3	6
Destruction	3	4
Dominance		7
Coercion	2	2
Restraint	4	5
Inducement	0	0
Seduction	0	0

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(B) NEEDS</u>		<u>106</u>
Introgression	11	13
Nurturance		15
Parents	0	0
Wife	3	3
Husband	3	3
Children	0	0
Siblings	0	0
Relatives	0	0
Friends	0	0
Other People	6	6
Objects	3	3
Passivity	5	9
Sex	5	6
Succourance	3	5
Intranurturance	5	8
<u>(C) INNER STATES and</u> <u>EMOTIONS</u>		<u>98</u>
Conflict	13	18
Emotional Change	19	27
Dejection	9	10
Anxiety	17	21
Exaltation	7	8
Distrust	1	1
Jealousy	0	0
Happiness	10	13

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>123</u>
Affiliation		21
Associative	8	13
Emotional	6	8
Aggression		18
Emotional & Verbal	3	6
Physical & Social	3	6
Physical & Asocial	1	1
Destruction	4	5
Dominance		18
Coercion	5	6
Restraint	7	7
Inducement	2	5
Seduction	0	0
Nurturance		21
Parents	2	2
Wife	1	1
Husband	2	2
Children	1	1
Siblings	0	0
Relatives	0	0
Friends	2	2
Other People	11	11
Objects	2	2
Lack	16	22
Loss	11	14

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
(D) <u>PRESS</u>		<u>128</u>
Physical Danger		7
Active	5	6
Insupport	1	1
Physical Injury		7
Person & Animal	1	1
Accident	6	6
(E) <u>OUTCOMES</u>		<u>335</u>
Hero		206
Energetic & Determined	14	16
Persevering & Competent	13	15
Faces & Overcomes Opposition	14	17
Succumbs to Opposition	7	11
Coerces	5	6
Is coerced	9	13
Active	15	17
Passive	8	12
Repents & Reforms	0	0
Callous and No Conscience	3	6
Selfish	6	6
Unselfish	8	8
Prefers Help	6	6
Self-Sufficient	11	11
Makes things happen	15	17
Things happen to hero	16	22

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(E) OUTCOMES</u>		<u>335</u>
Hero		206
A Success	10	13
A Failure	6	9
Hero's Environment		84
Path of Achievement Easy	12	18
Path of Achievement Difficult	15	21
Beneficial & Positive	13	18
Non-beneficial & Negative	10	15
Punitive & Unsympathetic	8	12
Ending		45
Happy	10	13
Unhappy	10	10
Status Quo	4	8
Anti-climax	0	0
Dramatic Conclusions	4	5
Acceptance of lower standards	5	9
<u>(F) INTERESTS and SENTIMENTS</u>		<u>26</u>
Positive Cathexis	18	18
Negative Cathexis	8	8

<u>Themes.</u>	<u>Frequency.</u> No. of Stories (Total 20) in which various Themes occur.	<u>Total.</u>
<u>(G) MENTAL STRUCTURE</u>		<u>44</u>
Id	11	11
Ego	20	20
Super- Ego	13	13
<u>(H) OTHER VARIABLES</u>		<u>128</u>
Style		38
Specific Names	16	16
Detailed description	19	19
Incongruity	3	3
Excitement		26
Adventure & Thrill	4	4
Danger & Suspense	15	15
Distant Lands & Different People	7	7
Appearance	17	17
Residence	11	11
Entertainment	5	5
Illness	2	2
Death	8	9
Separation	6	6
Rejection	5	5
Punishment	4	4
Excuse, Alibi & Apology	5	5

Analysis of Tom's Stories.

Card 1. In this story Thomas introduced a young violinist, who "was sitting at his desk, looking very worried. He had made a mistake in learning his music lesson. When his teacher came in he felt very nervous". But, David managed to overcome his nervous tension and did his best. His teacher was pleased with his effort and "in time he became the best violinist in the school." In real life Thomas was very much like his hero, David. Although his progress in all subjects was highly satisfactory he tended, at times, to become nervous, moody and tense. He was ambitious and wanted to be a perfectionist. He also craved recognition and was anxious to win adult acceptance.

Card 2. "Miss Agnes was quite a popular author. She wrote books about people who lived in the country. She regularly went out to different villages and watched people at work ... In one of the villages she became very friendly with one of the farmers. She wrote about this farmer, his wife, the farm animals and the country side. This book made her famous. Soon after she died and to show her honour and respect a big library was put up in her home town and there all her books were kept for people to read". Theme of perfection and success pervaded this story. Thomas believed that fame and wide recognition could only come to those people who were willing to work hard. Through Miss Agnes he projected his own high ideals and not-too-realistic aspirations.

Card 3. In this story Thomas described a delinquent act. "One day a young girl about the age of sixteen or seventeen was walking down the High Street.

She was very hungry and she was shivering with cold ... She walked into the big shop ... grabbed some packets of biscuits, a rain coat and a scarf then ran out of the shop, landing right into the arms of a policeman. He took her to the station and charged her for shop-lifting. When she appeared at the court she was found guilty of theft. The Sheriff put her in for six months of Borstal training". Thomas went out of his way to justify the girl's delinquency by pointing out that "she was very hungry and she was shivering with cold". But, at the same time, he realised that what she did was done deliberately and he found it extremely difficult to condone her action. Consequently, the girl was caught and punished to prove that "Crime does not pay".

Card 4. "Nurse Violet was a very kind person and she always tried to help everyone. One night a young man was brought into the Emergency. He had a very severe head injury. He was quickly fixed up by the doctor and Nurse Violet ... He was taken to the operation theatre and had a brain operation. Nurse Violet took great care to look after him and his life was saved". Nurse Violet was the ideal and competent mother figure, who took the place of the real mother who had died when Thomas was only one and a half years old. Thomas, obviously, missed her presence in real life and needed her for perfect love and affection. In this story a severe head injury brought him what he had desired and his attention seeking produced positive responses from people who mattered. He was well satisfied.

Card 5. Thomas lost his mother when he was one and a half years old. Since then he was cared for by foster parents. In this domestic study he tried to

find ideal and loving parent figures, who were also the embodiments of a stable and happy home. He reported, "Mrs. Hopkins was busy preparing her husband's dinner in the kitchen. She was making all the things her husband liked after a hard day's work". Thomas also showed a keen awareness of dangers an elderly woman could be exposed to when staying alone in an area of high delinquency.

Card 6. "One evening old Mrs. Walker was waiting for her poor husband to come back from work. She waited for hours ... Suddenly she heard a knock on the door. As she opened it a man walked in. He said, ".... I am sorry Mrs. Walker, your husband is dead. He just dropped dead at work!" ... But she could do nothing. She just stood there in the middle of the room and could not believe that she was to be left all alone in her quiet, little house". The other half of the oedipus - the hatred and rivalry of the father - was clearly shown in this story. Thomas fantasied the death of a father figure and he himself, rather indirectly, became the bearer of the sad news. In real life, Thomas had no mother and his father had remarried and made no contact with the boy nor did the boy wish to make any contact with him. But this apparent unconcern obviously harboured a deep sense of resentment and hatred.

Card 7. Thomas in real life had no contact with his own father although he lived locally. But in this story he fantasied a father and son doing things together for their mutual benefits. His foster parents did all they could for Thomas but found him unresponsive. It would be pertinent to assume that Thomas in his heart needed the company of his real father and was cold

towards the substitute parent.

Card 8. "One night my pal and I had nothing to do and nowhere to go. We just walked into the City Centre ... and saw a picture hall. We looked at the posters outside and thought there was a good film on ... We thought that the film would be all about motor car racing. It started off well with racing cars going round and round the track. Then there was an almighty crash and the drivers were picked up by an ambulance and taken to the hospital. From then on there was nothing but one operation after another. It was just horrible and we got fed up. Finally, we walked out and went. It was just waste of good money". In this story Thomas drew the portrait of a young man, a motor racing enthusiast, aimlessly roaming the streets in search of thrill. In real life Thomas was passionately fond of motor cars and speed. He indulged in asocial activities to satisfy his urge. As a result of his delinquent actions he was finally committed to Mossbank School for corrective training.

Card 9. "This is all about four young men. They were bone lazy and good for nothing. All they did was lie about all day, gamble, swear and beg for everything. Then one day a farmer's foreman promised them work and good wages. No sooner they had started they stopped. They lay down beside the hedge and fell asleep ... When the farmer saw this he became so angry that he chased them out of the farm. Now they are back to their old life. They just lie about and do nothing useful". In this environmental study, Thomas was highly critical about the attitudes of four "good for nothing" characters, who would not work to earn their livelihood. Although Thomas was scathing in his

criticism he, in real life, showed some of the characteristics exhibited by his victims. His aggressive outbursts were actually used as defensive measures in order to safeguard his own public image.

Card 10. "One day Mr. Johnstone went out to work and just disappeared ... His wife reported this to the police ... After four days they heard from London that a man had been picked up who fitted the description of Mr. Johnstone. He had lost his memory ... Mrs. Johnstone went down to London by the first available train ... Mr. Johnston's eyes lit up when he saw her come through the door ... She ran up to meet him and then took him in her arms and kissed him over and over again. Once he was fit to travel they returned home". In this story Thomas showed a desire to escape from reality and an attack of amnesia was his way of securing love and attention which he so desperately desired. The oedipus situation also appeared in a somewhat distorted fashion. He made the mother figure suffer anxiety in order to show his animosity towards the father figure. But a sense of guilt made him effect a reunion between the two.

Card 11. "A very long long time ago, before the birth of Christ, there lived a fierce dragon in a cave ... Then one day a brave little boy made up his mind to explore the cave. Everyone in the village tried to stop him, but he refused to listen to anyone. He went up the mountain ... the dragon came flying towards him ... He picked up a stone and hit it on the head with all his strength. The dragon fell down ... and was never seen again and when the boy returned to the village, he was given a hero's welcome." Thomas in this story played the part of David, the giant-killer. He desperately wanted

recognition and achieved it by performing a dare devil act. Everyone took notice of him as a great hero and he enjoyed adult acceptance and praise, which he sought constantly.

Card 12. "David was very keen on climbing ... One day it was raining very hard and David was mucking about at the park. He got fed up and decided to go up the flag pole. He climbed up and up and then suddenly slipped. He fell and struck his head on a stone ... Then an old man came along ... He tried to bring David round. But it was no use - the boy was dead." In this story Thomas took attention seeking to the extreme limit and it resulted in self-destruction. He portrayed a restless boy who got easily bored with things and took unnecessary risks to find thrills.

Card 13. "The Green Valley Ranch in Texas belonged to John's father ... Every day little John waited outside the barn door for his daddy to come home from the range where he watched the cattle. As soon as John used to see his father he ran up the dusty path to greet him. One evening he waited and waited, but his father didn't arrive. He began to cry. His mother heard him and came out to tell him that his daddy was away at the cattle market to get new stock." In this domestic study Thomas tried to describe a life which he had never known. He fantasied a strong, responsible and loving father, but in real life Tom's father had nothing to do with the boy. He pictured a kind-hearted and sympathetic mother, but she died when Tom was only a year and a half old. He portrayed a loving and stable home, where he was treated as a cherished member of the family, but in actuality he was brought up by foster parents. This story had all the tragic qualities of day-dreaming.

Card 14. "Patrick was a very clever cat burglar. He screwed many houses, many places. But he was never caught in his life. One night as I was walking along the road I saw a figure go into a house. I ran as fast as I could to the police station. The officers rushed out in their Z-cars and caught the person red-handed. It was Patrick, the famous cat burglar. When he came up before the court he was given six years and the Judge awarded me a reward for helping to catch the thief." Thomas in this story brought out his Jekyll and Hyde characteristics. In the one hand he portrayed himself as a law-abiding citizen, who received a reward for helping the police and in the other he was playing the part of a very clever and famous cat burglar, who was given six years for his asocial activities. Although he showed a sneaking admiration for Patrick and his activities, which were highly meaningful to Thomas, the story indicated that under pressure Thomas would have sided with the forces of law and order in order to prove that "Crime does not pay."

Card 15. The oedipus situation appeared in this story in a somewhat distorted form. Thomas made a tragic and pathetic father figure suffer the loss of his wife and the wrath of his neighbours. He ridiculed Dr. Hunicane for his incongruous behaviour and finally he was struck down dead by lightning. Then Thomas was overcome by pity and the lonely husband was reunited with his wife in death.

Card 16. "One day a little white duck came quacking through the front gate ... Just then a white, stray cat came running towards it. I picked up a white stick and hit the cat ... I picked up the little duck and took it down to the water and let it go. By then the moon had come out and the lock was sparkling

white. A slow fog was rising from the water and soon everything was lost in a white mist." In this rather poetic and positive study, Thomas portrayed himself as a kind and considerate person, who was sensitive to things of beauty.

Card 17. "The strong man from our village became a trapeze artist in the circus ... One day when he was climbing the rope he slipped and fell. Luckily he was not high up or he would have killed himself ... At the hospital the surgeon told him that he would never climb a rope again. He was heart-broken." This was a picture of utter disappointment and despair, most probably felt by Thomas himself. He often believed himself to be the victim of fate and tended to blame external forces for his sufferings and shortcomings.

Card 18. "It was a very dark night and John Green was walking along the lonely road. Suddenly, he thought that he had heard footsteps behind him ... As he got to the bend someone grabbed him from behind. He struggled hard but could do nothing. The next morning his dead body was found in a bush beside the road. He had a butcher's knife in his back. The stupid police never found the killer." In this aggressive and tragic story, Thomas projected a cynical attitude towards forces of law and order. He considered them incapable and thoroughly inefficient.

Card 19. "A long time ago in Canada lived an old man. He was a lumberjack and lived by himself high up on the mountain ... One cold winter his faithful horse died and he didn't have enough money to buy another ... One morning it was snowing very heavily ... Suddenly he thought that he had seen his white

horse coming towards the house. He ran out to meet it. But as he opened the door the horse disappeared. He could not understand it and walked into the forest. Hw was never seen again." Themes of loneliness and utter dejection pervaded this somewhat incongruous story. A sort of fatalism became the focal point and once again external forces produced sufferings, privations and heartbreaks.

Card 20. "This is a strange story about a young man, who stood under a lamp every night. When people asked him, "Why do you stand here every evening?", he used to reply, "I always stand here because I feel like standing!" Then one night when I was going home after work, I saw him signalling to me. I couldn't understand that as he was very rude to me the other night. I went across to him and he said, "Please excuse me for my rudeness ... you see this is the exact spot where my car turned over and killed my wife. I come here every night to think about her and I don't like people asking me silly questions! ... After all it is none of their business. Now that you know the reason, perhaps, you would let the others know!" The focal point of this tragic story was car crash which killed the hero's wife. In real life, Thomas was a car thief and was committed to Mossbank School for driving away a motor car without a licence and insurance. Somewhere along the line somebody pointed out how dangerous the whole business was and, in this story, he created an atmosphere of pathos as if to prove that the lesson had been driven home and he was beginning to learn from his mistakes. But he wanted to repent in private and because of that he made no attempt to hide his arrogant and truculent attitude.

Summary of Theme Frequencies in Tom's Stories *

In Tom's fantasy world most of the heroes were male (22 in 16) and a few belonged to the opposite sex (6 in 6). Although most of them were youthful, (13 in 9) some elderly (9 in 8) and juvenile (6 in 6) individuals were also introduced. The heroes were usually law-abiding (21 in 17), mentally normal (26 in 19), friendly (17 in 14), moral (21 in 17), social (22 in 18), thoughtful and decisive (19 in 17). Some of them were inferior (5 in 2), criminal (6 in 3) quarrelsome (7 in 4), immoral (6 in 3), asocial (9 in 6) and aggressive (16 in 11). Tom also introduced people who were superior (6 in 6), gregarious (6 in 6), ambitious (6 in 5), altruistic (5 in 5), erotic (5 in 4) and timid (3 in 3). Some of the heroes were indecisive (10 in 6), solitary (15 in 15), and anxious (17 in 14). A few of them tended to be depressive (6 in 6) and excitable (7 in 6).

Many of Tom's heroes suffered abasement (13 in 12) while a few showed some achievement (6 in 6). The forces of aggression they directed towards their environment were emotional and verbal (12 in 10), physical and social (2 in 2), physical and asocial (6 in 3) and destructive (4 in 3). A few of them tried coercion (2 in 2) and restraint (5 in 4) in order to dominate their environment. Some of the heroes indulged in introgression (13 in 11), intranurturance (8 in 5) and passivity (9 in 5). A few looked for succourance (5 in 3) and showed some interest in sex (6 in 5). A few of them showed some kindness and consideration to the members of the family (6 in 6), other

* The first figure in parenthesis refers to total number of themes and the second figure denotes total number of stories.

people (6 in 6) and objects (3 in 3). Their inner states and emotions were marked by conflict (18 in 13), emotional changes (27 in 19), dejection (10 in 9), anxiety (21 in 17) and distrust (1 in 1). Some enjoyed exaltation (8 in 7) and happiness (13 in 10).

Some of Tom's heroes enjoyed associative (13 in 8) and emotional (8 in 6) affiliation. A few suffered emotional and verbal (6 in 3), physical and social (6 in 3), and physical and asocial (1 in 1) aggression together with destruction (5 in 4). They were also dominated through coercion (6 in 5), restraint (7 in 7) and, in some cases, through inducement (5 in 2). Although they pointed out lack (22 in 16) and loss (14 in 11) of things which provided security and happiness, a few of them did receive kindness and consideration from the members of the family (6 in 6), friends (2 in 2), other people (11 in 7) and objects (2 in 2). Some faced physical dangers (7 in 6) and suffered physical injuries (7 in 7).

The heroes reacted to their environment, where things happened to them (22 in 16) or they made things to happen (17 in 15), in an energetic and determined fashion (16 in 14). They were usually persevering (15 in 13), active (17 in 15) and self-sufficient (11 in 11). Although many of them were prepared to face and overcome difficulties (17 in 14) and coerce (6 in 5) some succumbed to opposition (11 in 7) and were coerced (13 in 9). A few of them were passive (12 in 8) and preferred help (6 in 6). The unselfish (8 in 8) individuals and those who were a success (13 in 10) outnumbered those who were callous (6 in 3), selfish (6 in 6) and a failure (9 in 6).

Although some of the heroes found their paths of achievement easy (18 in 12) and environment beneficial (18 in 13) many of them found their

paths difficult (21 in 15), and their world negative (15 in 10) and punitive (12 in 8). A few of the heroes had suffered separation (6 in 6), rejection (5 in 5) and punishment (4 in 4). They had also known death (10 in 8) and illnesses (2 in 2). Their interests and sentiments were dominated mostly by positive cathexis (18 in 18) as against negative cathexis (8 in 8). Forces of ego (20 in 20) dominated super-ego (13 in 13) and id (11 in 11).

Implications growing out of the Stories.

Thomas lost his mother when he was one and a half years of age. He was brought up by foster parents and although the father lived locally he made no contact with the boy nor did the boy wish to make any contact with him. In his fantasy world, Thomas showed a considerable degree of ambivalence towards father figures. He directed aggression and hatred towards them, which also made the lives of the mother figures, who most probably represented the step-mother, very miserable too. But he did wish loving parents, a happy and stable home, which would provide him with security and meet his demands for affection and attention.

Thomas, at times, showed high ideals and not-too-realistic ambitions. He knew that success only came to those perfectionists who were prepared to work. He desperately desired recognition, adult acceptance and praise. He was also a nervous and moody boy, who was easily moved to fits of frustration, despair and disappointment. He was inclined to believe that he was a victim of fate and external forces were responsible for his sufferings and shortcomings.

His feelings towards forces of law and order were rather mixed. Under pressure he was willing to admit that "crime does not pay", but, at the same



THE SABRES (PLATE 128)

time, he was prepared to champion the asocial elements and portray the police as incapable and inefficient.

Drawings and Paintings by Thomas.

"The Sabres (Plate 128)" was his first painting. It was an introverted, part imaginative and part expressionist piece of work. Thomas adapted a theme from life, heightened its effect with fantasy and utilised it to express egocentric sensation. His picture showed an ultra-modern "beat" group called "The Sabres" making "pop" music on the stage. Thomas said, "The Sabres were the best group in my town, but the police and the parents were dead against us! They hunted us all the time! Mind you, we were very popular with the young folks and made real hot music for them. We played in the Dance Halls, in the Cafes and all other places the teenagers went to. They loved our kind of music! They thought we were as good as "The Beatles" and "The Rolling Stones! We were the greatest." His painting expressed his nostalgia for his home environment and "The Sabres", who were symbolical of "teenage rebellion". Thomas was a part of their cult. His story focussed on his waywardness which resulted from the rejection of normal and socially acceptable code of behaviour. In real life, too, Thomas was found to be arrogant, strong-willed and resentful of adult discipline. At times, he acted as a conceited individualist, who was inclined to regard himself better than the other members of the society.

The two pictures which followed "The Sabres" were dominated by the theme of beat music of rebellion. The first showed some of the musical instruments usually used by the rhythm musicians and the other one showed a



THE SNAKE AND THE SKULL (PLATE 129)

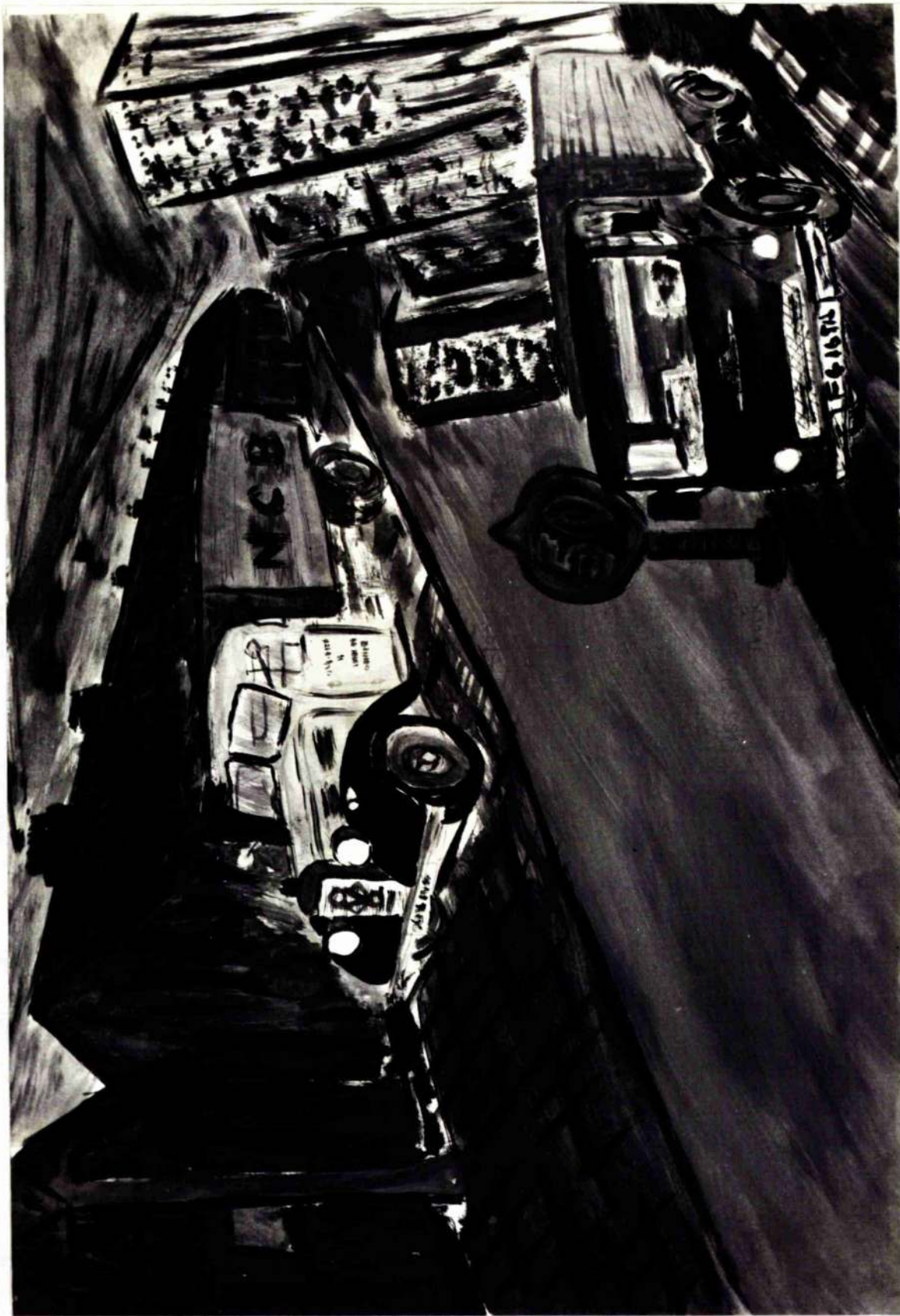
vocalist performing his number with the aid of an electric guitar. According to Thomas, "He was the best amongst "The Sabres" - A great artist!" He painted these two pictures when he was feeling particularly depressed and terribly lonely. He remarked, "I wish I could get away from here and be amongst my friends". He achieved his goal through his paintings, which helped him to escape from a disagreeable and stressful situation and brought him momentary relief.

Theme of aggression pervaded his next two pictures, titled "The Gunman" and "Billy the Kid". Thomas identified himself with the anti-social wild, west characters and made their delinquent and asocial impulses his very own. He said, "They were great guys! Everyone was scared of them! They could do anything they liked and nobody would dare to touch them!" The romantic in Thomas admired and hero-worshipped these characters, who were branded as enemies of the society. He remarked, "I would like to be as famous as Billy the Kid! I would then get my own way!" He made it quite obvious that he desired some sort of recognition at any cost.

A lifeless picture of a model donkey, a symbol of docility, painted against a colourful and patterned background followed his two aggressive pieces of work. It would seem previous expression of aggression gave rise to a sense of guilt and, in this case, he was anxious to win adult acceptance and so he felt obliged to establish himself as a peace loving and law-abiding citizen.

"The Snake and the Skull (Plate 129)" was an introverted, part imaginative and part expressionist painting. Thomas adapted a fanciful theme

from a literary source and then added personal imagination in order to express egocentric sensation. His picture was dominated by a yellow skull. It was painted against a pitch black background, which was covered by many yellow and green sperm-like serpentine lines. A snake, painted in green and red, was shown to have wrapped itself round the skull. Thomas described, "This picture shows a nightmare I recently had. I dreamed of a snake which was very sensitive and hot to the touch. It crawled up my leg, my belly, my chest and finally wound itself round my neck. Once it got up there it restlessly moved its head to and fro. It nearly suffocated me and then suddenly it got very angry and spat at the other snakes which were creeping about on the wall in darkness. Then the snake shrivelled up and went down my body. I didn't feel suffocated anymore and screamed in my sleep, "Thank goodness! It is all over now!" I then went back to sleep again and didn't wake up till the morning. It was a peculiar dream and I just can't forget it! You see that skull - It is really me! I had to paint it - you might think I am absolutely daft!" Thomas's painting represented a visceral type of nightmare and was a projection of his own physical sensations, roused by strong emotions of fear and sex. The snake in his picture was symbolical of the male sex organ, which had overpowered him thoroughly and completely. The serpent's restless movement referred to the act of masturbation, which culminated in orgasm represented by the spitting of the snake. The shrivelling up process indicated the end of orgasm. It broke all physical tensions and the feeling of suffocation paved the way for an unconscious feeling of well-being and satisfaction. But, his sexuality gave him a sense of guilt and he



THE OLD AND THE NEW (PLATE 130)

felt obliged to represent himself as a skull and thus preserve the sanctity of any moral instruction he had been subjected to.

"The Old and the New (Plate 130)" was an introverted, imaginative painting. Thomas adapted a theme from life and heightened its effect with fantasy, a process which involved inventive reconstruction and recombination of memory and living images. This picture showed the changing faces of a small mining town. The left hand side of the painting was taken up by old fashioned miners' row of cottages. In front of these houses on the cobbled road stood an ancient lorry belonging to the National Coal Board. The right hand side of the picture depicted lofty skyscrapers beside a modern motorway, which allowed a maximum speed of fifty miles per hour and catered for fast moving vehicles. A narrow patch of green separated the two worlds. Thomas commented, "My picture shows part of my home town which is changing very rapidly. The council is pulling down all the old houses and putting up great big skyscrapers, making new roads and all that. At one time we used to live in miners' cottages, but later on we were given a modern council house in a new scheme. At first, I didn't like it there. People were not very friendly and they didn't want to mix with us. I felt very lonely and missed all my old pals. Then gradually I got to know some of the lads of the locality. One of them, a long distance lorry driver, taught me how to drive a car. Sometimes I wish he hadn't because I began to pinch cars and go for joy rides! Finally, all good things came to an end. I got picked up by the police and landed at Mossbank. I don't like it here. I miss my home and pals very much. I want to get out as quickly as possible and behave. I don't want to get into trouble again - I am going to go straight!" "The Old and the New" resulted



THE MOTOR SHOW (PLATE 131)

from his nostalgia for home and its environment and gave Thomas an opportunity to indulge in introspection. He clearly indicated that it was absolutely necessary for him to analyse the situation he had found himself in and weigh things up for himself. He tried to project the positive side of his character for the benefit of his listener. This was done quite deliberately because, at that stage, he was anxious about adult approval and acceptance.

"The Mossbank Terrors" followed "The Old and the New". There were two copies and both studies were caricatures of some of the members of the staff of Mossbank. The first one was a grotesque, aggressive-looking mask, painted in a cubistic fashion. Thomas remarked, "This is how you all look when you are cross! At least that's the way some of the boys see you!" In the second picture, he visualised his teachers, the so-called "squares", as beat musicians, busy producing "pop" music. The impression he gave of his school and his teachers was rather punitive in character, but it was well disguised and could easily pass off as a vicarious sense of humour.

"The Motor Show (Plate 131)" was an introverted, part imaginative and part expressionist painting, which was dominated by an American car painted in green, red, white and blue. She was placed on a red star, lined with blue border, platform because "she was the star luxury car on show. Like James Bond's motor she had everything one could think of. She was the biggest, fastest and the best. A great car!" The fascination Thomas had for motor cars, one of the contributory factors to his committal to an Approved School, was strongly brought into focus by this picture. He used the motor car as a vehicle of romance, pleasure and aggression. He remarked, "When you have a

car you can patter up a 'bird' and take her out for a joy ride and cut the other bloke out altogether! You know 'birds' always fall for a laddie with a motor car! Then if you are a fast driver you can always rob the Bank of England and get away with it - No police would ever catch you if you are driving a car like the one I have shown in the picture!" When Thomas was asked, "If you could get hold of a car like the one you have painted, and get the chance, would you do all the things you have just mentioned?" Thomas was horrified at the suggestion and vehemently announced, "Never! Not me! I am finished with cars! I don't want to get into trouble again! From now on I am just going to paint them and collect their pictures! I am not kidding!" Thomas decided to put on an air of innocence because he was interested in an early release and was still anxious about adult approval and acceptance.

"King Neptune and the Mermaids" appeared immediately after the "Motor Show". It was an introverted, expressionist painting, which expressed egocentric sensation and also represented external objects as they presented themselves to the sensations of the artist. This picture was dominated by King Neptune. He was sitting on his throne made of giant sea shells and was being guarded by his two shark-like subjects, which kept his seat floating. Two golden haired and voluptuous mermaids were shown to be paying their homages to "the King of the seven seas". Thomas identified himself with Neptune and expressed a strong desire for power and authority, which, according to him, could provide unlimited happiness and security.

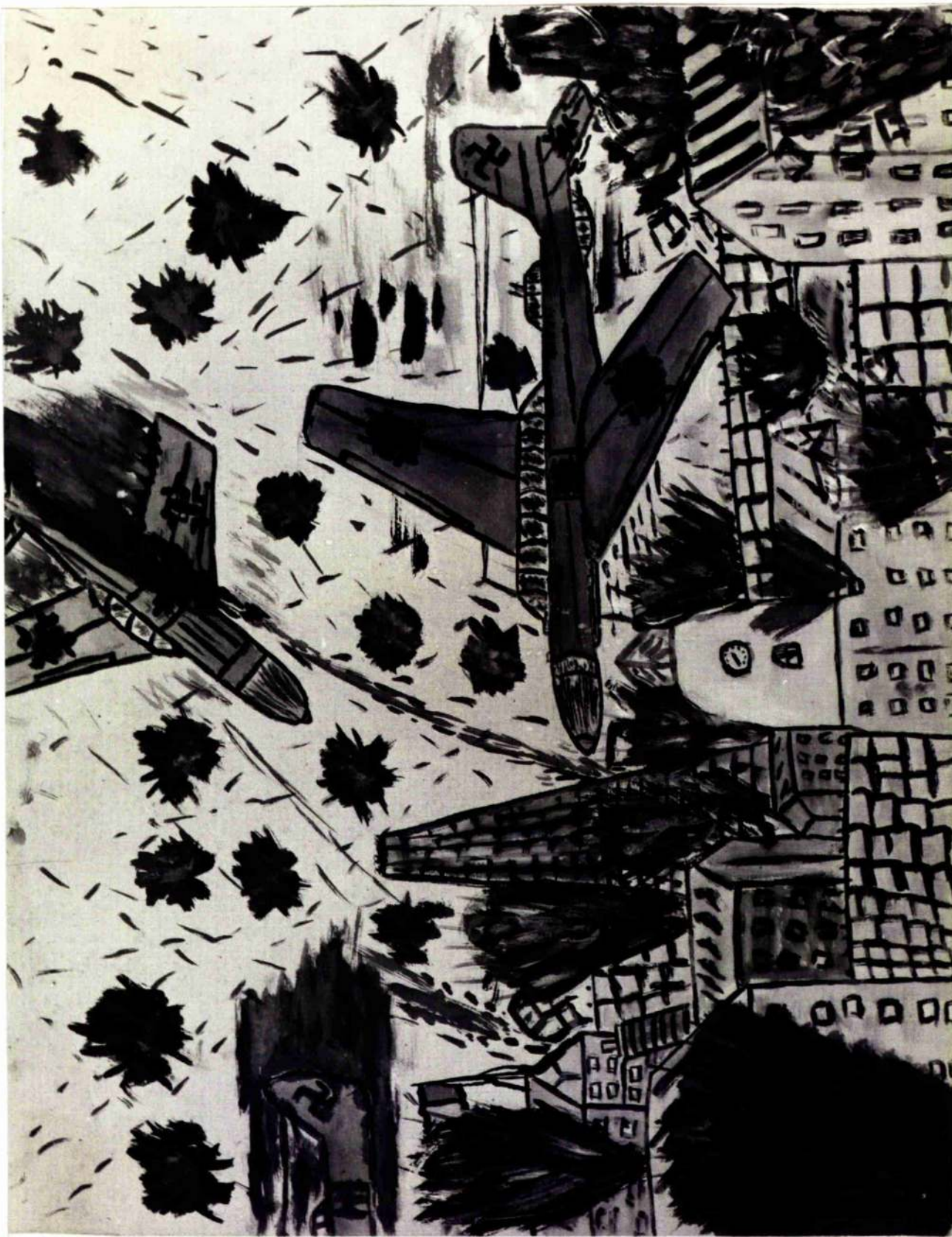
"The Pile Up" depicted an incident which was thoroughly autobiographical in character. The picture was dominated by a scene of accident,

in which an articulated lorry and two saloon cars were involved. The only comment Thomas made in connection with this painting was, "That's how I got caught the first time - the stupid lorry driver!"

"My Teacher" followed "The Pile Up". It was an introverted, expressionist portrait study of one of his teachers. Thomas, in his own way respected him and was grateful for all that he had done for his benefit. This painting expressed the positive side of his character, the side which was amenable to school discipline and all its implications.

"The King of the Roads" was his next painting. It was an introverted, imaginative piece of work and was highly anti-social, aggressive and dangerous in character. It showed an oil tanker, bearing the name "Penman", racing a saloon car practically off the road. Thomas said, "The car driver thought that he was a smart Alec. and whizzed past the tanker! But, he didn't realise that "the King" was behind the wheel of the tanker and in no time he had to pay for his mistake - "The King" got him off the road! His car hit a tree and turned right over - The driver nearly got killed! Afterwards, when he recovered in hospital, he vowed never to race "the King" again!" The asocial and aggressive lorry driver, "The King", no doubt was Thomas himself. At the Sheriff's court, he was described as "a positive menace on the road".

Two Nativity scenes followed "The King". These two pictures were culturally determined and were painted just before the start of the school Christmas holidays. Theme of thoroughly anti-social aggression was temporarily replaced by messages of peace, joy and goodwill. But the novelty "of being good" was rather short-lived. Theme of aggression made a triumphant return in "Penman" and Hall's Motor Show". This drawing was dominated by two



THE BLITZ (PLATE 132)

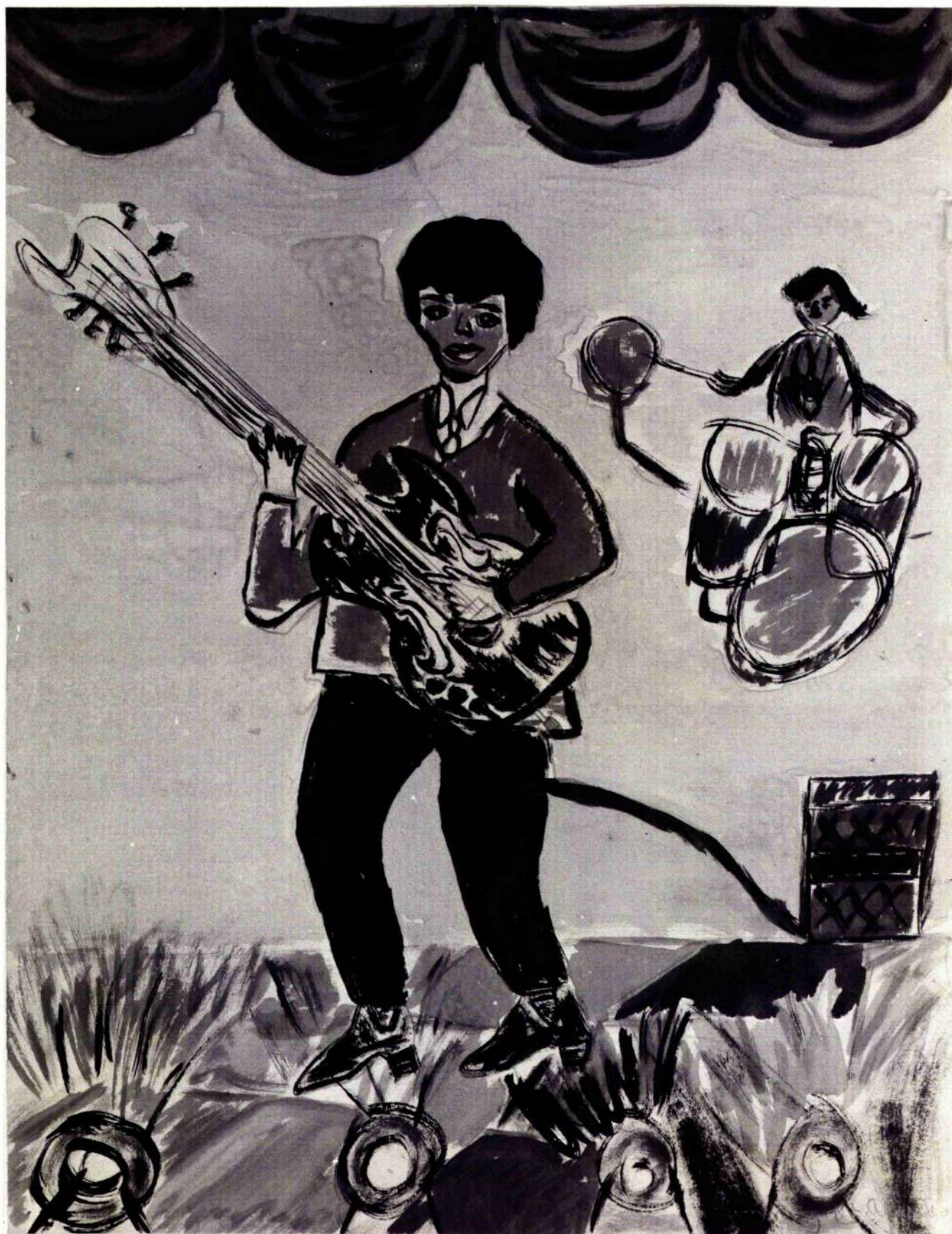
luxury cars. Both were titled "009 - The King of Killers - Unbeatable" and bore the sign "Penman", their maker.

Feeling of aggression was further intensified in his next two paintings. But, in both cases he expressed his aggression in a more socially sublimated way - as related to war. "The Blitz (Plate 132)" dealt with a historical event of recent origin. It was an introverted, part imaginative and part expressionist picture. It showed German bombers on a mission over London. While the planes unloaded bombs, anti-aircraft shells erupted all round them. An aircraft was shown to have burst into flames and another's blazing tail was shown on the top left hand corner. Many of the houses were ablaze. It was a most realistic picture and successfully conveyed the horrors of war. The second picture showed a British soldier getting ready to destroy a German tank. Thomas identified himself with the lone soldier. He knew patriotism could not go unrewarded and he desperately desired recognition and acceptance. In his next painting, Thomas acted the part of the American superman called "The Batman", a popular personality from the American comic strips. "The Batman" was aggressive, but a law-abiding citizen. He fought evil to safe-guard the interest of the good. Because of that he enjoyed universal recognition and respect. Thomas too was anxious to be accepted and applauded. He coveted the Batman's power and popularity.

"The Cocky Woman (Plate 133)" was an introverted, part imaginative, and part expressionist, caricatured portrait study of a woman. She was painted against a background of many towering skyscrapers. Thomas informed, "That's the Ma gossip of our scheme. She is forever crowing out loud all the gossips she could get hold of - she is a horrible woman! She is my Ma's pal,



THE COCKY WOMAN (PLATE 133)

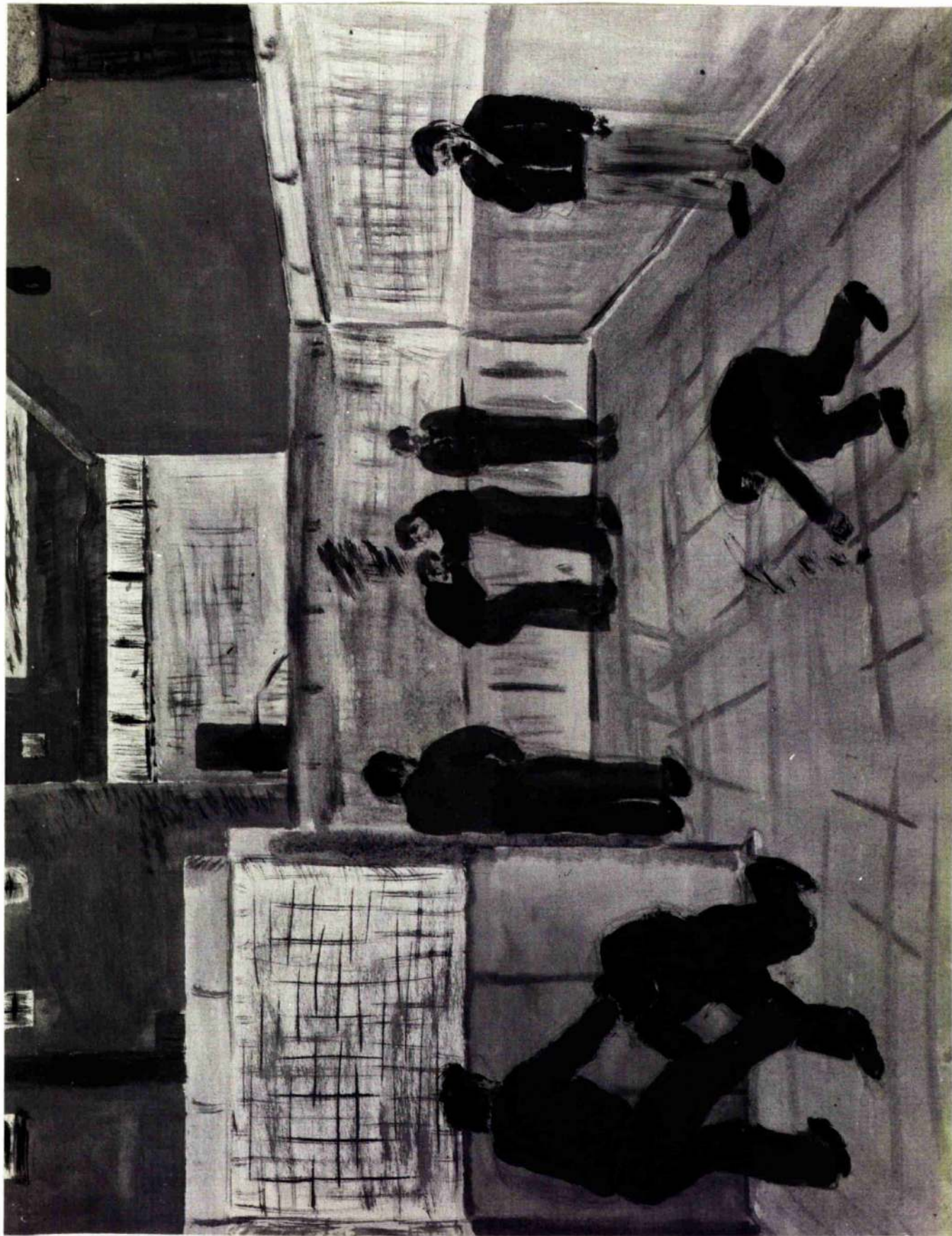


THE DRUM BEAT (PLATE 134)

but I hate her! As soon as I got in trouble she went round everybody and gave them the news - My Ma couldn't show her face outside for days because of her! I could have killed her then and there, but I kept my mouth shut - I didn't want to cause my Ma any more trouble! In a way I was glad when I was put away - I knew I wouldn't have to look at her face for a while! I can still hear that woman say, "do you know what Thomas has done? Oh! my! what a boy!" People like our Ma gossip make it so difficult for boys like myself - They never give us a break!" His creative work provoked him to express a mixture of emotions. He was homesick and he was ashamed. He gave vent to aggression and hatred and, at the same time, suffered from a guilty conscience. On the one hand, he tried to react in a responsible fashion and on the other he was anxious to find a scapegoat for his own misdeeds.

"The Drum Beat (Plate 134)" was an introverted, part imaginative and part expressionist painting. Theme of beat music of rebellion reappeared in this picture. He showed a vocalist performing his number with the aid of an electric guitar and a drummer in the background produced the violent beat. Thomas identified himself with the musicians and proudly announced, "We are the greatest - Nobody can touch us!" He expressed a strong desire for recognition and elevated position. He was anxious "to become somebody".

"The School Jungle (Plate 135)" was also an introverted, part imaginative and part expressionist painting. In this bleak, aggressive and anti-social picture, Thomas captured some of the fleeting moments of a boy's life within the confines of the pupils' outside lavatory, sometimes used as a social club and a smoking room by the inmates of the Approved School. The foreground of the painting was taken up by part of the urinal, which was



THE SCHOOL JUNGLE (PLATE 135)

depicted as a busy centre of intense activity. On the left, two boys were shown fighting a private battle while another one, on their right, was picking up cigarette ends from the ground. A solitary and petrified figure stood against the wall and watched them at their ploys. Further up, on the left, a boy was shown urinating and on his right "two of his mates were helping each other to light up". Next to them stood a youth by himself. He was smoking nonchalantly and watching the passing show. The background, beyond the urinal wall, showed a part of the school building. On top of a landing, silhouetted against a green door, stood a figure. "He was supposed to be the man on playground duty". When the painting was completed Thomas sat back and asked, "Well, what do you think of it?" His answer to the remark "A rather odd picture this" was simple and straight forward. He said, "Nothing odd about it! I painted what I have seen over the months! You might not believe it, but this sort of thing goes on in the urinal every day and at every break time! Our lavatory is not just a club - It is also a battleground! This is one of the things I'll always remember of an Approved School!" "The School Jungle" was his last painting and it, obviously, recorded personal experience in an objective fashion. He brought into focus the unsavoury side of a boy's life, placed in a rather disagreeable and stressful situation.

Implications growing out of the Drawings and Paintings.

Thomas was an introverted personality. He had a strong ego and he utilised it to keep the forces of id and super-ego subdued. He made good use of his highly imaginative mind to express egocentric sensation fully

and effectively.

Nostalgia for home and its environment dominated many of his paintings. On the one hand, these pictures threw some light on his waywardness and rejection of normal code of behaviour and on the other expressed his deep desire to escape from a disagreeable and stressful situation.

Thomas gave vent to aggressive, anti-social and rebellious sentiments and impulses. He showed himself to be arrogant, strong-willed and conceited. He wanted some kind of a recognition at any cost. But, at the same time, he was aware of his shortcomings and he occasionally suffered from a sense of guilt. During these periods, he was willing to project the positive side of his character in order to create a good impression. His attempts clearly indicated that he was anxious to win adult approval and acceptance and thus ensure an early release.

He disliked his stay at Mossbank. He regarded his life in an approved school as an evil necessity and was anxious to leave it behind as soon as possible. He remained a somewhat dispassionate and objective outsider.*

An overall personality profile of Thomas.

Thomas lost his mother when he was one and a half years of age. He was brought up by foster parents, who found him arrogant, strong-willed and resentful of discipline. At school he made good progress, but was moody and sometimes truculent. His nuisance value was great. He found it difficult to get along with people. He kept inadequate and delinquent company and coaxed along by them he had stolen goods and driven away motor cars for joy rides,

* The following table, based on the ten point guide, gives the investigator's (I) rating of Thomas's art-works (Plates 128-135), and also incorporates the ratings of the four judges, consisting of two psychologists (A & B), an approved school teacher (C) and an art teacher (D):

	I	A	B	C	D
Aggression	6	2	7	6	4
Anxiety	7	0	3	4	0
Depression	3	0	1	3	1
Fear	4	1	3	2	2
Withdrawal	0	0	0	2	0
Escapism	5	0	1	3	3
Symbolism	2	2	2	6	0
Fantasy	5	2	7	6	2
Extraversion	4	5	4	3	2
Introversian	8	0	4	1	1

they were the cause of his committal to Mossbank.

At Mossbank, he suffered from chronic depression, tended to be extremely impulsive, moody, unforthcoming and withdrawn. He was anxious about adult interest and affection, but often provoked hostile reaction by playing the part of a "Mr. know-all". He wanted the friendship of other children on his own terms. He often was aggressive towards them and could not face a stressful situation in a conventional fashion - He was a boy of rather low frustration tolerance.

His drawings and paintings, besides giving fullest possible expression to the above characteristics of his personality, became a veritable storehouse of his aggressive, anti-social and rebellious sentiments and impulses. They also expressed his nostalgia for home and its environment, pin-pointed various sources of his delinquency and expressed his deep desire to escape from a disagreeable and stressful situation. His fantasy world was dominated by egocentric sensations, not-too-realistic ambitions and aspirations. He desperately desired recognition, adult acceptance and praise. Although he occasionally suffered from a sense of guilt, he was inclined to believe that he was a victim of fate and made external forces responsible for his sufferings and shortcomings. While, in his fantasy, he directed aggression and hatred towards parental figures, his teachers and school, friends and the police, he craved parental leadership, a happy and stable home which would provide him with security and meet his demands for affection and attention.

Thomas in July, 1967.

After his license Thomas found employment as an apprentice spinner.

He worked well, made steady progress and his foster parents and employers were satisfied with his conduct. He kept himself out of trouble for more than a year, but failed to live up to his promise. He was arrested on a charge of theft of a motor car and contravention of the Road Traffic Act. He was found guilty and late in 1966 was committed to a Borstal for corrective training.