

HANS ZULLIGER

THE BEHN-RORSCHACH TEST

Text



HANS HUBER BERN

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FOREWORD

Dr. *Hans-Behn-Eschenburg's* test-plate series was worked out in 1920. At that time Dr. *Hermann Rorschach* was chief physician at the Herisau Mental Hospital in Appenzell. While he was occupied with the publication of his *Psychodiagnostics*, the need for a parallel series of test plates for control purposes became apparent. *Behn*, who was working as assistant physician in the same institution, developed such a series. With the help of his teacher and chief, he painstakingly chose, from a considerable number of inkblots, the present 10 plates as the most appropriate. They were *standardized against the plates of the Rorschach series*. This means that under ordinary circumstances the same results will be obtained by an experimenter using either test.

It was not certain that *Rorschach's* experiment in the interpretation of accidental forms would be as successful as the past 20 years have proved it to be; at that time, therefore, the expensive printing of the parallel series was not undertaken. Meanwhile, death prematurely snatched away both *Rorschach* and *Behn*.

After numerous private attempts to make a parallel series which led to no generally satisfactory results, the publisher and editor decided to print the Behn-Rorschach series.

PRINCIPLES

1. The Behn-Rorschach Test (Bero-Test) is based on the *Rorschach* Test (Ro-Test): *Hermann Rorschach*, "*Psychodiagnostik*," third edition, Verlag Hans Huber, Bern.

2. The publication of the Bero-Test in the present form represents, in relation to the Ro-Test:

- a *parallel series*,
- a *specialization*, and
- a *further development*.

3. The present volume, however, will also give an independent introduction to the form interpretation test, so that those interested can work out a step-by-step approach to the technique and interpretation of the test.

4. It will show what the test can do in psychologic and characterologic diagnosis. We intentionally limit ourselves to this area. The information on the use of the method in medical (psychiatric-neurological) diagnosis is given in *Rorschach's* "*Psychodiagnostics*." There is also a bibliography of numerous individual studies of the form interpretation test not only in medical but in other areas of the sciences.

5. The importance of standardizing a series of plates will be demonstrated.
6. The usefulness of the form interpretation test, whether it be application of the Bero-Test alone or in conjunction with the Ro-Series, will be demonstrated by the use of practical examples.
7. Appropriate auxiliary tables are included for those who wish to become thoroughly acquainted with the test.
8. The entire work is based on empirical experience, and intentionally confines itself to practicalities. The theoretical basis of the form interpretation test remains unsolved.

PART I

INTRODUCTION TO THE TECHNIQUE OF THE FORM INTERPRETATION TEST

THE BERO-TEST

1. BLOT AND ENGRAM

The Bero-Test, composed of 10 accidental forms, partly black, partly colored, is a preliminary psychological investigation procedure based on experiments in the diagnosis of perceptions.

In a very rapidly occurring association process the engrams and the blots are compared; or, vice versa, the blots are compared with the engrams (original impressions). Since the blots present no specific forms, the "interpretation" always contains an element of illusion; observation and perception are not all that is involved, and the figures allow each subject adequate leeway for the interpretation whose particular characteristics tell something about his spiritual, intellectual and characterological aspects.

There are subjects who believe that the blots represent some particular thing, and they conceive of their task as comparable to the solving of a puzzle-picture; they do not regard their interpretations as interpretations. Still other subjects believe a test of imagination is involved. It is true that the completed test also gives information about the imagination of the subject, but only within the framework of many varied other findings concerning the organization of the subject's personality.

2. WORKING WITH THE SUBJECT, ADMINISTRATION OF THE TEST

Even when a subject comes with the intention of taking the form interpretation test – voluntarily or under compulsion (for example, when the parents bring a child to be tested) – it is advisable not to overwhelm him and immediately place the plates before him.

The administration of the test requires preparation and adjustment of the subject. No universally applicable prescription can be given for this; on the contrary, it would be advantageous to observe how each situation works out in actual practice. The goal is that the subject should go into the test as calmly and uninhibited as possible.

Children

With pre-school children and children from 7 to 10, one starts with a game, and then later introduces the work with the test as another "game". *

With older children, one first converses for a few minutes on some inconsequential subject. Then one says some such thing as the following: "I have

here 10 cards on which something has been drawn. I wonder what you see on them? It can really be almost anything. I am not giving you an examination, so there are no wrong answers. . . etc." Wherever possible care must be taken that the subject does not take on too much the attitude of a student in school.

Adolescents

To begin with, one talks with them about some unimportant subject, so that they can become accustomed to the examiner. This is particularly necessary when the subject knows he is being tested because of deviant behavior (thieves, sex offenders, the hostile, the unmanageable). It is prudent not to discuss with them the area where the shoe pinches. If one does this, there is danger that the aroused complex will somehow too strongly influence the course of the test.

A particular difficulty of the young person can be discussed after administration of the test whenever this is absolutely necessary.

It is often advisable to ask a young person to write from dictation a simple note, such as an application for a position.

This way one frees the subject of embarrassment, anxiety and often also opposition. Subjects who come with the expectation that they must give information about something which is distressing and unpleasant are happily surprised and get the impression that the situation is not threatening.

Adults

Insofar as they do not know the meaning of the test and come of their own free will, the examiner must give them the impression that he wishes to help them. The result will be distorted if they believe that the expert wants to "unmask" them, pry into their secrets, or play the role of a judge.

*

The chief result of an unfavorable attitude on the part of the subject is that he produces very few responses. It is obvious that one can deduce more from a yield of 30-40 responses than from 10. Even when, qualitatively, the same thing appears from 10 answers as from 30-40, there is the likelihood of more detailed and precise insights from a greater number of responses. There are, it is true, perfectly composed subjects who, because of a particular ambition, endeavor to "dispose of" the 10 cards in 10 interpretations.

*

When the subject is ready for the test, the examiner places the first card in his hand, notes the time of beginning the test, and records the responses.

If the subject asks questions during the testing, the examiner must take care to give no suggestive answers. He must also avoid asking anything which will work suggestively in the sense of falsifying the test results. For example, he must not say, "What does the whole blot look like to you?" or the subject will

suppose that whole responses ~~must be~~ given whenever possible. Whenever possible, one asks no questions during the examination. If, for example, one is not certain whether an interpretation is determined by the *form* or the *color*, the investigation is carried out at the end of the test. If one asks questions during the test, they not only are suggestive but they falsify the reaction time. However, one can tell the subject before beginning the test that he may turn the card, and may be completely free in his interpretations. It would be wrong again, though, if one said: "You may see forms, colors, moving figures - imagine you are looking at the clouds and making pictures from them". "Suggestible" subjects would then see clouds everywhere, name colors, etc. If the subject asks: "May one also interpret the white?" rather than "Yes," one might answer, "Whatever you wish."

Often during the testing one can make certain observations about the subject. He laughs at a particular picture; he is startled; he turns the card for a long time; he consistently turns the cards upside down and apparently cannot look at a card in the position in which it is handed to him; he sighs; he shakes his head, etc. All such things should be recorded.

Suggestive influences during the first test can falsify the results of the second (control) test.

There are subjects who never finish interpreting. They seek out finally the minutest details and get 20-30 answers on every card. In such cases one may interfere after the sixth answer, for one learns no less from 60 answers than he would from 200 to 300. The examiner may say "That's enough", after the sixth answer and reach for the card, offering the next one. There are subjects who stubbornly continue to interpret, even when one interrupts - in this case one must patiently let them proceed.

After the responses are recorded, the work of the subject is finished. He may be dismissed, since the rest goes on without his further participation.

Sample of a Bero-Test Protocol

Name, Age, Address of subj.: Felix M., 16 yrs. . . .

Date of test: 3/23/193?

Begin: 2:25 p. m.

- I. Two animals and something in the middle - (upon being asked "What sort of animals?") Bears, like on an ancient coat of arms, but the eagle should be over them.

Vertebrae (card upside down, middle part).

Hammer (card upright, tiny detail at lower right, handle protruding into white space).

Evergreen forests (the arms of the "bears").

- II. Like in a picture book: brownies (inner red obviously not seen as moving!).
Bloody female pelvis (upper red).
- III. Animal head (head of the "men").
Dried bloodstains (red).
- IV. Bat (turns all the cards carelessly, finally comes back however to the upright position).
(Laughs.) A little man there, holding his leg high. It's too long (laughs).
(card inverted upper edge).
Or also a fur rug.
- V. Glider.
- VI. (laughs cunningly, looks quickly and appraisingly at the examiner)
Dibble, gardener's tool (upper central space).
Clouds, behind and among one another.
Islands (sides, at bottom, smallest spots).
- VII. On both sides four knives (black splashes which project into middle one of the three lower white spaces).
Bird's head with open beak (topmost part).
Peak of a cap (tiny white space in the right half of the figure, slightly above the narrowest place).
- VIII. Salamander (red).
The whole thing is an aquarium (upon being asked after the test how he arrived at this interpretation: "Ha! Because it has salamanders.>").
Thin hooks upon which one could hang something (bent projections from the gray).
- IX. (laughs) Owl (blue, card inverted).
(laughs more, almost roaring) Muck (brown) (glances quickly at the examiner, appraising then earnestly): I mean smeared earth.
Butterfly (violet).
There too (orange) – someone has damaged its wings (when questioned at the conclusion of the test, indicates both of the last two responses were determined by form).
- X. Elephant (card inverted, outer green).
Mapleseed (inner green).
Hen (card turned sideways. Carmine).
Two little men crouch in armchairs opposite each other and tell each other something (card inverted, lower orange).
Finish: 2:42 p. m. Response time 17 minutes.

Whoever wishes to learn how to administer the form interpretation test would do well to collect as many test records as possible for practice.

3. THE "FORMULAS" FOR CALCULATING THE RESULTS OF THE TEST

The answers which a subject gives upon being shown a card are later condensed into a sort of formula called scores. These are the same ones customarily used with the Rorschach cards. If we outline rather carefully each part in the scoring, it is because there are certain persistent difficulties in the process. These exist chiefly for the beginner; still, one not infrequently meets people who claim to have practiced a good long time with the form interpretation test and who – for example – are completely uncertain in the evaluation of the kinesthetic responses. They are usually not themselves aware of their uncertainty, but they doubt the test or the evaluation of other experts.

An exact knowledge of and practice in the evaluation of single responses is one of the fundamental requirements in learning the form interpretation test.

We first ask ourselves, *how much* of the card has been perceived (apperceptive determinants).

"Whole Responses" (W)

This refers to interpretations in which the whole blot was seen at once. Example: card I: "*Two bears tugging on a tree root.*" card X: "*An artist's palette.*"

We make the single exception (analogous to card III of the Ro-Test) of card III. If the four black blots here are combined into one answer, without taking the red into account, we still score the response W. Example: "*Two bent-over men.*" The answer to card III does not necessarily need to be: "*Two boys or men who want to warm themselves at a small fire,*" to be scored as W.

Attention is called here to three particular types of W responses which get a special scoring.

When on card II something like the following is seen: "*There are two little men (inner red) in a forest (black), and a red cloud above,*" then it is apparent that the subject actually perceived sharply only the "little men." The remainder of the blot, however, he brought into combination with them in a confabulatory and combinatory way. The subject, starting from a *detail*, simply "invented" the rest which is apprehended only vaguely. This is indicated in the scoring by designating the response as DW (that is, a W perception developed from a D perception). In a similar way DW can appear on other cards. Example: card IV held upside down: "*A coat of arms with a flying bird in the center.*" The darker-toned central portion of the picture could well be designated as a "bird", but that the whole blot resembles a coat of arms is simply not true. The subject who so interpreted it saw the bird clearly; he confabulated the remainder of his perception as an addition. – True, the perception given above for card I, "*Two bears tugging on a tree root,*" involves combinatory activity, but, in distinction to the confabulatory DW response, every detail, the "*two bears*" as well as the "*tree root*" is seen clearly.

It almost seems absurd when a subject sees in card II: "*A man is pointing down with both index fingers.*" The fingerlike projections on the lower part of the black figure are perceived sharply while all the rest is confabulatory addition, and we score the response as a DdW (a W perception beginning with an insignificant or minute detail).

If someone, working outward from the white space in the middle of card VII responds "*A chapel, night all around it,*" this is also a W perception. However, the black blot was not sharply perceived, but rather the white "space," or S as Rorschach would score it. The black was simply designated as "night." In this case the scoring is SW, which means that the subject started with the space – that is the important thing in the interpretation – and combined with it the remainder of the picture.

For the most part, simple W are given, the DW, DdW and SW are much less frequent. With a little practice one will learn to distinguish easily the occurrence of such perceptions from the true (sharply perceived) W.

"Detail Responses" (D)

Interpretations which involve a prominent detail are designated as detail responses (D). These depend less on the size than on the frequency of the perception of the part of the figure involved. Whether to score it D or something else is determined by statistics (see tables, pp. 23 ff.). Examples of detail responses: card I: "*A thistle*" (middle portion); card II "*Two little dogs*" (black figures); card III: "*Two sea shells*" (center red); card VIII: "*Salamander,*" (red), etc.

"Small Detail Responses" (Dd)

An insignificant, unobtrusive, tiny or unusual detail of the picture is seen. Example: card I: "*A mouse's tail*" (below at the side); card II: "*Ribs*" (the projections toward the center in the lower red); card III: "*Little chicken*" (outer red); card V: "*Camel's head*" (outer part at side), etc.

"Space Responses" (S, Dds)

If, instead of the black or the colored blots, the enclosed white spaces are interpreted, one counts them as S (detail space figures) or DdS (small detail space figures) according to their size and the frequency of their perception. Examples: card I: "*Resting butterfly*" (between "arm" and "body" of the bear and the tree root) is an S response; the tiny white spaces in the middle interpreted as "drops of water" would be scored DdS. Card VI: "*Candleflame*" (largest white space, upper center) is scored S; if, however, the tiny white flecks on the center line were designated as *candle drippings*, a DdS would be involved, as it would also if the space at the edge of the middle wings was seen as a "doll."

Card VII most frequently elicits space responses. Frequently "Chapel" or "Church" (middle) are given; perhaps underneath, "Pot" and "Eagle like on a coat-of-arms" etc.

"Oligophrenic Detail" (Do)

Rorschach designated as Do, responses where, instead of the whole figure, only a part of it is seen. The meaning can best be made clear by examples.

- card I: "Bear's head" (instead of the whole "Bears").
- card I: "Animal paw" (instead of the whole "Bears").
- card II: "Two dogs' heads" (instead of the two "Dogs").
- card III: "Woman's head" (instead of the whole human figures).

On card III it is especially easy to show what is a Do and what is something else. The most common interpretation of the black blot is a W, namely: "Two men," in which the separated black parts lying below are thought of as the legs of the men. Now when it happens that a subject interprets the upper black blots as "Two girls," that would be a D perception. If this subject now designated the lower black blots as the "Lake of Geneva," then again a D perception would be involved, and not, for instance, a Do, since the "Lake of Geneva" is a detail perception in itself. The situation is different when the subject is capable of seeing the "head" of the blot usually seen as a human figure, but still for some reason cannot see arms, body and legs in the figure and is unable to arrive at the interpretation "human being."

Head, arms, body, legs, when seen separately instead of as parts of the entire human figures in card III must be scored Do, not the usual D.

*

After the examiner has scored the test protocol with respect to W, D, Dd, S and Do, he must consider the responses from another aspect, which we can call the *qualitative* (qualitative determinants). In this regard he distinguishes:

"Good Form Responses" (F+)

A large number of subjects interprets card IV as "Bat" or "Butterfly"; card V as "Flying bird"; card VI as "Little evergreen"; center of card I as "Head of a thistle," "Tree trunk," or "Tree roots"; card II, the black figures as "Two dogs"; card V, center part as "Seal"; card VIII, the red figures as "Salamanders," "Lizards," etc., the blue figures as "Almost fully grown tadpoles," the orange figures with the card inverted as "Buffalo," "Cows," "Doves"; card IX, the blue figures with the card inverted as "Owls." Such frequently occurring answers must be regarded as - and scored as - "good (sharply perceived) form" (F+) responses, even though the examiner finds that, in his own opinion, the figure indicated by the subject is not good form. The criterion as to whether an interpretation can be designated F+ is therefore statistical.

Since, however, the possible number of responses is almost endless, statistics do not suffice in many cases and the examiner himself must decide whether an interpretation may be scored F+; he must estimate for himself whether something is good form or not. He must ask himself, "Could I have seen it as the subject did?" and when he is in doubt, he would do well to present the question to other persons.

We here meet one of the difficulties of the form interpretation test. It cannot be denied that in scoring F+, etc., a certain unobjective arbitrariness comes in which involves the personal characteristics of the examiner. To this it can be pointed out that in the total of 100% F it does not matter whether the F+ is 60, 65, or 68%. One could say that 10% more or less F+ makes no difference in the interpretation; there is the additional consideration that the majority of the responses in each test can be scored according to statistics (see tables, p. 23), and the experienced examiner, schooled by practice, finally learns to judge for himself.

"Poor Form Responses" (F-)

All less clearly perceived form responses are scored F-. For example: card I, W, "*Butterfly*"; card II, red above, "*Ribcage*"; card III, center red, "*Two little dogs*," etc.

If one is very much in doubt as to whether a response may be assessed as F+ or F-, it is best scored as F±; in calculating the final percentages, an F± is counted as 0.5 F+.

"Color Responses" (C)

Three different kinds of color responses are distinguished. If, for instance, a subject sees the red spots on card II or III simply as "*Blood*," then it is clear that it was exclusively the red color which stimulated the response. This is a pure C, just as it is when someone at the appearance of blue says "*water*," "*ocean*," "*lake*" or "*sky*"; or to green spots says "*meadow*" or "*grass*."

However, if the subject sees the red spots on card II or III as "*blood spots*" or "*spray of blood*" then, even if only suggestively, the form is involved. Still, the interpretation depended much less upon form than upon the color. If the spots had been black the subject would never have thought of "*blood spots*" or "*spray of blood*." One designates such answers as "*Color form responses*" (CF). Further examples of CF:

- card II: upper red, "*Bloody pelvic bones*."
- card III: inner red, "*Beefsteak done rare*."
- card VIII: red, "*Embryos*."
- card VIII: blue, "*Lakes with creeks flowing into them*."
- card IX: purple, "*Evening clouds*."
- card IX: orange, "*Tigerlily*."

A third kind of color response is distinguished, in which, although the form has been very sharply perceived (good form), yet the color is also a determining factor. Such answers are scored as "Form color responses" (FC). Examples:

- card VIII: gray-blue, "A sort of tree bug."
- card VIII: inverted, orange, "Two spotted, brown and white cows sniffing each other."
- card IX: "Collection of colored butterflies."
- card X: center green, "Mapleseed."
- card X: brown, "Potatoes."

If a color response has been given and the examiner is faced with the task of scoring it, he attempts to find out first whether a "pure" color response is involved (easily determined). If this is the case, then he writes C. However, if this is not the case, then he must decide whether a CF or an FC is involved. "Would this response have been given if the blots had been black?" he asks himself, and then usually finds the decision rather easy.

"Shading Responses" (F[Ch], Ch)

There are various kinds of these. Rorschach differentiated only very generally and designated the shading responses as F (C). Later *Binder* made far-reaching investigations into the symptomatic significance of the shading responses and, as a result, made finer distinctions which parallel the distinctions between the various kinds of color responses.

If a picture detail with light and dark shading is seen with a particular emphasis on the shading and (mostly) seen in perspective, it must be scored as F (C). Example: card II, upper black in the middle, "*A place with rocks, and behind as at the end, a dwarf pear tree*"; or "*A garden gate and behind it a cypress-like tree.*"

If an entire blot or a considerable part of it is seen with good form, yet in such a way that the more diffuse gray-black shading is necessary for the perception, one uses the scoring formula FCh (shading response with good form). Example: "*A velvety dark jungle butterfly,*" card IV. Or card V, "*Shadow of a flying bird.*"

The FCh corresponds to the FC of color responses.

Corresponding to the CF of the color responses are the ChF. These indicate that a response arose primarily because of the shading of an entire blot or of a large portion, yet the form played some part, even if a trivial one, in the interpretation. Examples: card VI "*Veil mist,*" "*Clouds*"; card VII "*Willow tree trunks, stretching out in the fog; Erl-king atmosphere.*"

Pure Ch are answers in which the form plays no role whatsoever, corresponding to the pure. For example, in card VI, "*Fog,*" card VII, "*Gloom,*" etc.

Once in a while one sees answers in which the white is perceived as a color.

There are practitioners who score this specially (as bw—"black-white perception"). One suspects a particular, not yet completely worked out, symptomatic significance behind such interpretations. My experience has indicated that they are to be included with the usual color responses and are almost never produced by normal persons. Example: card VI, middle, "*Dark tapers with very white flames – such as one sometimes sees in Catholic Churches.*"

"Movement Responses" (M, m)

The most difficult perceptions to determine are those in which a kinesthetic impression is the decisive factor. The examiner must be capable of similar experience if he is to proceed with certainty in responses of this sort – he must himself possess a high measure of inner kinesthesia. It is true that statistics are very helpful here, but there are enough cases where they do not apply, and one is forced to evaluate for himself.

Kinesthetic perceptions involve in most cases human figures. It requires some inner kinesthesia in order to bridge the break between the upper and lower blots in card III and perceive the figures as "*two men.*" If the response is "*two men, trying to warm themselves at a little fire,*" then the subject's experience of movement is as clear as when the card is on end and the response is "*A person is diving into the water.*" Similarly when, in card IX, held with the left side down, the brown blots (that is those now lying above) give rise to the interpretation "*A woman with fluttering cloak and skirt stalks along with one arm upraised,*" or, when the card is held inverted: "*Two men in hooded capes are sitting in the wind*" (brown).

These responses are unquestionably M.

However no M is involved for example in card II, black: "*Two sitting dogs,*" card III, the outer red: "*Two little dogs running,*" card V: "*Flying bird,*" card VII, below dark center part: "*A bridge from the middle of which little deer are fleeing,*" even though in every case a movement is expressed. It deals not with movement as experienced but as seen in a picture. In the true M the psychic circumstance in the subject is this: *He identifies himself with the movement in the perception.*

When in card VII the subject sees "*Two monsters or witches look at each other angrily,*" then he experiences at the same time within himself the "angry" leaning toward each other of the perceived figures. Perhaps one notices in the posture of the subject how he experiences the feeling, yet this need not be the case: for kinesthetic persons are not like motor persons who quickly and easily turn their feelings into movements; rather they are of the ponderous, less mobile "dreamer" natures.

Sometimes, especially with children, animal perceptions are kinesthetically experienced; for example, card I: "*Two bears, riding a merry-go-round,*" "*Two bears tugging on a tree root,*" card II: "*Two dogs, who are sitting there holding a*

lamp." This occurs as a rule with animals which the children are close to as playmates and with whom they gladly identify themselves, even if they are rare and strange animals. Children are often at the strongly totemistic-animistic developmental level, and this is the reason that animals or even inanimate objects (dolls, teddybears, stuffed animals, pottery animals and the most primitive play-animals carved out of forked tree branches by the Alp children) are endowed with life and experienced as living.

Differentiating responses according to their kinesthetic source is, as experience has shown, one of the greatest difficulties for all of those who wish to learn the administration of the Test. Therefore caution and much practice are necessary, for one M response too many or too few makes considerable difference in the evaluation of the results.

The small detail movement responses (m) are easier to judge. Almost any small, often minute detail may be seen as moving, and mostly as part of a scene. The most frequent m appears in card IV. With the card inverted, one sees as the upper edge, about in the middle, a "Little man, sitting on the floor practicing gymnastics," or "with one leg stretched in the air." With the card upright, subjects considering the middlemost peak see "A number of mountain-climbers who are scrambling up the slope. One is already up on the terrace below the peak, and looks down." On card V, the upper edge extending from the dark middle part to the next large projection pointing up, is sometimes seen as: "A woman with four children, one of whom she carries in her arms, is going toward a small bush." Such answers, which take as points of departure small, even tiny details, are scored m. One notices easily that they must originate in different parts of the subject's mind from M, as for example in card VI: "An ape, threatening with outstretched arms and wrapped in flowing garments," or "An incanting primitive priest approaching."

Content

The third scoring category – besides the apperceptive (W, D, Dd, Do, DS) and the qualitative (F, M, m, FC, CF, C, F[Ch], Ch) – deals with the content, which is counted in its own way.

The method of abbreviations set forth by Rorschach in his "Psychodiagnostics" has generally been useful. There are:

- H Perceptions of humans (whole figure);
- Hd Perceptions of parts of humans, such as "head," "face," etc. (human details);
- Anat Perceptions with anatomical content;
- Sex Perceptions with sexual content;
- A Perceptions of whole animals;
- Ad Parts of animals, for example, "sheep head," etc. (animal details);

- Bot Botanical perceptions;
N Observations in nature, such as "clouds," "forest," etc.
The category can be extended.

Popular and Original Responses

In the fourth column are enumerated such responses as are seen 30 times in 100 tests, e. g. both "bears" in card I. Such frequently-appearing perceptions are scored P ("*popular response*").

If an especially original response is given, it is characterized as O. Sharply and intelligently or particularly artistically perceived responses (good form) are O+; queer or whimsical ones, O-.

INSTRUCTIONS FOR SCORING

On the basis of the above information it would be possible to score a test protocol. One examines every response of the subject and writes the scoring formula at the right side of the page in the following way:

Card I. "Two bears." The middle part is not taken into consideration. Therefore a D perception is involved. It was seen as good form, and since the blot is frequently interpreted as "bears," it is an F+. Third, an entire animal was seen, thus A. Finally, the interpretation "bears" occurs on card I at least 60 times in 100 tests and is thus in addition a P response. Score: D F+ A P

Card II. Center red. "Two little hooded dwarfs, dancing." This is, to begin with, a D response. Kinesthetic influences are involved, therefore an M response. As to content, it must be put under the heading of H. Finally, since in a hundred protocols it is given 30 times, it is also a P. Score: D M+ H P

Card III. Center red. "Fire." A detail response, unquestionably given because of the color; the form plays, so to speak, no role. It is a nature observation. The response "fire" is not original, but neither is it given very often.
Score: D C N

Card IV. Inverted. "Dark, velvety jungle butterfly." This is, in the first place, a W perception; secondly, the form is good, but the shading is specified - therefore it is an FCh+; third, it is an animal response. Score: W FCh+ A

Card V. "An airplane." A W response, determined by the form. One can hardly designate this as F+, yet cannot in good conscience consider it F-, the more since the response was given by a younger child. Young children distinguish themselves by expansive abstractions if they ever produce W responses and do not simply confine themselves to D and Dd responses. We will score the response as F±. In addition, it deals with an object. This answer is infrequent, but still not particularly original. Score: W F± Obj

Card VI. Held sideways. "A hunchbacked figure boxes a child's ears. In front and in back are bushes. The scene is mirrored in the water." A (combinatory) W response. The chief figure (middle part) perceived as moving, thus an M response. A scene. Original in perception as well as formulation. Score: W M+ Scene O+

Card VII. The outside upper edge. "Small mountain evergreens on a slope." An infrequently perceived detail, thus Dd. The form is good, therefore an F+. Content: botanical. Not original, but not a frequent interpretation. Score: Dd F+ Bot

Card VII. Inverted. "A sort of crown, something like a papal crown. Perhaps one such as a person might see among the Malaysians." The three progressively diminishing spaces where the black figures merge are interpreted. This is first of all a D perception, and indeed an S in good form, thus an S F+. As to content, it is an object; therefore S F+ Obj. Finally, the interpretation is original. Score: S F+ Obj O+

Card VII. Inverted. The extreme upper edge: "Sort of a circus scene; men are running after a giraffe." This involves a minute detail, is therefore a Dd. A moving scene in good form was seen. Score: Dd m Scene

Card VIII. Yellow. "Splashed fried egg." Detail perception, color more important than form, since if the blots were black this perception would never have been produced. Content is a food. Response neither original nor popular. Score: D CF Food

In this way every answer is examined and scored. Until one can do this readily, there is no sense going on and trying to get something out of the test.

Scoring the Protocol of Felix M.

We again consider the sample protocol of the subject Felix M., this time to give to the responses their appropriate scoring formulae.

I.

Two animals in the middle. (to the question "What sort of animals?") Bears, like on old coats of arms, but there ought to be an eagle over them

W	F+	A	P
---	----	---	---

Vertebra (card inverted, middle part)

D	F-	Anat	
---	----	------	--

Hammer (card upright, minute detail, lower right, protruding into white space)

Dd	F+	Obj	
----	----	-----	--

Evergreen forests (the arms of the bears)

Dd	F+	N	
----	----	---	--

II.

Like in a picture book: Brownies (inner red, clearly F, not M)

D	F+	H	P
---	----	---	---

Bloody female plevis (upper red)

D	CF	Anat	O-
---	----	------	----

III.

Animal head (head of the "men")	D	F—	Ad	
Dried blood spots (red)	D	CF	Blood	

IV.

Bat	W	F+	A	P
(turns all cards carelessly, finally however returns them to the upright position)				
(Laughs) A little man there. He holds his leg up, it is too long. (laughs) (card inverted, upper edge)	Dd	Small M	H	P
Or also a fur rug	W	F+	A	P

V.

Glider	W	F±	Obj	
--------	---	----	-----	--

VI.

(Laughs cunningly, looks quickly and appraisingly at the examiner) Dibble, a gardener's tool (upper central space)	S	F+	Obj	
Clouds, behind and below each other	W	ChF	Clouds	
Islands (below at side, smallest blots)	Dd	F±	Map	

VII.

On both sides four knives (black splashes which protrude into the middlemost of the three lower spaces)	Dd	F+	Obj	
Bird's head with open beak (top part)	Dd	F+	Ad	
Cap with a visor (tiny space in the right half of the picture, a little above the narrowest place)	DdS	F+	Obj	

VIII.

Salamander (red)	D	F+	A	P
The whole is an aquarium. (upon being asked after the test how he happened to think of this: "Ho, because it has salamanders.")	DW	F—	Obj	

THIN HOOKS

IX.

(Laughs) An owl (blue, card inverted)	D	F+	A	P
(More laughter, almost roaring) Muck. (brown) (glances quickly and appraisingly at the examiner, then earnestly)				
I mean smeared earth	D	C	Earth	

Butterfly (violet)	D	F+	A
There too (orange) ~ someone has damaged its wings. (in questioning at the end of the test it is determined that the latter answers are form responses)	D	F+	A
X.			
Elephant (card inverted, outer green)	Dd	F+	A
Mapleseed (inner green)	D	FC	Bot
Two little men crouch in ^{HEN} opposite arm-chairs and tell each other something (card inverted, lower orange)	D	m+	H

In a similar manner the learner should now give the other protocols he has collected their appropriate scoring formulas. So that the scoring may be easier for him we supply the following tables.

4. SCORING TABLES

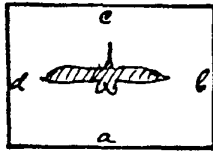
Following are about 500 responses and their appropriate scoring, which will serve the learner as *comparison* material in the sense that, after scoring a protocol he has taken, he may check his results against this list. Where he discovers differences in the scoring, they will stimulate him to investigate their causes – and thus in time he penetrates ever deeper into the way of thinking which is necessary for use the form interpretation test.

The response material presented is taken from protocols, and chiefly those interpretations are considered which appear most frequently in a large number of protocols; a few “abstruse” ones were included as examples of how they also can be scored. On the whole the collection has statistical significance.

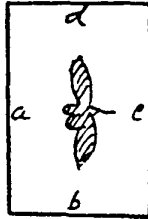
However, the scoring list is not intended to be a pure answer table for the beginning examiner, and the scoring cannot simply be copied. Such use of the table would certainly be convenient, but also incorrect, for the process of thinking it through individually which finally leads to competence would not thus take place. Besides, it is quite possible that a response which the beginning examiner meets must be scored differently from the way it appears in the tables. Example: On card VIII, inverted, one subject sees “two cows” (orange), and undoubtedly an FC is involved; a second subject sees exactly the same “two cows,” but it was exclusively a form perception and must be called F+.

The position of the card is indicated by designating the successive clockwise positions as a–b–c–d, as shown in the accompanying sketches.

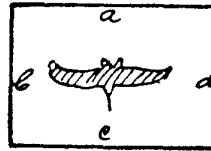
Position of the plates



position a



position b



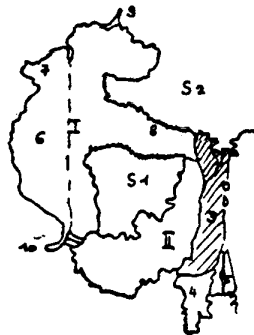
position c



position d

In addition to the orientation a-d there are, preceding the answers to every card, figures whose parts are numbered. The numbers with the responses stand for the similarly numbered parts of the drawings.

Card I



W

- | | | | | | |
|---|--|----|----|--------|----|
| a | Two bears teeter-tottering | | | | |
| | Two bears riding a merry-go-round | | | | |
| | Two bears pulling a stump apart | | | | |
| | Two bears quarrel and attack each other | W | M+ | A | P |
| | Two statues on the basin of a fountain | W | F+ | Obj | |
| | Textile design, animal pattern | W | F+ | Design | O |
| | Butterfly | W | F- | A | |
| | Bat | W | F- | A | |
| | Vertebra | W | F- | Anat | |
| | Female pelvis | W | F- | Anat | |
| c | Crown | W | F- | Obj | |
| | Halloween mask ("because of the eyes" S) | SW | F- | Obj | O- |
| | Goggles | SW | F- | Obj | |
| | Skull - the eyes! | SW | F- | Anat | |

D

Two bears (sides, 6-9)	D	F+	A	P
Two bear angels (sides, 6-9)	D	F+	A	(P)
Tree stump (middle part, II-3, 4, 5)	D	F+	Bot	
There sits an old grandma (upper half of II)	D	M+	H	O
or d Or the halfmoon (upper half or II)	D	M+	Moon	
Carduaceae, (II-3, 4, 5) such as daisies or thistles, thistle blossom	D	F+	Bot	
Butterfly (II-3, 4, 5) (middle part)	D	F±	A	
Moth or miller (II-3, 4, 5)	D	FCh+	A	
Bouquet of flowers (II-3, 4, 5)	D	F+	Bot	
A kind of lily	D	F+	Bot	
Common crab	D	F±	A	
Two archangels standing there with wings spread (dark in the center, part 3)	D	M+	H	O

Dd

a Two figures with beaklike lips hold their hands together - as if they were debating (3)	Dd	M+	H	O
Female vagina (lower center, 5)	Dd	F-	Sex	
Little angel's wings (on bear's back 7)	Dd	F+	Hd	
Hook (bear's tail, 10)	Dd	F+	Obj	
b Cat, lying down (7, 6, 10, bear's back)	Dd	F+	A	
Lurking leopard, panther	Dd	F+	A	
Tiger ready to spring	Dd	F+	A	
Squirrel (light gray upper center, 4)	Dd	F+	A	
Dwarfs talking to each other	Dd	m+	H	
c or a Evergreen forest landscape (arm of bear, 8)	Dd	F+	N	

Do

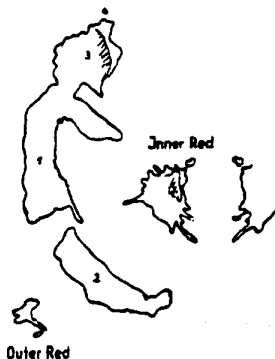
a Two bears' heads (part of I)	Do	F+	Aa	
Animals' tails (10)	Do	F+	Ad	
Two dogs' heads (part of I)	Do	F+	Ad	

S, DdS

a Butterflies (S 1)	S	F-	A	
Little lake (S 1)	S	F±	N	
Triangle (S 1)	S	F±	Geom	
Anus and entrance to vagina (tiny white spots at the midline)	DdS	F-	Sex	O-
c Bowl of an electric lamp (S 2)	S	F+	Obj	O
Roof of a round advertising pillar (S 2)	D	F+	Arch	O
Lid of a tobacco humidor (S 2)	S	F+	Obj	O
Low mushroom with a thick stem (S 2)	S	F+	Bot	
A shaggy bear sitting and raising his head	S	M+	A	O
Sheep - only head and neck (sides of S 2)	DdS	F+	Ad	

c Man's head (2) (if there were previous M)	Do	F+	Hd (M = repression)
Man's head (2) (seen by children)	Dd	F+	Hd
c Flower with bud and stem S-1 and DS, DdS midline)			
combinatory	S	F+	Bot
Roses (same area)	S	F+	Bot
Ribcage and ribs (S-2 and red projections)	S	F-	Anat
Turtle's head (S-3 enclosed by red 1)	DdS	F+	Ad
Dog's head (S-4 on left, enclosed by red 1)	DdS	F+	Ad
Child's house shoe (S between middle reds)	DdS	F+	Obj O

Card III



W

a Two men, two figures bowing (lower black blot seen as "leg")	W	M+	H	P
Boys are making a fire	W	MC	H	
Two drunks	W	M+	H	P
Two merry-makers	W	M+	H	P
Two children gazing at a snow scene with a small fire	W	MC	Scene	O
Men, bent over, with sex organs hanging down	W	M+	H	sex
Exploding grenades have torn the forearms from two figures ("leg" seen as "forearm")	W	CF	Scene	O
Scarecrows	W	F+	Obj	O
Statues, archeological remains	W	F+	H	O
Mouth cavity with tonsils	SW	CF	Anat	
Chest cavity with lungs	SW	CF	Anat	
Head of a Chinese	DW	F-	Hd	O-
Landscape on moon	DW	F-	Astron	O
Open vagina, with pubic hair around outside	DW	CF	Sex	
Cross section of a fern	DW	F-	Bot	O-

D

a Fire (inner red)	D	C	Fire
Hedgehog (inner red)	D	F+	A
Crabs (inner red)	D	F+	A

Sea snails (inner red)	D	FC	A	
Red wings ripped off a butterfly (inner red)	D	FC	Ad	
Someone has made stains with bloody fingers (inner red)	D	CF	Blood	
Blood (inner red)	D	C	Blood	
Two dolls (upper black)	D	F+	Obj	
Two girls, two women (upper black)	D	F+	H	
Stockings, boots, shoes (lower black, 2) (tending toward a Do response)	D	F+	Obj	
Fish (lower black, 2)	D	F—	A	
Lungs (inner red)	D	CF	Anat	
Dried ink blots (inner red)	D	CF	Ink	
Dried blood (inner red)	D	C	Blood	
b Someone's diving into the water, holding his arms back (lower half of picture, 1, 2, 3, 4)	D	M+	H	O
Ornamental fish (inner red)	D	FC	A	
Chop or cutlet (inner red)	D	FC	Food	
Rats ("leg," 2)	D	F—	A	
Slinking cats ("leg," 2)	D	F—	A	
c Comets (inner red)	D	CF	Astron	
Two bumblebees (inner red)	D	CF	A	
Old helmets	D	F+	Obj	
Old helmets, rusted	D	FC	Obj	
Half moon	D	F—	Astron	
Piece of limestone, eroded by water (lower black, 2)	D	ChF	Obj	O
Sea shells (inner red)	D	F+	A	
Red sea snails (inner red)	D	FC	A	
Head (inner red)	D	F—	Hd	
Sting ray (inner red)	D	F+	A	
Sea anemone (inner red)	D	FC	A	
Cooked lobster (inner red)	D	CF	A	
Lake of Geneva, Lake of Brienz (2)	D	F—	Map	
Mask ("left leg," outer edge)	D	F+	Obj	

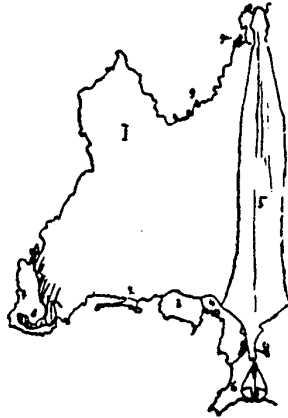
Dd

a Two boys playing with footballs (outer red)	Dd	m	H	
Boot (part of 2) (tending to Do)	Dd	F+	Obj	
b Cat lying down (on "head" 4)	Dd	F+	A	
Chick (outer red)	Dd	F+	A	
Kitten pointing its tail up (outer red)	Dd	F+	A	
Roosters (outer red)	Dd	F+	A	
Little dog (outer red)	Dd	F+	A	
Bowl, ashtray (dark place in "head" of man, upper figure)	Dd	F+	Obj	

Do

a Leg and foot (2)	Do	F+	Hd	
Head (3, 4)	Do	F+	Hd	

Card IV



W

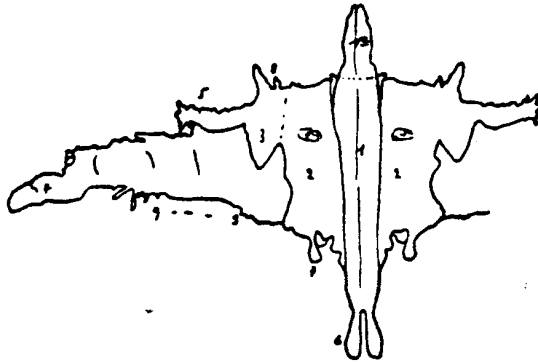
a	Two kneeling figures look upward and hold their hands together	W	M+	H	
	Two praying women	W	M+	H	
	Two muffled figures leaning back	W	M+	H	
	A shadow	W	Ch	Shadow	
	A tree leaf	W	F-	Bot	
	A larynx and lungs	W	F-	Anat	
	Swimming trunks	W	F-	Clothing	
	Man's tattered coat	W	FCh or	F-	Clothing
	Dog's head, because of the pointed muzzle	DW	F-	Ad	
c	Ku Klux Klansman stands in flowing robes	W	MCh	H	O
	Dragonlike animal	W	F+	A	
	Bat	W	F+	A	P
	Butterfly	W	F+	A	P
	Vampire	W	F+	A	P
	Moth or miller	W	FCh	A	
	Animal skin, animal pelt, hide	W	F+	A	P
	Fur rug	W	F+	A	P
	Dog flying	W	F+	A	
	Vampire bat	W	F+	A	
	Trashy lampshade	W	F+	Obj	O
a	Lancehead (darker middle part, 5)	D	F+	Obj	
	Arrowhead (darker middle part, 5)	D	F+	Obj	
c	Thistle head (upper center, 4-6)	D	F+	Bot	

Dd

a	Fluttering rag (sides)	Dd	FCh	Cloth	
b	California ("gymnast" at bottom, 2)	Dd	F+	Map	
	Little men climbing up a slope, one is above and looks down (right edge toward middle, and above, 9, 9a)	Dd	m	Scene	
	Elephant head with trunk curled (lower side, dark)	Dd	F+	Ad	

c Little man practicing gymnastics, reaches his leg up (middle of upper edge, 2)	Dd	m	H	P
Woman doing rhythmic gymnastics	Dd	m	H	P
Child tumbling. One has fallen on his seat, etc.	Dd	m	H	P
Soldier, soldiers in trenches, above them an anti- aircraft gun, machine gun (left of the "tumbler," 3, 4)	Dd	m	Scene	
Dog, that wants to play (3)	Dd	F+	A	
Beetle's pinchers (center, 6) (tending to Do)	Dd	F+	Ad	
Two little dancing figures (center, 6)	Dd	M+	H	
Ram's head (side: part, 8, dark)	Dd	F+	Ad	
Ibex's head, billygoat's head (lateral part, 8, dark)	Dd	F+	Ad	
Two bearded men's heads with bristly hair and Michel- angelo noses (same, but including lighter gray shad- ing, 7, 8)	Dd	F+	Hd	
Bent horse's leg (8)	Dd	F+	Ad	

Card V



W				
a Muffled figure whirling, toe dance	W	M+	H	O
Bat	W	F+	A	P
or c Bird, wild duck in flight	W	F+	A	P
Flying jungle monster	W	F+	A	
Flying creature	W	F+	A	(H?)
a Raven, crow, jackdaw	W	FCh	A	(P)
Glider	W	F+	Obj	
Torpedo striking the water	W	FCh	Obj	O
Skin removed from an animal	W	F-	A	
Shadow of a bird or airplane	W	FCh	Shadow	

D

Seal (middle portion, 1a, 1, 6)	D	F+	A
Sort of a lizard seen from above (center, 1, 2, 3, 5, 7)	D	F+	A
Mummy (middle portion, 1a, 1, 6)	D	F-	A

Crocodile (middle portion, 1a, 1, 6)	D	F—	T	
Leech (middle portion, 1a, 1, 6)	D	F—	A	
Bull's head, as used in coat of arms (middle, 1, 2, 3, 5, 7)	D	F+	Ad	
Brass flower pot with projecting handles (mid, 1, 2, 3, 5, 7)	D	F+	Obj	O
b High rising plumes of smoke (upper half)	D	ChF	Smoke	

Dd

a Mausoleum, Indian grave monument (point 1a)	Dd	F+	Arch	O
Opening crocus blossom (point 1a)	Dd	F+	Bot	
c Woman near some shrubbery (near point, 9)	Dd	m	Scene	
a Elkhead, buffalo head, deer head, something like seen in hunting lodge or inn on the wall (black at sides, 3, 5)	Dd	F+	Obj	
Pliers handles (below, 6)	Dd	F+	Obj	
Camel's head (lateral point, 4)	Dd	F+	Ad	
Handsaw (lateral point, 4)	Dd	F—	Ad	
Bull's sack, bull's testicles (below, near middle, 7)	Dd	F+	Sex	
Evergreen, pine-tree branch (the "horn" of the ox, 5)	Dd	F+	Bot	
Dandelion leaf (5)	Dd	F+	Bot	
c Partly forested hillside (periphery of 9)	Dd	F+	N	
Rabbit's ears (6)	Dd	F+	Ad	
Tapeworm's head (1a)	Dd	F±	Ad	
Slow worm, blind worm's head	Dd	F±	Ad	

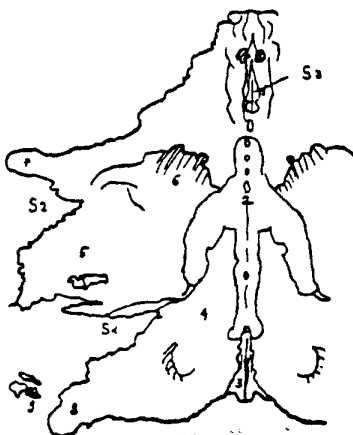
Do

a or c Wing of a bird	Do	F+	Ad
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DS

a Entrance to vagina (between ends of center part)	S	F—	Sex
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Card VI



W

a	Treacherous monster	W	M+	H	O
	Monster in a bowing position	W	M+	H	O
	Lama priest with arms out to bless	W	M+	H	O
	Monk praying for forgiveness	W	M+	H	O
	Man in flowing robes	W	M+	H	
	Erl-king with fluttering coat and the child	W	M+	H	O
	An attacking ape, baboon	W	M+	A	
	Female ape sitting there (lower center is vagina)	W	M+	A/sex	
	Evergreen	W	F+	Bot	
	Snowy evergreen	W	FCh+	Bot	
	Flower	DW	F-	Bot	
	Pool of dirty water	W	ChF-	Water	
	Fog	W	Ch+	N	
	Fog banks, smoke clouds	W	ChF+	N	
	Pansy	W	F-	Bot	
	Spinal column with flesh, ribs and lungs in the middle	DW	F-	Anat/Position	
c	Bird flying over a landscape with a valley and forests	W	FCh+	Landscape/A	O
	Lamp with a variety of kinds of glass	SW	ChF-	Obj	O
b	Carrier pigeon in a mass of clouds	W	FCh+	A/Clouds	
	An island with clouds of smoke is mirrored in the ocean	W	ChF	N	O
	"The Holy Ghost" (because of the "dove")	DW	F	Abstr/Contam	

D

a	Flying bird (center black, 2)	D	F+	A	P
	Butterfly (black in center, 2)	D	F-	A	
	Flying fish (middle black, 2)	D	F+	A	
	Little man with his legs pressed together (central black, 2)	D	M+	H	
	Two little men leaning against one another (central black, 2)	D	M+	H	
	Anchor	D	F+	Obj	
	Two hens standing opposite each other (lower third, 4, 8)	D	F+	A	
	Begging seals (lower third, 4, 8)	D	F+	A	
b	A bent woman with a staff going through underbrush (middle third at side, 5)	D	M+	H	O
	An idiot hydrocephalic looks stupidly into the air, sitting (third farthest left, 8)	D	M+	H	O
	Flickering tongues of flame (upper halves 7, 5, 8)	D	ChF	Flames	
	Sitting man (right third, 7)	D	M+	H	O
c	Fox head (above the "bird," middle, 4)	D	F+	Ad	
	Elephant head (above the "bird," central 4)	D	F+	Ad	
	Tapir's head, head of an animal with a trunk (4)	D	F+	Ad	
	Owl's head (4)	D	F+	Ad	
	Cow's head (4)	D	F+	Ad	

Dd

a Two faces with turned-up noses looking upward (near the upper part of the "bird" center, 6)	Dd	F+	Hd	
Two little islands in the Pacific Ocean (tiny spots at edges, 9)	Dd	F+	Hd	
Female sex organ (lower center, 3)	Dd	F—	Sex	
Grimacing face with a hooked nose and a beard (left part of the upper half of middle third, 5)	Dd	F+	Hd	
Glans penis (7)	Dd	F—	Sex	
Thin little man dancing with a woman (tiny spots bottom 9)	Dd	m+	Scene	O
Cook's head with high cap (thicker of little spots, upper side, 9)	Dd	F+	Hd	O
Vagina (3)	Dd	F—	Sex	

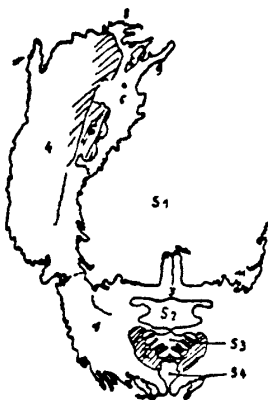
DS, DdS

Candle with flame (combined S with black center, S-3)	DS	F+	Obj
Pointed plant leaf (S-3)	DS	F+	Bot
Arrowhead (S-3, 1)	DS	F+	Obj
Woman with bowed head (in 5)	DdS	F+	H
Doll (in 5)	DS	m	H

Do

Ape's head (upper middle, 1, S-3)	Do	F+	Ad
Branches of evergreens (lateral parts, 7, 5, 8)	Do	F+	Bot

Card VII



W

a	Two monsters attacking one another	W	M+	H	O
	Two witches bowing to each other, threatening each other	W	M+	H	O
	Two trees, stumps of willows near a bridge	W	F+	N	
		or W	FCh	N	
	Entrance to Hell, sinister	WS	ChF	Hell	O
	Crumpled rose	W	ChF	Bot	
		or DW	F—	Bot	
	Bay with islands around it	WS	F—	Landscape	
	Coral formations	DdW	F—	Obj	
	Lantern in the night	WS	FCh—	Obj	O
	A somewhat crazy fretwork landscape, such as to be hung on the wall	W	F+	Obj	O
	A sort of silhouette, landscape	W	F+	Obj	O
	A fairy-tale mood	W	Ch	Impression	
b	A tattered cloud	W	ChF+	Cloud	
c	Comical old men with tangled beards	W	M+	H	
	Two fighting monsters	W	M+	H	

D

a	Crablike animal (upper black part, both sides, 5, 6, 7, 8, 9)	D	F+	A	
	Bridge with boundary mark in the middle (middle 3, 3a)	D	F+	Bridge	
	Witches faces (upper part of top half, 5)	D	F+	Hd	
	Marine animal, octopus-like (upper part)	D	F+	A	
b	Thunderclouds (4, 5, 6, 7, 8, 9)	D	Ch+	Clouds	
	Wolves (smaller black part, 1, 2, 10)	D	F+	A	
	Hedgehog (smaller black part, 1, 2, 10)	D	F+	A	
	Sea urchin (smaller black part, 1, 2, 10)	D	F+	A	
	Starfish (smaller black part, 1, 2, 10)	D	F—	A	
	Centipede (dark, near S-3, 2)	D	F+	A	
	Wolves (dark, 2)	D	F+	A	
	Dogs, little pigs (2)	D	F+	A	
	Head with hat (11)	D	F+	Hd	O

Dd

a	Male sex organ (middle of bridge, 3a)	Dd	F—	Sex	
	Elephant head with trunk (above, near 9)	Dd	F+	Ad	
	Squirrel (outer part, above)	Dd	F—	A	
	Little does, one sees only the heads (right of bridge, 11)	Dd	F+	A or Ad	
	Boundary marker (middle of bridge, 3a)	Dd	F+	Obj	
	Heads of young birds of prey (top, 8)	Dd	F+	Ad	
	Penises (above, the protuberances which almost touch, 9)	Dd	F—	Sex	
	Mountain evergreen on a steep slope (outer part above, 7)	Dd	F+	Bot	

b Icicle (right, 8, 9)	Dd	F+	Ice	
c Finger (edge of the small black piece near 10)	Dd	F+	Hd	(Infantile)
Saurian, giraffe (near 10)	Dd	F+	A	
Snakes' heads (between 2 and 3, S)	Dd	F+	Ad	

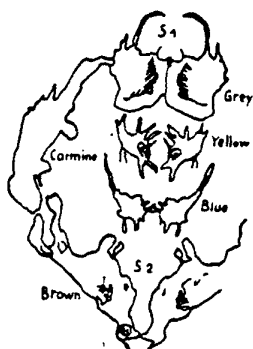
S, DdS

a Lantern	S	F+	Obj	
Russian church (S-1)	S	F+	Arch	
Foreign tombstone, Buddhistic	S	F+	Arch	O
Gothic church window (S-1)	S	F-	Arch	
Flat bone, shoulderblade (S-1)	S	F-	Anat	
Buddha wearing crown (S-1)	S	M+	H	O
Pear (S-1)	S	F-	Bot	
Vase (S-1)	S	F+	Obj	
Eagle, German eagle (S-3)	DdS	F+	A	
b Uterus (S-1)	S	F-	Sex	
c Chest with ribs (S-3)	DdS	F-	Anat	
Little tower (S-4)	DdS	F+	Arch	
Hat of an old patrician (S-2)	DdS	F+	Obj	Mode
Papal crown (S-2, 3, 4)	DdS	F+	Obj	O
Candlestick with short, thick candle (S-3, 4)	DdS	F+	Obj	
Chinese pagoda (S-2, 3, 4)	DdS	F+	Arch	O
Bell-shaped flower (S-1)	S	F+	Bot	
Human heart (S-1)	S	F-	Anat	Position

Do

c Two bristly heads (smaller part of black, 1, 2, 3)	Do	F+	Hd	
--	----	----	----	--

Card VIII



W

a Wall paper design with animals	S	CF	Ornament	O
Batik and cloth design	W	CF	Design	O
Zoological collection	W	CF	A	(Possible F)
Menagerie	W	F+	A	

Something like a flower, the whole	W	CF	Bot	
Face with blue eyes	Dw	F—	Hd	(Infantile)
c Shield, coat of arms	W	F—	Coat of arms	
Cross section through chest	DW	CF	Anat	
Face, the yellow is eyes, the blue, mustache	DW	F—	Hd	

D

a Two salamanders, chameleons, lizards, crocodiles (carmine)	D	F+	A	P
Two lions, cats (carmine)	D	F—	A	
Two giraffes eating on something (carmine)	D	F—	A	
Crab, because it is crab-colored (carmine)	D	CF	A	
Jellyfish (gray)	D	F—	A	
Basket with a handle (gray)	D	F±	Obj	
Butterfly (gray)	D	F+	A	
Crab (gray)	D	F+	A	
Tree beetle = wood louse (gray)	D	FC	A	
Tree beetle = wood louse (gray) often also	D	F+	A	
Shadow (gray)	D	ChF	Shadow	
Anemone (gray)	D	F+	Bot	
Child's bib (gray)	D	F+	Obj	
Gold (yellow)	D	C	Gold	
Bone marrow (yellow)	D	CF	Marrow	
Nerve cell "out of a book" (yellow)	D	FC	Anat	
Lizard (blue)	D	F—	A	
Sort of a crab (blue)	D	F+	A	
Little animal, cricket or grasshopper (blue)	D	F+	A	
Tadpole (blue)	D	FC	A	(or F+)
Little fish (blue)	D	F—	A	
Scorpion (blue)	D	F+	A	
Two dogs, because of the tails, (blue)	D	F—	A	
All kinds of insects (gray, yellow and blue)	D	F+	A	
Like a starfish (brown)	D	CF	A	
b Mountainous islands (brown)	D	CF	Map	
c Human embryo (carmine)	D	CF	Anat	
Two steers, cows, calves (brown)	D	FC	A often only F)	P
Antelopes (brown)	D	FC	A	
Giraffes (brown)	D	FC	A	
Two doves (brown)	D	F+	A	
Two chickens, Italian roosters (brown)	D	CF	A	
Ibex (brown)	D	FC	A	
Animal pictographs like in caves (brown)	D	FC	A	O
Dogs (brown)	D	F—	A	
Dirty fat-tail sheep (brown)	D	FC	A	
Stump (gray)	D	F+	Bot	
or D	D	FCh	Bot	
Some foreign kind of butterfly (gray)	D	F+	A	
Magnified beetle's head (gray)	D	F+	Ad	

Pelvic bones (gray)	D	F—	Anat	
A dark kind of pansies (gray)	D	FC _h	Bot	
Two squatting apes with long tails leaning against each other (gray)	D	M+	A	O
Two little devils with tails attacking each other (yellow)	D	M ₁	H	
Scrambled egg (yellow)	D	CF	Food	
Rabbits or cats (yellow)	D	F—	A	
Dwarfs greeting each other	D	m	H	
Two angels (yellow)	D	FC	H	
River and lake (blue)	D	CF	N	
Heart and kidneys in the middle (yellow and blue)	D	F—	Anat/position	

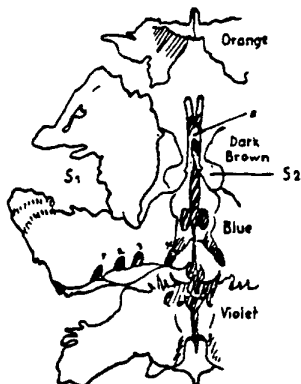
Dd

Lion head (darker tone in brown)	Dd	F+	Ad	
Feelers and pincers of an insect (gray projections)	Dd	F+	Ad	
Two heads of Arabs in burnouses (inner gray)	Dd	F+	Hd	O

DS

Feeding nipple for a calf (between blue and brown, S-2)	S	F+	Obj	
Bell with handle (S-2)	S	F+	Obj	
Heart shape (between gray projections, S-1)	S	F—	Abstract	
Tulip (S-1)	S	F+	Bot	

Card IX



W

Butterfly collection	W	FC	A	
Carpet pattern	W	CF	Pattern	
Daubs of paint	W	C	Color	

D

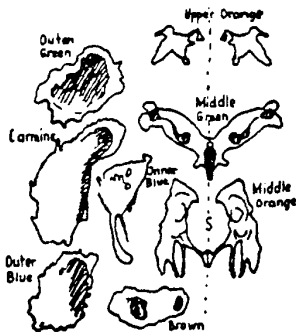
a Flower (orange)	D	CF	Bot	
Orchid (orange)	D	CF	Bot	
Bow tie (orange)	D	FC	Mode	
Butterfly, foxtail (orange)	D	CF	A	
Lobes of lungs (orange)	D	CF	Anat	
Bird in flight (blue)	D	F+	A	P
Bat (blue)	D	F-	A	
"Darning-needle," "Water nymph," Dragonfly (blue)	D	F-	A	(often FC)
Flying hawk seen from above (blue)	D	F+	A	P
Two steers charging one another (violet)	D	F-	A	
Dried torn up tree leaves (brown)	D	CF	Bot	
Pieces of bark from a fir (brown)	D	CF	Bot	
Butterfly wings (brown)	D	F+	Ad	
Elephants sitting up like men (brown)	D	F+	A	O
b Chain of mountains on a map (brown)	D	CF	Map	
Cat (lower brown half)	D	F+	A	
Brown-bellied cats (lower half of brown)	D	FC	A	
Colors like on old Dutch pictures (brown)	D	C	Color	
Sitting woman with backward-flowing veil (upper half of brown)	D	MCh	H	O
c Flying stork (because of the legs) (blue)	D	F-	A	Confab
Owl (blue)	D	F+	A	P
Bat (blue)	D	F-	A	
Dragonflies (blue and violet)	D	F-	A	
Scattered clouds in a sunset (violet)	D	CF	Clouds	
Bat (violet)	D	F±	A	
Two women sitting with children on their laps (brown)	D	M+	H	O
Two women with baskets meeting each other (brown)	D	M+	H	O
Two women knitting (brown)	D	M+	H	O
Two flying angels (brown)	D	F+	H	O or M
Two apes sitting there (brown)	D	FC	A	
Two tired Santa Clauses (brown)	D	M+	H	O
Fire (orange)	D	C	Fire	
Two men sitting on the floor, back to back (orange)	D	M+	H	
Cross section through mountain and valley (orange)	D	F±	Geog	(Infantile)
Cross section through mountain and valley "colored" (orange)	D	CF	Geog	
Flower (orange)	D	CF	Bot	

Dd

a Sparrows on a wire (in blue, 1, 2, 3, 4)	Dd	F+	A	O
Little mice in a row, young rabbits (1, 2, 3, 4)	Dd	F+	A	
c Bread-man (lowermost part of blue, 5)	Dd	F+	H	
As though covered with ice (blue at sides)	Dd	CF	Ice	
Arms of a glacier (lateral blue)	Dd	CF	Ice	
Part of a thick flask, neck and beginning of bulge (light violet, upper middle)	Dd	F+	Obj	
Mohammedan dome (upper middle, light violet)	Dd	F+	Arch	
Hare with long ears (narrow part of blue, middle)	Dd	F+	A	O

	DdS		
c Sphinx (lateral S between brown and blue, S-1)	DdS	F+	Sphinx
Men's bearded heads (inner space between blue and brown, S-2)	DdS	F+	Hd

Card X



	W			
a-d Palette with water colors	W	CF	Palette	
Collection of botanical slides	W	CF	Bot	
Herbarium	W	CF	Bot	
Gay colored jigsaw puzzle	W	CF	Obj	
Futuristic painting à la Kandinski	W	F+	Obj	O
Aquarium	DW	CF	A	
Beetle's wedding	W	CF	A	O

	D			
a Two-part gas lamp burner (middle green)	D	F+	Obj	O
Maple-seed (middle green)	D	FC	Bot	
Tulip and hyacinth leaves (middle green)	D	FC	Bot	
Dancer throws arms with veils into the air (mid green)	D	M+	H	
Bird in flight (middle green)	D	F+	A	
Two parrots with topknots (middle green)	D	FC	Bot	
Two snails climbing up a leaf (dark in green and middle green)	D	FC	Bot	Combin
Meadow valley (middle green)	D	CF	Geog	
A two-part plant leaf (middle green)	D	FC	Bot	
Two anemome flower-cups (middle green)	D	FC	Bot	
Radiator ornament on auto (middle green)	D	F+	Obj	O
Butterfly (middle green)	D	F+	A	
Linden blossom (middle green)	D	FC	Bot	
Two men in furs and leaning on sticks greet each other (middle orange)	D	M+	H	
Two Santa Clauses with switches offer each other their hands (middle orange)	D	M+	H	

Two cranes (middle orange)	D	F+	A
Two Parrots (middle orange)	D	F+	A
Children (middle orange)	D	F+	H
Two birds sitting on a twig (middle orange)	D	F+	A
Meadow (all green)	D	C	Meadow
Piece of bark with knotholes (brown)	D	CF	Bot
Potatoes with "eyes" (brown)	D	FC	Bot
Feces (brown)	D	CF	Feces
Agate (brown)	D	CF	Obj
Pieces of bone (middle brown)	D	CF	Obj
Tulip petals (carmine)	D	CF	Bot
Fallen flower petal (carmine)	D	CF	Bot
Meat (carmine)	D	C	Meat
Lake (outer blue)	D	CF	N
Lake and streamlets (inner blue)	D	CF	N
Two men in arm-chairs (orange above)	D	M1 +	H
Flying birds (orange above)	D	F+	A
Doves (orange above)	D	F+	A
Golden pheasants (orange above)	D	FC	A
Blossoms (upper orange)	D	CF	Bot
Star (upper orange)	D	CF	Stars
	or D	F—	Stars
Flying partridge (upper orange)	D	F+	A
Two pecking hens (upper orange)	D	F+	A
b A stuffed bird (inner blue, lower blot)	D	F—	A
Tropical fish (inner blue)	D	F+	A
Fish head (inner blue)	D	F+	Ad
Pheasants (inner blue)	D	F—	A
Crested duck (carmine)	D	F+	A
Seal (carmine)	D	F+	A
Plump squatting bird (carmine)	D	F+	A
Duck, hen (carmine)	D	F+	A
Marine turtle (carmine)	D	F+	A
Broad-beans (inner green)	D	FC	Bot
Pods with spoiled peas in them (middle green)	D	FC	Bot
Tortoises (outer blue)	D	F—	A
Porcupine (outer blue)	D	F+	A
Clouds (outer blue)	D	ChF	Clouds
Ink blots, india-ink blots (outer blue)	D	CF	Blots
Oysters (outer blue)	D	F+	A

Dd

a Snowbells (tiny inner part on upper orange)	Dd	F+	Bot
Tobacco pipe (dark part in middle green)	Dd	F+	Obj
Lichen (outer green)	Dd	CF	Bot
Vagina (central part of inner green)	Dd	F—	Sex
b Parrot's head (outer green)	Dd	F+	Ad
Moss (outer green)	Dd	CF	Bot
Garnet crystals (darker part of carmine)	Dd	CF	Obj

Normally the same sum is obtained from each of the first three columns. The first and third columns always give the same totals. Once in a while, rarely, the middle column differs, when MC responses are given in a protocol (possibly MCh also). In summarizing the F, the F— total is placed after in parentheses. In the case of Felix, 21 F responses were scored, of which 3 were F— and 2 F±. The F± are counted as two halves F— and two halves F+, making the F score 21 (—4), that is, 21 F responses were produced, of which 4 were F—.

The next task consists of calculating certain percentages:

The "*Good form per cent*" is equal to the number of F minus the number of F— times a hundred, divided by the number of F. In the case of Felix this is: $21 - 4 = 17 \times 100 = 1700 - 21 = 81\%$ F+.

The "*Animal per cent*" is equal to the number of animal and animal detail responses times a hundred, divided by the total number of responses. In the case of Felix, this is: $9 A + 2 Ad = 11 \times 100 = 1100 - 28 =$ approximately 40% A.

The "*Original per cent*" is equal to the number of original responses times a hundred, divided by the total number of responses: $100 - 28 =$ approximately 4% O—.

Often the "*Popular per cent*" is also calculated: Number of P times a hundred, divided by the total number of responses: $600 + 28 = 21\%$ P.

Many practitioners do not figure out the P%. They evaluate the relationship of the symptoms expressed by the P response simply from the *number* of P.

The next task consists in determining the *sequence of apperception*. Through the protocol one observes how the subject proceeds with his interpretations:

If he regularly sees first a W, then one or a few D, and afterward a Dd or S; or if he first sees the most obvious D and thereafter a Dd or S, then the sequence is "*rigid*."

If he goes about it backwards, that is, sees first of all the Dd, then tries some D, and finally attempts the large combinations of the W, one designates the sequence as "*inverted*." There are cases in which the succession changes during the test. One subject began with a rigid sequence, maintained it thus during the presentation of the black cards, and then upon the presentation of the colored cards chose an inverted sequence. A change of this sort does not occur without reason, and one would do well to remark in the final scoring something such as: "Sequence at first rigid, then inverted."

If the regularity of the approach is only approximate, though not disorganized, the sequence is designated as "*orderly*." The subject proceeds almost regularly down the line from W to Dd, or inverted, from Dd to D and W.

If the subject's interpretations are mixed, that is if he begins on one card with a W, then a Dd, and finally again gives his attention to a D, so that

among the answers to the same card, or among all the cards, no regularity of sequence is shown, one describes this kind of sequence by varying grades of looseness: "orderly to loose," "loose," "loose to confused," "confused."

Let us look at the interrelationships in the sequence of the W, D, and Dd of Felix.

I. W	IV. W	VIII. D
D	Dd	W
Dd	W	Dd
Dd	V. W	IX. D
II. D	VI. D	D
D	W	D
III. D	D	D
D	VII. Dd	X. Dd
	Dd	D
	Dd	D
		D

The sequence is rigid on the first card. On the fourth card Felix jumps from a W to a Dd, only to go back again to a W. Further irregularities occur in cards VI, VIII, X. We find the sequence "loose"; if we want to be generous, it is still "loose to orderly."

There follows now the determination of the "*Type of Approach.*" Normally about a fourth of all the responses should be W. On the other hand the Dd should comprise only a tenth or an eighth. On the basis of these norms the type of approach can be evaluated, and when one factor predominates it is under-scored. Examples:

Approach = W-D-Dd, represents the normal situation.

Approach = W-D-Dd, means the D predominates at the expense of the other factors.

Approach = W-D-Dd, means that chiefly the D, but also the Dd are strongly represented. There are still one or two W, but, relatively, far too few present.

Approach = D-Dd, means W are completely lacking, and Dd predominate.

Approach = W-D-Dd, means W predominate at the expense of D, but there are also too many Dd present.

Approach = W-D-S, means too many S were seen, and, on the contrary, no Dd. The relationship between W and D is otherwise normal.

Let us look at the scoring for Felix, where we find the number of Dd is striking. He has 9 Dd as opposed to only 12 D. Of a total of 28 responses, 6 are W, which corresponds approximately but not exactly to the norm. We write: *Approach = W - D - Dd.*

Finally, the relationship of movement responses to color responses is calculated as "*experience balance.*" In this one proceeds as though the unit M were equivalent to the unit CF. An FC is counted as $\frac{1}{2}$, a pure C as $1\frac{1}{2}$.

Felix produced no M, 2 FC, 1 CF and 1 C. 2 FC counts as a color value of 1, the CF counts as 1, the C as $1\frac{1}{2}$. In the experience balance the number of M is contrasted with the sum of the color responses so calculated. *Experience balance*

of Felix = O M : $3\frac{1}{2}$ C. This is an "extratensive" experience balance. An experience balance lacking in M which, however, has C present is thus designated.

The reverse is an "introversive" experience balance, i. e., when C are lacking and M are present. For example: 3 M:O C, or 5 M: $\frac{1}{2}$ C (thus, when comparatively no C appear and the M are strongly represented, one still speaks of an introversive experience balance. The corresponding is true with extratensives.)

The experience balance is designated as "ambiequal" when the M and C approximately balance each other, such as 5 M:5 C; $3\frac{1}{2}$ M:3 C; 3 M: $3\frac{1}{2}$ C.

"Coarctative" experience balance describes those which show a clear tendency to reduction of the M and C scores. For example: 1 M:O C; O M:1 C, or $\frac{1}{2}$ C; O M:O C (this experience balance is "coarctated," which means neither M nor C appear).

"Dilative" refers to an experience balance which shows a tendency to a rich number of M and C, for example: 6 M:7 C. It is called "dilated" when the number of M and C is still higher.

Now, before we present the completed scoring pattern of the sample protocol, attention must be called to four more factors which are best counted in connection with the scoring:

1. As we will see later, it is useful to place the sum of the responses to the last three (colored) cards near the total of all the responses.
2. We make a notation when the subject, by hesitating, crying out or other signs, shows that he experiences a "shock" at the appearance of the red colors or any of the colored cards, or even at the presentation of the black cards. This is a matter of "color shock" or "shading shock" respectively.
3. It is noted when the subject, as though obsessed, frequently sees the same thing, that is, perseverates; further, whether that he shows a strong tendency to combinations, etc.
4. Finally, it is useful for the later evaluation of the results if we indicate in the first column what has been seen with poor form, because it is not the same if a subject sees his W or D and Dd mostly with poor form.

Example of a Scoring Summary

Name of subj.: Felix M.
Age: 16 yrs.
Reaction time: 17 min.

Total No. of responses: 28/11 (that is, 11 responses to the last three colored cards)

DW = 1 (-1)	F = 21 (-4)	H = 3	P = 6
W = 5 (-0.5)	M = —	Hf = —	O = 1
D = 12 (-2)	m = 2	Anat = 2	
Dd = 8 (-0.5)	FC = 2 $\frac{2}{3}$	Blood = 1	F% = 81
S = 1	CF = 1 $\frac{1}{2}$	A = 9	A% = 40 approx.
DdS = 1	C = 1	Ad = 2	O% = 4—
28	ChF = 1	Obj = 6	P% = 21
	28	Bot = 1	
		N = 1	No shock
Sequence = loose to orderly		Clouds = 1	Striking response on
Experience balance = OM : 3 $\frac{1}{2}$ C		Map = 1	card II/2
Type of approach = W-D-Dd		Earth = 1	

Our work with the protocol and with the scoring has now progressed far enough that we may go on to psychodiagnostic evaluations. First however, we must know what the individual factors and factor combinations mean symptomatologically. Therefore we find ourselves forced first to consider all the factors in the scoring summary in their relationship to characteristics and capacities. In this way we avoid theoretical proofs and discussions and restrict ourselves to the empirical. The theory (theoretical-philosophical basis) of the form interpretation test has not yet been written.

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6. THE PSYCHOLOGICAL AND CHARACTEROLOGICAL SYMPTOMATOLOGY OF THE FACTORS

a) Age and Sex of the Subject.

As a rule, all factors which might give cause for concern in adults may be interpreted in much more liberal fashion in children under 16. Special instances will be pointed out in the course of the following discussion.

Subjects over 50 very frequently show an impoverishment in experience balance. One would be deceived, however, if he ascribed to them lack of emotion and of inner life; they have simply become significantly more settled than the younger age groups and, in general, are reserved.

When more than one or two CF appear in the case of a grown man, we must give it special consideration; yet in the case of women it would not carry as much weight. Women *are* more excitable, more subject to emotion and generally more impulsive than the average man. One would be wise to judge liberally the CF given by women, especially when they are counterbalanced by several FC. The evaluation of responses according to age and sex of the subject is based on this frame of reference.

b) Reaction Time.

The average reaction time for a response totals about one minute. The average reaction time for a form interpretation test with about 36 responses totals 25-35 minutes.

Naturally slow subjects show a long reaction time with few responses. If they take as long as 60 minutes and in this time produce an average number of answers (25-35), they cannot be accused of lacking *perseverance* and *diligence*. They are often persons who obstinately strive to fulfil a task they assign themselves; who keep their unremitting attention on a self-imposed goal in spite of many failures and slowly, it is true, but surely work toward it. Often these are *deliberate, self-critical, introverted* people (with many M), or again suspicious, cautious and restricted people (with S, Do and inverted sequence).

Often also the *mentally deficient* show a long reaction time with a small number of responses. They are, however, more easily recognized by other factors, such as DdW and Do which are due more to awkwardness than anxiety, etc.

To diagnose a characteristic with certainty, an examiner could hardly limit himself to a single factor of the scoring summary. One must proceed rather according to the agreement of the total combination of factors which points to certain abilities, characteristics, etc.

One would know, for example, that a subject with a long reaction time and many good form responses, among which are numerous Dd's, must be a person who stands out in life because of his propensity for *thoroughness, self-conscious industriousness, reliability*, and his *quantitative ambition*. With too many Dd's these fundamentally worth while characteristic take on a *pedantic* note - and if W's are absent the person might be one of those characterized as slightly anxious, who always want to do everything "just right"; who never lose sight of the disadvantages of a thing, and often worry unnecessarily, thus making themselves extra trouble and work. If, in addition, there is a scarcity of M and color responses (coarctated experience balance), then the person is completely without humor, is tedious, shallow, and is not pleasant to be with.

If, with a lengthened reaction time, many of the responses have poor form, one may conclude that the subject is *indifferent*, even if he appears *interested*. His industriousness is more apparent than real, and he is flighty in his work, which is of poor quality.

Temporary or persistent *depressive moods* show up in the form interpretation test through lengthened reaction time with few responses, all of which have good form and among which the C but not the W responses are lacking.

Short reaction time and many responses are characteristic of persons with strong *need for self-expression* and easy *ability to express themselves*; enterprising people who take delight in creativity. If, in addition, there is a high F%, they

are filled with great unconscious zeal, are intelligent and their work is of good quality. If the F% is small, they are persons who *talk much and gladly*, or are even *babblers*. If there are also numerous color responses and 1 to 3 M's, they are cheerful, superficial, not very "deep" happy people.

c) Number of Responses.

This represents directly the ease of expression, desire for expression and quantitative zeal. "Good, well-behaved" boys and girls distinguish themselves by many responses. They produce primarily numerous Dd's and are people who, driven by conscious and unconscious ardor, often by ambition (anatomical and geographical responses), use this profusion of responses to compensate for limited productive intelligence. However, when they achieve a considerable number of W's and D's, as well as M's and FC's, they are *gifted workers*, often with *creative tendencies*.

If the total number of responses is limited, it can be characteristic of:

The *very reserved*, showing a high F% and several M's;

The *ill-humored*, showing a scarcity of color responses;

The *qualitatively ambitious*, having many G's and M's and a high O+ %;

The *suspiciously critical, obstinately withdrawn*, with some DS's and DdS's – these are people who cannot make concessions;

The *anxious, constricted* people who don't want to say anything, who with a high F% produce few W's and often several Do's, frequently invert the sequence and have color or shading shock.

If, on being confronted with a card, the subject says he "can't see anything," he needs to be encouraged by the examiner to try it again. Usually the subject can then give at least one response. *Rejection* suggests a *blocking*: occasionally in life situations the subject will also unexpectedly react in a similarly stuporous fashion, "completely lose his head." Even a single refusal on one of the cards should make the examiner take notice – if several such refusals appear, the subject involved is certainly not psychically balanced. In some respect he is "unusual"; how he differs will be revealed through the further consideration of the test factors.

d) The Apperceptive Determinants.

Whole Responses, W

Whole responses indicate generally the *need for unification*, unity and a large-scale way of thinking. Their relative number – for a total of 34 responses 8 W's is normal – is the measure of these characteristics.

Numerous W+ responses always signify persons who distinguish themselves through a certain energetic drive to make associations; they surprise one with sudden good ideas; they can coordinate things well; most of them have an

unconscious, often also a conscious, ambition to produce high quality results. If the W+'s have a mark of abstraction (for example, card IV, "*Bat*," "*Animal skin*"; card V "*Bird*"; card VI "*Evergreen*," etc. – the outline of the blot is seen at a single glance) then it is easy for the subject to conceive and organize abstractions. He can think scientifically. If the W+'s are, rather, of the combinatory sort (e. g. card I, "*Two bears on a sort of carrousel*"; card II, "*Two men warming themselves at a fire*"; card IV, "*Two masked figures kneeling there and raising their arms*"; card VIII, "*Various animals dancing*," etc.), and if the protocol is further distinguished for the larger number of M responses and good original responses, then certainly the subject possesses artistic abilities of a productive or reproductive sort, and often both. It can then be determined, mostly from other factors, which predominates; whether one is dealing with an actively creating artist, and in which artistic field he is active or has talent.

If the preponderance of W's have poor form, the need to organize and unify is not matched by a capacity for realization adequate to it. The subject would like to be able to organize, to direct, but can't do it. His mental abilities do not include the integrative power. The mind is lame, sluggish (few answers, low response total). The indifferent react similarly (very many or very few responses in a short reaction time), as do the superficial and the indolent (high A% and numerous P's also appear with these). Here also belong the know-it-all, the flighty, the careless and the inconsiderate ones, along with those optimists who deal with everything on a wholesale basis and are not exactly reliable, either in their thinking or in their work.

We come now to the consideration of a number of special classes of W responses that are infrequently given, yet are particularly characteristic of the subjects involved.

Certain persons give W's which do not involve only combination – they produce "*constructive W's*." For example, upon the presentation of card II, "*First of all there are two dogs sitting in the foreground, they have something on their noses – perhaps a lamp, yes, with a red shade. They're juggling the lamp – it is like a circus scene, an animal act. Further in the background two dwarfs are dancing.*" In such a response one feels the unifying, integrative ability unmistakably, and notices that the ability to see perspective is extraordinary. The subject has a marked ability for construction and composition. Often engineers and architects react in this way, and frequently painters, sculptors, dramatists and people with similar abilities. These are always very unusually gifted people, as the rest of the test results confirm. The creative element is strikingly evident in them.

Still other subjects, mostly the highly educated intellectuals, produce so-called "*W-impressions*." For example card IX: "*Those are saturated, midsummer colors. They arouse a festive mood*"; or on card VI: "*Something melancholy, sorrowful, such as an evergreen in the fog or snow; winter; cold.*" Such persons always have a

highly differentiated sensitivity to mood and feelings. They are sensitive, impressionable, chiefly in an esthetic direction. Their capacity for empathy is considerable; they are delicate and refined in their manner. If such W-impressions appear frequently in a test result however, the subject is hypersensitive. Often such persons, because of their moods, never actually get down to doing things, or, because of their painful sensitivity, talk around everything in order to keep it from coming too close to them. In total behavior then, they are intellectualized and dry, since they have exactly the right word with which to impale each feeling on a pin like a butterfly collector. They are reaction types whose all-too-thin skin is armored with an intellect which unravels everything down to the last thread.

W-impressions should not be confused with "*contaminated W.*" These are W-responses in which a number of isolated impressions are brought together and associated with others. A subject looks at card I and says "Bear-pit heaven." Asked in the inquiry how he arrived at this singular response he explains: "*The Bears – that is the bear-pit, and there are wings on the bears, bear-angels, heaven.*" Not all persons who give contaminated W's are afterwards able to give an explanation as to how they arrived at the idea. However, in either case, whether they can give an explanation or not, one notices that something is no longer in order in their thinking. Also when such subjects make fun of the examiner or the test and ostensibly react so peculiarly for that purpose, such interpretations indicate a far-reaching destruction of their mental processes. Mostly such persons can no longer be counted among the normal.

Confabulatory W's (DW) are produced by subjects who deceive themselves concerning reality, observe only superficially and fill out with fantasy their oversights in observations, persons who deceive themselves very easily and accept their personal fantasies as objectively "true." One finds DW's piling up with confabulators, and often also among the mentally deficient, the superficial, the boasters and the would-be-great. When with several DW's a rigid sequence and a pronounced extratensive experience balance with predominating CF and C are present, one may be prepared for thieving tendencies on the part of the subject. These may be active or latent, depending upon his impulsiveness – and if they are only latent they can become sporadically functional in a suitably tempting situation.

Subjects with DdW's are of lesser intellectual endowment. For example, DdW's frequently appear with feeble-minded children.

SW's, especially where they appear more than once in a test, always signify that the subject is at variance with something which is centrally motivating. Often people producing these know what is involved in the oppositional impulse, which is to be considered more chronic than sporadic. They may

for example, be dissatisfied with their occupations; they believe they have missed their calling; they struggle against their fate which seems to have set them down in the wrong place in life. They feel they have been deluded in their spouses; are opposed to parents and teachers and feel they are Cinderella types. They are the continuous litigants who ruin themselves fighting endless court battles to establish their "rights." Where the SW's appear often, one is dealing with subjects in whom a defiant ill-humor has become established as a permanent part of the character. They are pessimists who are convinced that for them everything will go wrong, or are passively resigned.

Detail Responses, D

Numerous D+'s suggest a mind well developed for handling the practical, the obvious, the objective, the tangible. Persons who stand out because of their good "common sense," who are neither grandiose nor petty, show many D+'s in the form interpretation test. D-types are the skilled handworkers, the practical housewives and mothers without intellectual ambition.

D-producers are less practical, less gifted, clumsy in thoughts and actions, people who not infrequently do things backward and "bridle the horse's tail."

Homespun and banal people show themselves through many D's which are also P's.

Approximate norm: In 34 responses, 23 D's.

Small Detail Responses, Dd

Many Dd's always indicate one who endlessly concerns himself with trifles (exception: industrious students under 13 years; here numerous Dd+'s show diligence and conscious quantitative ambition). Many Dd+'s are shown by all the workmen who must be concerned with tiny things, such as watchmakers, jewelers, and dentists (near W's). The Dd+'s appear to be the indicator of interest in small things. They show also exactness, conscientiousness and reliability in the smallest matters.

Many Dd-'s are found among the scatterbrained, the somewhat miserly, and often the pedants and know-it-all's fault-finders and petty grumblers.

Special cases:

Dd+ and Do, with a tendency to combine them with D+, show anxiety and uncertainty.

Dd+ and Dd- mixed, but similar in size, form and sequence, are found in the intellectually less gifted and mentally deficient of all levels.

If many Dd+ and Dd- of different size and form and in irregular sequence are seen, one must consider the entire test result as inauspicious for the subject. Often persons who produce such results are unpredictable, desultory, irregular and unreliable. When such persons are encountered, to rely on a psychological

examination in giving them advice is a doubtful undertaking. It would be best, when they request advice from a psychologist, that he send them to a psychiatrist, for no normal person reacts in this way. (They therefore would quite probably react in a perverted manner to well-meant advice, so giving it is senseless.)

Oligophrenic Details, Do

The designation "oligophrene" (feeble-minded) is somewhat unfortunate, because one can thus be led to evaluate subjects with Do as feeble-minded. There are feeble-minded people who produce Do's, yet one must not diagnose feeble-mindedness from the Do, since there are also highly intelligent persons who produce Do's in the form interpretation test.

The Do's are either a sign of anxious expectancy and conscientiousness or, on the other hand, of an incapacity to grasp larger relationships.

Isolated Do's with an orderly or rigid sequence and a high F% show intelligent individuals with self-doubt, fearful of their own boldness. One finds Do's with inverted sequence among the cautious and the suspicious. Pedants produce many Do's and Dd's with few or no W's. Several Do's and very few or no color responses are signs of the subject's anxious, depressed disposition. Normally no Do's appear.

Space Responses, S and DdS

More than 1-2 S's or DdS's in 34 responses are too many; they suggest an affectively based attitude of antagonism. The fewer the M's and the more the CF's, the stronger this impression.

1-2 S's signify the ability to maintain one's opinions, to think critically and on occasion to look at the world from the seamy side.

More S's in connection with an extratensive experience balance show opinionated persons with pronounced, definite ideas of their own which they manifest outwardly in proportion to their temperament and vitality. They are the ones who everywhere find the proverbial fly in the ointment. When they are intellectuals, they are endless debaters. If they have superior intellect they can be outstanding lawyers - in which case they must produce more M's than usual and more FC's than CF's (subjectivity, self-mastery, and in addition, affective adaptability).

When several S's appear in connection with an introversive experience balance, there exist in the subject severe doubts with regard to his own intrinsicality, his "productive spheres." Self-doubts of all sorts, lack of self-confidence, inability to make decisions, distrust of one's self and vacillation are characteristic of such persons. They are unlucky people, plagued with feelings of inferiority, who often make beautiful beginnings, only to peter out into nothingness. In them the painful question "Can I ever really bring it to a

conclusion?" wastes in advance the very energy they would have needed actually to accomplish something. Among the artistically gifted, these are the ones with "inner obstacles."

When several S's and pure C's are found in a protocol, they stem from irascible persons, persons who are always ready for haggling and argument and from crackpots and schemers.

With ambiequal experience balance several S's mean concomittant inner and outer opposition. This is the case with those subjects, mostly men, who find fault with themselves and the whole world; pessimists, who "knew all the time something would go wrong."

The DdS's have the same meaning as the S's, further emphasizing it. Where both appear together one must except in even stronger measure the corresponding characteristics set forth above.

If they appear alone and without the usual S's, they are mostly given by subjects known for their incessant fault finding. They fight against it but cannot prevent it, and frequently break out in the least opportune places.

With small children (4 to 8 years old) S responses must be evaluated cautiously. There are, among these, subjects who are in no way more negativistic than their companions, in spite of the fact that they produce a mass of S's.

It is often a case of little children who use the white spaces in a sort of stereotypy or perseveration. They have already discovered in card I, for example, that things can also be seen in the spaces and so on every new card they look to see whether there is anything in the white. With small children a *limited* S score is rather more suggestive of a particularly oppositional attitude such as obstinacy, especially when the S responses are widely separated, as for example when one is given on card I, then perhaps a second on card VII.

Frequently the white color provokes S responses, as in the case of the center of card II, inverted: "*A white blossom such as we have in the garden, sort of a carnation*" (S FC or "black-white response" D bwF). Experience seems to show that, in such responses, the FC is more important than the S. At present nothing certain is known of its exact symptomatic significance.

e) The Qualitative Determinants.

Form Responses, F No. and F%

The F% is the measure of the sharpness of the engrams and of the overall sharpness of the thinking. The following table shows the F% expectancy for various groups:

Pedants	The Highly Intelligent	Those of Average Intelligence	The unintelligent, lazy, happy-go-lucky, superficial, feeble-minded and deteriorated
100 %	98-90 %	90-75 %	75-65-40 %

Kinesthesias, Movement Responses, M, m

The M's are the measure of the subjective factors (introversive forces and capacities) and creative fantasy.

Numerous M's are characteristic of introverted, thoughtful, reflective, deliberate people, of those who *are rather awkward in their dealings*, ponderous and not easily moved. M types always have at their disposal creative, integrative power, even when they do nothing with it overtly and do not use it. Under some circumstances they can be so strongly introverted that they are no longer capable of "delivering themselves" of a creation such as a work of art, are unable to free themselves of it. It remains stuck in the fantasy and does not manifest itself externally.

Introversive features other than limited mobility are an equally limited need for motion, or sluggishness, a considerable tendency toward contemplation, meditation and reactivity to the outer world, more capacity for inner experience than desire for self-expression, more intensive than extensive rapport, difficulty in entering into new friendships and relationships but, in its place, strong permanent attachments, a tendency to experience the world passively and a tendency to pessimistic mood fluctuations.

Flexor kinesthesias are responses in which the figure seen as moving bows, almost rolls inwards; for example on card III: "Two men bowing to each other." Flexor kinesthesias indicate a tendency to more passive, submissive attitudes in relation to the world, a "holding back," a "withdrawing into one's shell." Persons with flexor kinesthesias are more difficult to influence than those giving extensor kinesthesias (see below). When children are involved, they are more of a problem to raise (which does not mean they are "problem children" - in this case the adult responsible for them is able to see small flexor kinesthetic figures only with much difficulty). Flexor kinesthetics tend toward solitude, seclusiveness. Not few of them are peculiar, either morose or comic fellows.

Extensor kinesthesias are responses in which the figure seen in movement stretches, and at the same time grows outward from itself. Example, card III (held small side down): "A man diving." Extensor kinesthesias are characteristic of active people, the creative type with rather aggressive personalities, the enterprising. They are the outgoing individuals who strive, the self-starters.

Suggestions affect all kinesthetics rather more intensively than extensively. The extensor kinesthetics are more easily influenced than the flexor kinesthetics.

M's indicate a strengthening, stabilising action on the affectivity. Highly intellectual persons with many kinesthetic responses perceive the figures in good form and yet produce only a small number of original responses. The more constricted persons with many M's, however, give original responses

much more easily. The difference lies in the instinctual lives of the two different categories of people: The highly intellectual person usually acts with clear-headedness, according to his thinking and the reality function. The constricted one, on the other hand, acts according to his feelings, the introversive record of his experiences. He remains at the pleasure principle, achieves only a very limited adjustment to reality, is a stranger in the world, a dreamer. Kinesthetics often reveal the deepest unconscious attitudes, especially in their original responses which are often a sort of self-portrait.

The craftsman and the precision worker need introversive tendencies.

If an M is seen *with two different meanings*, such as to card III: "Two men want to reach their hands toward each other, or else they're both backing away," this corresponds to a hiding or screening tendency within one's self. Such persons give themselves over to the outer world without reservation, they flee, however, before their own subjective selves. They don't want to think about themselves and seek to overshadow with external activity the pressures which might force them to it.

Special M responses occur in highly endowed persons of intuitive or artistic nature. In them the M's often combine with the color responses to make MC's, such as card II (inner red): "*Two flaming, leaping, dancing devils.*" The experience of such persons includes both introversive and extratensive forces in the highest degree. They experience Dionysian extremes.

When a subject adroitly and effortlessly gives both W F+ and W M responses there is also intuition present. One finds kinesthetic, combinatory, constructive and abstractive faculties working in a free and varied fashion both with one another and scattered throughout each other. This makes it possible for such persons to produce the sort of responses indicated above with unusual rapidity.

Sometimes the *MC responses connected with body sensations*, as for example in card III: "*Two poor, ragged, freezing chimney sweeps warming themselves at a fire.*" One can except occasional outbreaks of enthusiasm, from a subject who gives such answers and must reckon with ecstatic periods.

The good natured and the highly gifted produce an equal mixture of M and FC. If along with several M's there are only a few FC's and otherwise no color responses, it would appear that the subject concerned views the world in calm, serene contemplation and doesn't let himself get needlessly upset.

Where the fully healthy normal person sees W M+ H P or D M+ H P, other rather nervous people give W F, D F, or even Do responses. Frequently one notices a startled hesitation in them as soon as a kinesthesia-producing card is laid before them. *Rorschach* spoke of "M-repression" in such a case; *Loosli-Usteri* calls the occurrence "le choc kinésthésique," which she evaluates exactly like color or shading shock. People with M-repression in the form inter-

pretation test hold themselves in the test as in real life, compulsively restricted to the visual and auditory. They distrust their innermost feelings, less on an intellectual than on an affective basis. They are afraid of their unknown forces, expect from them disaster and grief. They persevere therefore in an instinctive defense against their fantasies and creative qualities, thereby preventing their development.

So-called "secondary, poor M's" (one scores them as M—) occur when one who knows the conditions of the test tries very hard to produce as many M's as possible, and on all the cards. Otherwise, one encounters M— only in ecstatically happy or drunken people, alcoholics and epileptics. If one wants to find an example of an M— and to discover how it occurs, he can see a very obvious example in epileptics: they look at a card, then begin to distort their bodies until they have found a position which they believe corresponds to that of the picture on the card, and now they relievedly give the discovered M.

The feeble-minded often fake kinesthesias. They do it in the same way that they fake F's, and afterward are unable to say where on the card they have seen this or that.

Further references concerning M's and their connections with other factors of the test will be found in the section on experience balance.

The m, first distinguished by Behn-Eschenburg, must be differentiated from the M. Even in the formulation of their content it is clear that the m responses are produced by persons with a propensity for elaboration and decoration, a pleasure in embellishing and enriching stories. Often they give small moving scenes, often fairy story motifs. This desire to invent stories is more nearly fantasy than confabulation. It is a matter of pleasure in the telling of fantasies, a "kinesthetic abreaction," not of the capacity for creative fantasy itself (therefore the differentiation from M). As a rule subjects producing m's also give M's, yet there are also persons who see m's but not M's — an example is our *Felix* of the sample protocol.

The differentiation of true M's from m's is often difficult and hardly possible except by comparing the structure of the possible m's in a particular protocol with the structure of the obvious M's.

Color Responses, C, CF, FC

Pure C responses are unusual with normal subjects. They indicate a highly egocentric affectivity, and appear in the protocols of the very impulsive, the "explosive," the impressionable, the inconsiderate, those with passionate, volatile personalities. More than a single C is suspicious: subjects producing these are unpredictable in their egocentricity; they lack consideration for their fellow men, for living things and for objects. It is as though no one else existed. According to their mood they can shed sentimental tears or swell to bursting with enthusiasm, or they may have no sympathy, as though nothing

outside themselves concerned them. If two or more S responses appear in the tests of such persons, they are hot-tempered individuals who, in the heat of their anger, are fully capable of foolish and even criminal acts.

The CF score is the measure of the affectivity which is unadapted and no longer adaptable. CF types are, even though to a lesser extent than C types, egocentric people. All sorts of autistic attitudes appear among them: They are irritable, sensitive, enthusiastic, impressionable, "walking on air - lower than a snake's belly," moody and easily (but not lastingly) suggestible.

In contrast, the FC score, according to the relationship of the other factors, indicates the adapted and adaptable affectivity. That is to say, the affect is adjusted to reality; it is appropriate to the event or experience which gave rise to it. Sorrow, anger, pleasure, happiness, etc. correspond to the strength of the emotion-producing situation. There is neither emotional flatness nor overdone emotionalism. The FC's are indicators of a direct, natural affective adjustment without the detour for intellectual consideration. They stand in contrast to those consciously willed more or less constricted *apparent* adjustments.

Direct color naming and color counting: "There is red, there green..." never occurs with normally intelligent adults, but well may with feeble minded who wish to make a good impression with their knowledge of colors. Color naming also occurs among epileptics. When someone says, "A red butterfly" to card IX, violet, for example in the majority of cases at least, it is not an FC response, but an F+. The color naming was only orientating or descriptive in character. The subject wants through color naming to indicate to the examiner which part of the blot he is interpreting, or he feels the more or less pedantic need to establish the presence of the red in the sense that he has never seen in reality a butterfly so colored. Rorschach said that such responses indicate "an attenuated or dutiful adjustment."

People with primitive impetuosity rush directly to the red spots. Others, on the contrary, are distinguished by a striking "red-shyness": they restrict themselves to blue and green. This can occur in two different ways: either quietly and naturally, or constrainedly. In the first instance they are people who have trained themselves to maintain a uniform emotional tone, thus they are the self-controlled. In the second case, the attempts at control have only partly succeeded and therefore conscious emotional control appears somewhat constrained.

People who show a striking predisposition for yellow domesticate their affect through thinking and through intellect.

No color responses, few W F's and very good form perception are characteristic of persons who in general attitude are emotionally impoverished, prosaic, pedantically dry and formalistic. They are not energetic, but industri-

ous. Often, as a result of some experience which has left a lasting impression on them, they are of melancholy temperament.

The indolent and apathetic, with no affect, produce no color responses and poor form responses.

Many and varied W F+ responses with no color responses are a picture characteristic of subjects with the capacity for skillful abstractions, combinatory responses full of rich associations, and nicely organized constructions; also of men who are pessimistic, not as the result of an unhappy experience but by nature, who, apathetically giving up, gladly go over to solipsistic speculations and ways of thinking.

Many FC's, isolated CF's, and no C's with a high F% indicate an approachable person, appealing and vivacious; not however a flighty person, but rather one who, in spite of diversions, is on the job and capable of concentrating, who is more energetic than industrious.

Many and varied color responses with a small F% are characteristic of the frivolous, the unstable, the superficial people who never finish anything, the ecstatically happy and the confabulators.

People with many color responses, predominantly FC's, with numerous and varied W F+'s, are people with much energy for associative activity, who are adroit in thought and fantasy, and who have a strong tendency toward unifying and comprehensive ways of thinking. They face the situations of life with a sanguine competence.

Many FC's, a CF, many D F+'s and few W F+'s are characteristic of the highly adaptable person with multiple pursuits, the quick, energetic, active, prompt and practical opportunist.

Further pointers on C responses in their relationship to other factors will be found in the chapter on the experience balance and the color shock.

Shading Responses, F (C), (C) F, Ch

Rorschach distinguished between F (C) and (C) F, that is, between shading responses in which the form was clearly distinguished: F (C); and those in which it is less clearly seen: (C) F.

As to symptomatic significance, he says these responses characteristic of people who have a very primitive affectivity and of those who give the appearance of a better affective rapport than they really possess, that is subjects with a conscious domestication of their drives. Their affective rapport is notable for the strong role which the intellect plays in it. When a person produces striking shading responses, the content of these responses hides "complex indicators," even in the form of "correctors," so to speak, or wish fulfillments. When shading responses such as architectural landscapes, castles and towers, temples and gateways, etc. are seen, one can safely conclude: "This subject feels inner division and conflict, feels disconnected, powerless, out of harmony, and pro-

jects these feelings in the form of wish fulfillments into constructions – thus the reported buildings and streets, temples and gates.” A particularly good eye for space, for depth and distance and three dimensionality, especially when O+’s are involved, rather definitely indicates a high capacity for visualizing spatial relationships and a constructive talent. Correlated with this are certain feelings of inadequacy which involve a sense of emptiness, instability, lack of contact and an affectivity of somewhat anxious, cautious character with depressive nuances.

The nearer the F (C)’s approach (C) F’s, the more strongly the above described characteristics are seen in the total picture of the subject. With the appearance of (C) F, the constructive talent disappears.

In his very useful work, Binder not only undertook to establish some theoretical basis for the test, but he devoted some fruitful study to the shading responses and their symptomatic significance. To begin with, he differentiated F (C) from Ch. The F (C)’s are, as already mentioned on page 17, responses in which the various separate parts of the blot have given rise to a response. They are mostly D’s, whose subtle gradations are given sharp boundaries, and are then brought together, like combinatory responses, into a single coherent perception.

In contrast, the Ch’s are mostly whole responses. They occur as total impressions resulting from emotional sensitivity to the gray shading of the blot. Often the larger D’s also stimulate such Ch responses.

An example of an F (C) is card VII, lower center: “There’s a street stretching across, a bridge in front of a pool (S), behind the street is a broken-down tower, and there are dark bushes on both sides of the bridge.”

A true Ch is card VI: “That is such a foggy, cloudy picture.”

Binder divided the F (C) into two types. In order to differentiate between them one must watch the subject’s feeling tone during the testing. The feelings may be tinged with pleasure or displeasure. If the interpretation is made “with signs of a pleasant feeling tone,” the productions are often lovingly described, intimate landscapes with idyllic nuances and often also finely chiseled men’s and animal’s heads which seem sympathetic or even merry. Or again the subject easily finds stately buildings drawn into all the shadows; finally, he gives almost sensually experienced descriptions of soft fabrics and furs.

Such responses are indicators of a tenderly pleasure-tinged peripheral sophropsychic sensitivity, of an intimately reciprocating, flexibly responsive adaptability such as is characteristic of the healthily “thin-skinned.” These people distinguish themselves through their capacity for devotion, tender feelings, flexible responsiveness, tactful participation and highly developed capacity for syntonic rapport. They have a natural delicate sensitivity without artificial overrefinement; a tender concern for the small, the individual; they

have empathy. They are able to savor the most intimate niceties of art and nature in a quite special way.

Other subjects also seek out of the black blots various shaded and sharply bounded parts which they interpret as "solemn tree," "gloomy towers," etc. These are F (C)'s which have been perceived with other than a "pleasure-tinged" feeling tone.

These are indications of a cautiously conscientious elaboration of sensory impressions which are connected to peripheral feelings of a more or less depressive, anxious nature. Such an elaboration succeeds under the dominance of finely modulated sophropsychic regulating tendencies. The adaptation to the surrounding world is restricted, cautious, painfully conscientious and circumscribed, anxious and timid; self-control is carried to the point of dissimulation; interpersonal relations are a mixture of gracious warmth and sensitive responsiveness marked by melancholy fits of temperament.

The Ch response is based on another mode of perception. It is rooted in a different stratum of the emotional responsiveness. Ch responses always indicate that a central feeling is resonating, that a mood reaction is occurring. Such reactions always become noticeable when a true "total impression" which arises from a single stimulus is experienced.

The F (C) responses on the other hand are characterized by the fact that part of a blot is picked out and dealt with, because of a *set* directing the attention toward single details. Thus every noticeable variation in shading is picked out and individually interpreted according to outline and shading, as though the lighter and darker tones were shades of color. The Ch responses differ from this in that the shadings of a black and white card are taken as a diffuse variety with a single unified character, that is, as a true total impression. Such total impressions may carry over to parts of blots also (when these are interpreted in place of W's).

By consideration and differentiation of the shading responses, one may investigate the *reactivity of the central feelings* of a subject. The Ch's indicate a dysphoric temperament which is stronger and more inclusive the more the responses tend to poor form and approach pure Ch impressions.

The following are differentiated:

1. FCh+. This refers to shading responses which have good form.

Symptomatic significance: The subject will not "let himself go." He controls his moods sophropsychically and his regulating abilities are highly developed.

If, for example, a subject gives three or more F (C)+ responses, we may well assume that he has dysphoric fluctuations of mood, either as labile outbursts or of more lasting nature. These comprise a difficult problem for the subject, as

they can hardly be hidden from the surrounding world and, in any case, the subject must exert himself strenuously to maintain control.

2. FCh—. These are shading responses in which the form has been perceived less clearly.

Symptomatic significance: Failure of the sopsropsychic regulating abilities. The intelligence functions too primitively. Such subjects, although striving for self-control and adjustment, cannot achieve, or can only partially achieve it.

3. ChF. These are shading responses in which (analogous to the CF), the form is only suggestive, yet nevertheless plays a role.

Symptomatic significance: Such subjects are ruled more strongly by moods of a depressive, dysphoric nature.

4. *Pure Ch*. These are shading responses which (analogous to the *pure C* in color responses) are given independently of any consideration of form. They must, however, be distinguished from intellectual descriptions (such as: "The whole thing is gray daubed on gray"). *Pure Ch*'s for example are: "Misty stuff," "Muddy water," etc.

Symptomatic significance: Subjects with *pure Ch* responses are to the greatest extent the victims of depressive moods. They have a pronounced tendency to depressions, are a soft, impressionable sort – elegists, sentimental romanticists with other-worldly tendencies and a rather quiet temperament. Daydreams of far journeys are characteristic of them.

Binder differentiates three types of dysphoria with corresponding reactions:

- a) anxious dysphoria – escapism,
- b) depressive dysphoria – readiness to be maimed,
- c) irritated dysphoria – readiness for aggression.

If, in a test, 3–4 Ch responses appear in a pattern otherwise rich in color (e. g., 4 FC, 2 CF and about 40 responses) one can feel sure, especially among youths and adolescents, that he is dealing with cunning and craftiness. Such subjects show ostensibly good affective responsiveness, are amiable in general outer bearing, cautiously feel out every situation in order then to behave correspondingly, and everywhere they are credited with having good breeding. They know how to behave, but their affectivity doesn't correspond to this knowledge. They feel the division and are therefore easily depressed, or also always ready to lick a partner's boots in order to dupe him. They know how, through apparent servility, to make the naive stronger person serve them – to divert all the water to their own mill. If in addition S's are present, one may be certain that these subjects are secretly vengeful and react with resentment.

Color Shock and Shading Shock

That hesitation at the appearance of a colored card which Rorschach designated as color shock appears rather rarely as a definite vocal expression such as:

"These colors! I don't like them!" – "Huh!" – or after a long hesitation: "The colors! Yes, they are really selected quite harmoniously!" (In the last case the original rejection, the alarm at the colors, the short associative confusion stirred up by the colors was quickly assimilated; therefore the resulting expression sounded "appreciative." One must not let such appreciation deceive him as to the original limitation of feelings; must not think that this is not a case of color shock because the subject "certainly didn't reject the color but rather, appreciated it." The fact that the subject let himself be diverted from the task of interpreting the blot and, instead of an interpretation, produced a description or something similar shows clearly that the appearance of the colors checked the flow of associations and called forth conflict – thus, a color shock.)

Much more often the shorter or longer lasting stupor, the disruption of associations due to color, shows itself as a "masked color shock"; that is, through other signs. The examiner must also be able to recognize the masked color shock.

Here are presented some of the various behavior patterns of the subject which contain masked color shock. It is well to add that this is not reliably recognizable on the basis of a single indicator, but rather through a series of occurrences which point toward it. Some of these are:

- a) A prolonged reaction time on presentation of the first colored card.
- b) Rejecting or confused gestures and facial expressions: a sigh, a discarding motion, raising the eyebrows, shaking the head, etc.
- c) A changing of the sequence in the mode of appreciation, particularly the avoidance of colored blots in the interpretation of white spaces.
- d) The cessation of M responses when previously (on the black cards) they were produced freely.
- e) Inability to begin. Subject claims he can't get started with the colored card, and only after encouragement does he see anything.
- f) Sudden deterioration of otherwise good form perception.
- g) Obvious reduction in the number of responses on the colored cards, so that the sum of these represents less than a third of the total number of responses. (This is why in the scoring summary we note only the total number of responses but also the sum of the responses on the last three colored cards.)
- h) Obviously disconcerted expressions on the presentation of card II or III: "That's a bloody mess!" (because of the red color!), or only "Blood" or "Blood spots" with a tone or face which expresses the painfulness of the discovery of blood.

Rorschach found that the subjects who displayed color shock were always "*emotion repressors*." Of course there are in the form interpretation test numer-

ous other signs of repressed emotion which are observable in such persons; not every emotion repressor proclaims himself by a color shock. It must be remembered, for example, that emotional repression is present when a "*choc kinésithesique*" appears in the test. The shading shock has the same psychodiagnostic significance as the color shock which it often replaces, as Binder pointed out. The expression of shading shock is similar to that of color shock: embarrassment, hesitation, lack of associations, particularly with card VI and often even earlier.

Only in a minimum number of cases can the psychologic and characterologic results of emotional repression be clearly seen through the presence of color or shading shock alone. A number of other indices from the form interpretation test are also necessary. The experience balance especially must be taken into consideration.

In general it can be said that the so-called "emotion repressors" are consciously or unconsciously taking pains to protect themselves against anxiety. This may either be fear of life, fear of the demands made by life, by one's surroundings, by responsibility to others; or anxiety concerning one's own inner being, "the inner, dark unconscious depths of life." Anxiety can be manifest as such; it can, however, also be disguised through working on it, and in fact can be disguised beyond all recognition. In the latter case, it is first recognizable as anxiety again through a precise psychologic analysis.

There are persons who avoid everything which could in any way arouse their emotions. They are afraid of their emotions, that is, of their violence which could cause disaster. These are people whom Rorschach designated as "*emotion-avoiders*." They manifest themselves in the form interpretation test through color or shading shocks characterized by flighty or fantastic interpretations.

The "*emotion-controllers*" behave differently. With them the responses to the presentation of a colored card are fewer; they avoid interpretation of the red blots and stick to the blue and green with a distinct partiality.

It is interesting that no shock effects are manifested in any of the categories of the mentally deficient. This probably means that this sort of person does not repress his emotions in any way. The lack of color shock in the mentally deficient can be very important for the form interpretation tester. Suppose, for example, a student is brought for testing whom his teacher thinks is mentally deficient because of his poor achievements. If, in the form interpretation test, he shows an obvious color shock or its equivalent, the tester can be certain that the intellectual inhibition must have a different basis than weak or deficient mentality. He can advise the parents and educators to take the child to a medical specialist whose job it will be to remove the emotional causes of the "dumbness." (Such students, as a rule, also produce several Do's, which

indicates that unnatural embarrassment, shyness, anxiety and similar characteristics of the child inhibit him both in intelligence and in living.)

There are subjects who produce no real color shock, but who suddenly start giving abstract, idealized, symbolic responses as soon as they are shown the colored cards, although they previously gave notably concrete and factual interpretations. Such people have at their disposition a cultivated, practiced capacity for sublimating their disturbing emotions. They succeed in making the unadaptable egocentric emotions adaptable, at least in the realm of the abstract. They "cultivate" emotional control and, with the help of esthetic distancing, transmute their primitive feelings into abstruse, secondary, greatly attenuated, watered-down emotional manifestations. This is carried to a point of dryly stating and defining experiences, and no more direct emotions are felt. (The antithesis of such subjects are those drive- and emotion-people who without inhibition or color shock go straight to the red blots and, for example, on card III immediately discover "beefsteaks," "slices of ham" and similar things.)

If color shock in the Bero test first appears on the last card, "delayed," as it were, it is characteristic of people who are distinguished for a sort of uncertainty in emotional response. Their emotions tend to run away with them. There is clearly apparent in them a tendency to slow down, to examine themselves whenever their emotions come into play. Besides the colors, the diffuseness of the entire figure in card X also confuses them - this indicates a strong need for completeness and unity, for symmetry and compactness. This striving toward the inherently stable again indicates a slight to strong feeling of inner instability, lability and vacillation. The seeking for symmetry and stability is really an equivalent for the feared impulsiveness, the sinister-seeming formlessness and insecurity of the feelings.

In place of color shock the artistic often make known their impressions, their sensations: "The colors are misty and delicate," etc. They are impressionable people who reactively express the lability and impulsiveness of their emotions. They are accustomed to paying active attention to the play of their emotions and thus assimilating and controlling them, whereas the usual subjects merely passively experience their emotions.

Generalized anxiety characterizes the personality which shows a distinct color shock to card II or III and follows immediately with the response "Blood." Such persons are full of anxious thoughts, always apprehensive and unfree in thought and function, hamstrung in their entire beings, in experience and life.

The relationship of color shock (as well as shading shock) to the experience balance will be dealt with later in the section on "Experience Balance."

Already here we begin to see what subtle psychologic and characterologic conclusions the color shock permits us to make about a person.

In conclusion, still another remarkable fact: It has often been observed that the red-green color blind manifest color shock at the appearance of the red blots or the colored cards; they then are also capable of showing color shock.

f) The Content Column

The content of the subject's responses is the least important part of the form interpretation test. That is, the content of the responses has only the slightest diagnostic value compared to all the other factors in the test*).

Normally most of the responses are A and Ad; the number fluctuates between 40 and 50%. If it is greater, the subject is one whose thinking is too strongly stereotyped: his way of thinking, his comprehension has been "formed in a mold." These are either indolent or not very well endowed intellectually. The A% is the indicator of the amount of stereotypy in thinking. If it remains within normal range, the subject is capable of organizing stereotyped patterns of associations and resolving them again, as is characteristic of the healthy mind. If the A% remains below the norm, it indicates a more severe loosening up of the associative processes. This will be seen in the artistic but also in the absent-minded or distracted. If the form is generally good and there are few O+, but still a high A%, then we are not dealing with the mentally lazy and people with limited horizons, but rather with those who are mentally fatigued and overworked.

Practical people who see immediately how to take hold of a thing or a situation always produce more A than Ad, usually (correspondingly) more H than Hd. (Only the anxious show - with a normal A:Ad relationship - a higher Hd than H score.)

Many H's with few Hd's are produced by the more intelligent, the fantasy lovers, people with a certain boldness in conception and a lively interest in humanity, people with sympathy, understanding, compassion, pity, who can share one's joys, who are capable of identification.

Production of numerous anatomic responses is characteristic of people who show a strong interest in medical, anatomic and physiologic things. Often this interest, insofar as the subjects are not professional people who deal with medical science (doctors, nurses, midwives, wet nurses, etc.) is connected with hypochondriac ideas. These subjects are afraid they will get sick or hurt. They are fussy and sentimental about their bodies and complain at the slightest opportunity. One finds numerous anatomy responses among women undergoing the menopause who are somehow discontented with the physical events going on in them.

*) To conceive and evaluate the contents as "symbols" seems dangerous to me because one can fall victim to "reading in" his own ideas.

Not infrequently, there are hidden sexual meanings behind anatomy responses of subjects who are bothered with sexual fantasies but who want to sidetrack them as distasteful.

If the Anat score is greater than 12% of the response total, and if, on the remainder of the test, the picture is "normal" throughout, then it is a matter of subjects with feelings of intellectual inadequacy. Rorschach spoke, in such cases, of an "intelligence complex." People who have an intelligence complex consider themselves "frustrated" in their intelligence. They think that their intellectual ability is evaluated as too low, that they do not occupy a station appropriate to their intelligence, etc. They place an exceedingly high premium on educational content and knowledge, even when they have neither digested these things nor are at all in a position to do so. When they are poorly educated, overestimate themselves and like to show off their learning, they frequently stand out through constant and mostly false usage or even distortions of foreign words.

Obvious sexual responses are rare. When more than one sex response appears in a test, the sexual needs are certain to play an immoderate part in the life of the subject. Such people are often bothered by sexual fantasies which they mostly find unpleasant and reject.

Often many object responses are found with children. As Loepfe discovered, they correspond to a thinking which tends to be concrete, factual, too objectively evaluating and appraising. With adults, they are a sign of childishness or constriction but not uncommonly of a "flight" as well, from one's self and one's fellow men into the world of the inanimate. In such cases, the subjects give also numerous nature observations, which again are characteristic of children. On the whole, the N and Obj are very close to infantile-animistic thinking.

The model student type and also persons who only play the role and actually are not, see mostly numerous map pictures. Among children, these are a sign of ambition to excel in school.

A great variability of content in the form interpretation test is characteristic of persons who are very rich in ideas, especially when the form is good and a number of good original responses are included.

If the variability of the content is great, but the form is poor and the O% is low or completely O— (more peculiar than intellectually well developed O's), the subject involved is suffering from flight of ideas and an inability to concentrate.

It is taken for granted that people who are active in some technical profession and have technical interests or talents, will give "technical" responses. Architects, for example, and people with architectural interests or abilities see, among other things, architectural motifs, and they stand out because of the perspective in their perceptions.

Rorschach, and Behn as well, claim that subjects who show a coarctated experience balance and see *many small stinging and biting animals* are notable for their "ambition in a petty sense" and petty avarice. Such persons can be well off, yet get an uncommon satisfaction out of succeeding in deceiving the streetcar conductor about a nickel.

Numerous botanical responses are produced by people who are united with nature in a sort of pantheistic feeling of oneness (this excludes gardeners).

g) Other Factors

The "Popular" Responses, P and P%

The P's express "the adjustment of one's thinking to that of the group." Rorschach said, as we have noted above, that for an average of 30 to 40 responses, 20-25% P is normal.

However if someone gives a total of 60 or even 80 responses, among which are 7 to 10 P's, one would not be able to say of him that his thinking was less well adjusted to that of his fellow men, even though the percentage of the F is reduced. For this reason, many testers have begun to take into account the absolute P score and say: If the P score amounts to 7 to 10, then the thinking of the subject is *capable* of adjustment to that of his surroundings. If the P score is higher the thinking approaches the banal. If it is less the subject approaches unworldliness. Through practice one learns to estimate the levels without difficulty, but again, while doing so, one must not lose sight of the relationship of the P's to the response total. It cannot mean the same thing when one produces 4 P's in 25 responses as when he produces 4 P's in 50 responses.

The Original Responses, O+, O-, O%

The O+ responses are clearly divisible into two different kinds:

a) Responses in which the *originality of perception* of the blot is striking. Subjects with this sort of O+ interpret quickly and adroitly. They are playfully versatile in their formulations, often giving *bon mots*. Their responses are often characterized by jokes and by a more sketchlike perception. Examples:

Card VI: "A mardi gras celebrant with a mask and loose clothing comes along cutting capers." Card V: "A racing car swishes through huge clouds of dust." Card VII: "A witch with a crow on her farther shoulder looks at her mirror image - both witch and crow leave their beaks open in astonishment."

The wit, ability to form *gestalts*, generosity and playfully versatile capacity to observe and formulate of such subjects surely are not limited to the form interpretation test. They are most highly gifted intellectually, with wide horizons, certainly not limited to "talking shop." For the most part, they have artistic abilities at their disposal.

b) Responses in which the originality of the development of the blot is most striking. Subjects with this sort of O+ interpret less promptly but they therefore also comprehend less sketchily; they see more sharply and soberly. Examples:

Card VIII: "The picture reminds me of a salt water aquarium with various lizardlike and other sea animals." Card VII: "Old, ragged willow trunks, sinister ogrelike atmosphere."

Here also we are dealing with intelligent subjects, but their organizing ability is more controlled and channelized than it can be in an artist. They are less "Olympic." Their flight does not soar, but strives toward a definite goal. The entire thinking is reined and points more toward scientific than toward artistic productability.

The O+ of the "shop talkers" (the word does not necessarily have a derogatory connotation) are characterized by monotony: In content the responses always deal with things from the same professional area.

Original W F+ (abstractive) are produced by subjects who, in their theoretical formulations and dealings as well as in their intellectual planning, are capable of bringing original productions to completion.

If the W F+ O+ are of a more combinatory and constructive sort, one is dealing with people with a higher gift for mathematics, often architects, engineers, technicians, or people with corresponding talents. Their thinking deals more with objects, is more plastically formative than of the subject with abstract W F+ O+. It is the kind of thinking for descriptive geometry.

The O+'s of the D types are characteristic of the clever handworker nature, the ones who distinguish themselves in their work through all kinds of intelligent and surprising ideas.

Original S's are produced by subjects who sparkle with surprising counterarguments in discussions. They are original in criticism and in polemic.

An O+ of from 10-15% with about 25% P, 45% A and 80-95% F are indicators of a very well functioning intellectual adaptability.

Apperceptive Types

The W type (subjects who try if possible to deal with the test in 10 W's) belongs to the abstract thinkers, theoreticians and planners. If the W's are at the same time M's, the subjects involved are imaginative people.

The W-D type is more flexible in his thinking than the pure W type. He adjusts his thinking better to a given problem and is less abstract in his judgments. Still, he is more interested in the problem than in the concrete actuality.

The W-D type is the person with predominantly practical, concrete thinking. He is interested more in the tangible than in abstractions, theories and problems and places wisdom before learning and has what we speak of as "good

common sense." If, in addition, the experience balance is ambiequal, the subject is most commonly a practical intelligent artisan whom one can place anywhere and who always does a good job.

The *W-D-Dd* is found most frequently. He is the skillful, conscientious worker, and the more the *Dd*'s increase, the smaller is his abstractive and combinatory ability. A most outstanding observer, he often gets stuck in the petty and detailed and is in danger of never seeing the forest for the trees. People who, in their work, deal with tiny and minute things are often *W-D-Dd* types.

The *D-Dd* type is characteristically the man who sticks to life's insignificancies and can really no longer be numbered among the practical, even when he is industrious. Often these are peculiar tinkerers and "screwballs" who think they can make something "useful" out of impossible components; often they are chronic complainers, especially when a few *S*'s are produced in their tests.

The peculiar, the punctilious, the grumblers and the hair-splitters are *D-Dd-DS* types.

If a subject produces the apperceptive type *W-Dd*, he is an unpractical person who gets away from the concrete, has original ideas but is careless in their development. Rorschach said that such people are almost daredevils in the way they abstract, are again obsessed with petty curiosae, are now tyrants and now quibblers in their evaluations and judgments.

The *average factor relationship*, which one can keep to in evaluating the apperceptive types, is: 6-8 *W*, 25-27 *D*, 3 *Dd*.

Experience Balance

The "experience balance" shows the proportion of emotional distribution in inner (intro) and outer (extra) directions.

Behn-Eschenberg made some valuable notes on the experience balance: "Pronouncedly *introversive* people are those whose energy is turned chiefly inward. They can be abstract thinkers, imaginative persons, theoreticians or inventors. A certain measure of introversiveness is one of the components of normal intelligence. An insufficiency means inner dependency in its diverse variations, an excess means unworldliness, an awkward, unadjusted existence in its various nuances.

"Pronouncedly *extratensive* people are the sort whose energy is directed chiefly toward the external world. They are ruled primarily by emotions. Their affectivity can be adapted, adaptable, altruistic, but also unadapted and egocentric. The extratensives are the outwardly clever, the responsive, but also the emotional persons. Again, a certain measure of extratensiveness belongs to normal intelligence. Too little means a lack of emotional life, an intellectual or perhaps businesslike, purely rationalistic attitude toward life.

An excess means lability of the emotions, lack of restraint, flightiness, dreaminess, incapacity for empathy.

"Introversiveness and extratensiveness are not opposing but simply *different* concepts. Their opposition is only apparent; both tendencies are present in every person but in highly varied proportions. By the proportions in which introversiveness and extratensiveness are united in a person is determined a significant part of what is customarily called intelligence, as well as significant components of the personality, and further, natural talents and other psychic potentialities. The relationship between introversive and extratensive tendencies in a person as determined through the test is his *experience balance*.

"Various age levels, the two sexes, the various races have different most-frequent forms of experience balance. To these deviations and variations correspond *ego ipso* deviations and variations in the involved components of intelligence, personality types, and talents.

"*Ambiequal* persons are those in whom introversive and extratensive tendencies are of equal or very nearly equal strength.

"*Coarctated* persons are those in whom the introversive and the extratensive tendencies are constricted, narrow in the extremes. They are people who experience life preponderantly with the intellect, and in whom subjectivity and emotional life (affective life) are sharply restricted and atrophied.

"*Ambiequal* persons are the gifted and sanguine; pedants and depressives are coarctates.

"Apparently the child of 2 or 3 years is always ambiequal; the task of the rearing is to develop the coarctative capacity, for conscious structuring, all exact thinking, all logic are possible only through relative coarctation. The goal of the training however is not total coarctation, that is, baldly schematic intellectualism, but a harmonious relationship between coarctative, introversive and extratensive tendencies.

"Naturally, in all these things, only formal principles can be dealt with. What sort of *content* the person has in his introtensiveness, whether the extratensive applies his tolerance for good or for evil, these are questions of content. The test brings out not *what* a person does in life but *how* he experiences."

The *experience balance* of a person is subject to variations, and changes at the various age levels. *Children* show at first preponderant CF, which later give way to FC. The original autistic and crude impulsiveness and the egocentricity of emotion normally decrease with the increasing years and become domesticated. The emotional adjustment improves.

The changeability of the experience balance persists and is a sign of psychic good health. The adjustive capacity remains flexible, becoming fixed only to a certain extent unless pathological fixations and stabilizations intervene.

It can also be demonstrated experimentally, by giving suitable suggestions under *hypnosis* and (after commanding amnesia for previous experiments)

carrying out the test, that the experience balance of a person represents no constant psychic organization. (This has been learned from personal communications from Dr. E. Blum, M. D., Bern, who carried out such experiments.)

An almost sudden change in the experience balance may often be observed when a subject has experienced a moderate *narcotic poisoning*. The fluctuation of the *experience balance in drinkers* is by no means unequivocal – it can change during the various stages of the intoxication.

The *egocentric* (CF types) are not necessarily egoists, any more than the FC types are, or than the affectively adjusted are pure altruists. Rorschach once pointed out in this regard that the legacy-hunter and schemer for example, who in reality is certainly an egoist, must surely also be adaptable. On the other hand there are egocentrics who, in their unfilled strivings toward dependance, are good natured and altruistic.

According to my observations (which should be checked) the D–Dd–DS types who show a pronounced *egocentric affectivity* are egoists while the W types are not. The former are very egocentric in their perception of the world, in their way of thinking; they are “wrapped up in themselves” and without truly creative fantasy. They are, for example, the dogmatic who can only very unwillingly accept another viewpoint, the overbearing, the blasé, often the snobbish.

Affective adjustability can manifest itself in various ways. The natural, primitive, unwilling, unconscious adjustment shows itself through the FC.

It can also happen that the CF predominate in the color responses, but are balanced by a significant number of M. These stabilize the affectivity. For example, a person who gives 5 M, 2 FC and 4 CF behaves impulsively in spite of his strong kinesthesias, but not egocentrically. His emotions break through suddenly, unexpectedly, and he is emotionally unbalanced but in no way autistic. He has “temperament” which he holds back and then suddenly lets go.

One who has much unadapted affectivity and, in addition, a certain amount of introversion, such as 3 to 6 CF and 3 M, besides other color responses, will show his egocentric affectivity in emotional outbursts or, if pure C are present, by veritable explosions. If S are present, these are obstinate persons with querulous ways.

Numerous conclusions as to personality arise from the relationship of the experience balance to the space responses. If several S are produced and the experience balance is:

a) Extratensive; we find in the subject subtle craftiness, a distrustful, critical bias; often these are polemicists with aggressive contrariness and obstinate defiance.

b) Introversive; then the S indicate an opposition turned inward, a high level of self-doubt, hesitation, inability to make decisions, inferiority feelings of all sorts and often “a mixture of phlegma and asceticism” (Rorschach).

c) Ambiequal; then the antagonism is directed equally inward and outward, the subject is notable for his disunity, is sceptical about himself but quite as much so about the environment. One sees a mixture of self-doubt and a desire to force one's self, wavering and procrastination, pedantic deliberation, compulsion for thoroughness, a defensive attitude and defensive defiance, surrender and stubborn keeping to one's self, often collecting crazes of every sort. Such persons are typically ambivalent and ambitent, unpredictable in their emotional and mental attitudes.

Extratensives with color shock (shading shock, choc kinesthésique) are people who prefer to convert their inner conflicts, especially their fear of life, into physical symptoms and who suffer all manner of "miserics." They have found how to subordinate the world through "weakness," to make it servile and to rule it. They demand the consideration of their fellow men because of their 365 illnesses during the year, and thus force everyone to dance to their music.

Introversives with color shock react differently. They are slightly hypochondriacally introverted, tender and delicate toward life, not "grown-up," incompetent, full of pessimistic hopelessness and sure that the world is a "vale of tears." They are quiet – but when they talk they complain about their incompetence in every respect.

Ambiequals with color shock, like the extratensives with color shock, have developed reaction formations against their conflicts and anxieties. These, however, in keeping with their way of experiencing the world, appear less in physical weakness than in either panicky or superstitious reactions. Indeed:

If the M's outweigh the C's in the experience balance, there will be flightiness of thought, obsessive fantasies, sudden "blank spots" and similar manifestations; the reactions take place on the intellectual level.

If the C's outweigh the M's in the experience balance, there will be superstitious or very definite motor (ritualistic) acts, activities on the motility level, which even the subject himself finds peculiar, unexplainable and "foreign."

The three last named categories of subjects (extratensives, introversives and ambiequals with color shock or its equivalent) can usually no longer be considered completely normal. They are often no longer well balanced mentally and need a physician.

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Summary, with regard to experience balance:

Introversives, example: 5 M:1 ½ C (3 FC).

The energy is turned toward inner experience; those who are internally productive. Abstract thinkers (with many W+, high F%). Creative theoreticians, scientists, inventors, imaginative people – with too many M's they are mystics. Capable of more intensive than extensive rapport, emotion-

ally stable, less adroit in motor and speech activities. More gifted in the understanding than in the use of language; the awkward, the inept, the pensive, the unwordly, wrapped up in themselves. The "cultured," less adapted to reality. Highly developed intellectuals. Introverted (Jung) sedate, quiet natures.

Extratensionless Introversives, example: 5 M:O C.

Rarely appear. They are strongly repressive and almost incapacitatingly introverted.

Extratensives, example: O M:5 C (1-2 CF, 6-4 FC).

The energy is directed toward the outer world. Subjects controlled more by their emotionality than by subjectivity. Impulsive natures. Reproductive, clever, quick, dextrous, less stable affectively. Have "the gift of gab," are mobile, better adjusted to reality, "civilizers." Easily excitable, erratic natures.

Adaptive Extratensives, example: 1 M:5 C (namely 1 CF and 8 FC, preponderance of FC).

The adjusted and the adjustive, the empathic, who make friendships easily. The "comfortable" companions, compatible and happy.

Egocentric Extratensives, example: O-1 M:5 C (1 C, 3 CF, 1 FC).

Self-willed, not out of contrariness, but much more because they cannot accept as right and valid anyone's judgment but their own. Moody, autistic, highly impulsive, often intellectually inferior or feeble-minded. If the C score is greater than 1, the subjects are strongly subject to their drives and immediate wishes, which are stronger than their judgment.

Ambiequals, example: 4 M:4 C; 3 M:3½ C; 4 M:4½ C.

The highly gifted, the sanguine, the men who "can do everything."

Coarctated, example: O M:O C.

Pedants, depressively ill-humored, not to be disturbed, desiccated, "dried-up" people.

Coarctative, example: 1 M:O C; 1 M:1 C; O M:1 C.

Abstracters, capable of logical discipline. Depressive temperament, often also emotionally impoverished.

Dilative, with many M's and C's.

Good-humored, highly gifted, strong and happy natures. People conscious of and enjoying their creative powers, often artists. Considerable vitality (expressed in the smooth transition from M to C, the colorful intermixture of intuitive, combinatory, constructive and abstract W's, the uninhibited interpreting with the appearance of the first red blot). People with something playful in their attitude, but as far removed from being blasé as from taking too seriously either the test or life; without confusion. "Olympians."

Dilated, with very many M's and C's.

Mostly undisciplined "geniuses," who are unable to concentrate continuously on anything although they "can do everything." Mental "muscle-men" with fits of interest like grass fires, their productivity is as amazing as it is variable, uneven, sporadic; changing, playful spirits, as though nothing were taken completely seriously. Everything quite as superficial as it is "brilliant."

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In order to drive home the psychodiagnostic significance of the individual factors in the form interpretation test, it was necessary to indicate for each its particular meaning with regard to characteristics, or abilities, powers, tendencies and talents. It would, however, be wrong to use the individual factors like a code. *Every single factor must be considered and examined in relationship to the other factors - to groups of other factors and to the total findings.* If one does not proceed in such a cautious way, the picture will be distorted, superficial, and will resemble reality little or not at all.

Already in the discussion of the individual factors and their psychic equivalents, we were often forced to consider one or more other factors at the same time. This gives an idea of the necessity and importance of keeping in mind the results of the entire test if one expects to get anywhere in the interpretation of the scoring. Much practice is necessary before such an overview is achieved and becomes facile.

The form interpretation test orients one with regard to psychic qualities. To what extent these are active in life and are manifest is another question (the quantity of the powers and characteristics present). Again, much practice is necessary to be able to evaluate correctly the quantitative aspect. Of course, examiners with psychologic intuition and a good capacity for sympathetic understanding intellectually and emotionally (indeed, as much toward intro as toward extra) are much more in a position to give evaluations conforming to reality based on the form interpretation test than is, for example, the psychologist who is talented only along theoretic lines. Such a person will always have much more trouble in learning the test and also in getting at the more subtle characteristics of the subject which are often mirrored in the test and can be read there.

7. THE FORMULATION OF A PSYCHOLOGIC EVALUATION

It is scarcely possible to give generally valid rules as to how one must proceed to formulate a psychologic evaluation based on the form interpretation test in combination with psychologic materials from other sources. Every examiner must find the method with which he fares best, and this comes through experience. Here we can only indicate how one could proceed.

For the first experimental exercises in working out evaluation it is best to choose subjects whom one knows. Afterwards the results of the test can be compared with observations. Granted, there is danger of prejudice in this procedure. By keeping in mind one's concept of the subject, one can read out of the test what one already knows. For the very first tentative attempts to evaluate the factors of the form interpretation test, it can hardly hurt to seek out confirmations of what is already known. In this work, all sorts of stimulating problems appear which, in any case, lead the learner deeper into the test procedure.

After a number of exercises carried out in this way, serving rather a didactic than a practical purpose, it is well for the beginner to change the material and make his task a little more difficult. One chooses now subjects who were unknown to the examiner before the testing began, yet for whom other evaluations are available or can be given by acquaintances of the subject. The results of the form interpretation test can then subsequently be compared with other evaluations and examined. In this way one can learn much from contradictions and disagreements. In order that such comparisons be fruitful, it is important that there be agreement as to the meaning of the concepts. We very quickly come up against the difficult fact that every psychologic direction has not only its special vocabulary, but also defines the concepts of other psychologies in different ways. Confusion can arise from this.

If we now wish to proceed to a practical example, it is best, as the next step, to lay out the protocol and scoring summary before us and see what we notice about them. We make a note of what is striking, and the factors from which we deduced it. We lay to one side all material from any other source than the form interpretation test in order to add and integrate this material *after* exhausting the protocol and the scoring.

Afterwards – after we have first let the material come to us, as it were – we go the opposite way: we pick out a factor, compare it with the others, weigh and evaluate its meaning and make additional appropriate notes. We do this until it appears as if we have exhausted our material.

We have now obtained a sort of mosaic of the person of our subject. Usually it already says a good deal. If we succeed in bringing the parts together into a relationship to one another – as it were, combining the single stones of our mosaic into a more sharply defined picture – only then can we grasp the nature, behavior, personality, intelligence, etc. of our subject; then there arises a sketch which comprises the total personality. We no longer have only a listing of characteristics and capacities, etc. before us. The subject is no longer divided into areas such as intelligence, personality, affectivity, etc. A division of this sort is always artificial, exists only theoretically. In reality the parts are interdependent, they are often necessary to each other, are tied up together, overlap one another, work together.

True, the form interpretation test does not always permit us to create such a relatively perfect picture of the total personality of the subject. The results of the test permit sometimes more meager, sometimes a fuller insight. When we have at our disposal the results of two test series, the one often completes the other, making possible a significantly clearer outline than we can base on only one test.

We “hit” the picture of a subject most closely when we are successful in finding out his essential reaction tendencies: the way in which he presents himself to his fellow men in daily life. If we succeed in working out from the results of the form interpretation test such a general pattern of behavior, grasping it, then usually the remaining material from the test can be easily integrated into a clear picture. It is taken for granted and is necessary that in this we make use of our psychologic knowledge, our psychologic experience – and the deeper we penetrate the subtleties of the form interpretation test, the more clearly we see the factors which confirm our conclusions based on knowledge and experience.

*

Sample interpretations are available in the section entitled “Practical Examples.” We will now see what can be read out of the protocol and scoring of the test of Felix M. This will be done by presenting the train of thought of an examiner who is working out an interpretation.

What comes out in this way can not be a model evaluation, for in an evaluation which we must give to parents, for example, we don’t mention the test factors. As a rule, the reader of an evaluation understands nothing of the form interpretation test. There is therefore no sense in putting in the test factors because one must then give a far-reaching explanation of what the factors and their relationships mean, and give, as it were, an entire course of instruction on the test. In addition, the picture of the subject would be mutilated by our interjections and explanations, just as the following picture of Felix M. will be mutilated.

We are at present less concerned about a “fluent” and “beautiful” psychogram than about showing the preliminary work which must be done in the preparation of a psychologic evaluation.

We work the raw material into a portrayal of a personality on the basis of the form interpretation test. After we have achieved this, the definitive picture can follow. We will not give this in the case of Felix M., in order not to say again the same thing differently arranged and with the pertaining test factors left out. Instead, we will later compare the results of the test with the report of the mother of our subject.

The mother M. brings Felix to the examiner because she wants his advice as to what to do next with the youth. He is an only son. The father died when

the boy was 2 years old. Earlier the child had been rather sickly and only recently had become more strong. After leaving school, Felix was put into an institute in the French-speaking part of Switzerland. There he was supposed to prepare for an examination, and above all to continue his studies in the French language. About a quarter of a year later, Felix came home and requested that he be sent somewhere else. In the institute there were too many German-speaking friends and therefore one could learn but little of the foreign tongue. Studies in general were not going very well, as too much time was spent on sport and play. In addition, some of the teachers were unbearable pedants, petty and mean and without understanding of youthful gaiety. One felt uncomfortable among them. Thus ran the complaints of the boy, which were apparently simply accepted by the mother. She wants to know whether to place Felix in another institute or to take him home and let him go to school there. Further, she would be interested to know whether particular talents show up which give an indication as to what vocation her son might learn. The money necessary for further education is available. The father, who died of a lung disease, left a little money. The mother has, in addition, an income from office work which she has been doing at home for years.

Felix has always been a very dependent, obedient and understanding child. If, as happens with every child, he did foolish or naughty things, he showed himself to be a penitent sinner when his mother remonstrated with him. He was always susceptible to earnest admonition. To the examiner's questions, the following information was also given: Felix had had all the usual childhood diseases and had "weak lungs" which were probably inherited from his father. Toilet training proceeded normally and without incident. There was nothing further of particular interest to report, except that he had been one of the "better" students and might perhaps have been a very good one if he had not always had to take cures. For weeks at a time his schooling was interrupted by stays in Arosa and Davos. Now, however, he was well again. The family doctor had even given him permission to do bicycle racing.

This sort of information is very valuable for the examiner. It can round out the picture which he obtains from the form interpretation test. Nevertheless, he must always consider it with critical reservations, for it is often distorted by love, and often also by hate.

It can be taken as a valid rule that the examiner should inform himself as fully as possible about the subject. The form interpretation test serves only as an *aid, one aid* (usually the most significant and exact which is available to him) in ascertaining psychic contents. It is a substitute for longer-lasting observation. The information about the subject which is available from other sources can serve as a control on the test and, on the other hand, the other sources of information can be examined and discussed on the basis of the test results. All the material which is available about the subject can be of use to

the examiner in the difficult task of getting to know the subject in a relatively short time, so that he knows as much of significance about him as possible and is then able to draw practical conclusions therefrom.

(p. 11-2) We now take the protocol (p. 21) and the scoring summary (p. 42) and begin with the evaluation: ⁴⁶

In 17 minutes Felix gives 28 responses. The average time required for a response is approximately 1 minute. One who, in 17 minutes, produces over a third more responses than we would ordinarily obtain particularly enjoys expressing himself and also expresses himself with particular ease. 85% F+ were given; we are therefore dealing with a person who is a good observer, an "optic type." But next to very clearly perceived F+'s, Felix suddenly gives F-'s with quite poor form, and in addition, the sequence is loose. An obvious confabulatory tendency also shows itself in the DW and at least one D (card II/2 "female" pelvis). His observation is thus uneven. It can be sharp, the capacity for sharp observation is certainly present, but it is not lasting because Felix doesn't exert himself. He lets himself go and compensates for observation with fantasies; adds a little and takes something away. He is unconcerned about the small deceptions which arise from his fantasy (such as the "female" pelvis); he is not entirely reliable in what he says. He runs more to quantity than quality or he would have maintained his observation and attention more stringently and the test would not have shown the striking alternation between F+ and F-. Superficiality is also indicated by the second answer on card VIII: "Aquarium" - "Huh! because there are lizards."

Let us look at the W's. One is confabulated, three are popular responses, one is an F+, and one is an indefinite ChF. Felix would very much like to bring together larger perceptions but actually lacks the gift for that. He is capable of dealing with and understanding those more complicated relationships which everyone understands and which are usual. He would like to construct theories, but lacks the comprehensive view. He seizes on a detail and fantasies a theory from it which leaves the other details unconsidered and therefore no longer corresponds to reality (consider the way in which Felix constructs the DW on card VIII). Felix is a person who cannot dispose and organize and, since he is, in addition, not very practical (too little D), he will probably not be able to do his personal "housekeeping" very well. He cannot see the total situation (too few and unoriginal W's). He deceives himself as to reality when he wants to think on a larger scale (DW) and then becomes unclear, swaggers because he has the need to talk too much (response total vs. reaction time).

The approach W-D-Dd (DS) leads to the conclusion that Felix works best with small things. He gladly remains on the level of the most minute and insignificant, and can argue long, verbosely and stubbornly over incidentals (the S together with the extratensive experience balance make up the argumentativeness, the CF and the C the stubbornness and also the vehemence).

The S's, especially the DdS make one expect pedantic and fault-finding traits. Whoever, on the one hand, tends to Dd responses and, on the other, to W's, and thereby produces few D's, is always out to solve the world's problems. However, since Felix shows no M's and since, although the W tendency is present, the quality of the W's is poor, it may well be a bizarre rather than a useful sort of problem solving.

Although on the whole it cannot be denied that Felix has quite good intelligence (81% F, 40% A, 21% P), it is certainly not as outstanding as his mother believes. He could perform at the average level. He grasps things easily (extratensive experience balance), he lets himself be easily influenced by things, situations and fellow men – but he is more extensively than intensively suggestible (the CF and the FC indicate easy suggestibility, the lack of M's that intensiveness is missing) and also he easily becomes negativistic (the S brought into relationship with the suggestibility and the experience balance).

The relationship of the H:Hd and the A:Ad shows that Felix is not really stupid. With him it is 3:0 and 9:2. As a rule, the stupid give more human and animal details than whole figures. Felix is entirely capable of grasping the concrete details – when he wants to. But he lacks conscious willpower (lack of order in sequence, somewhat too low A%, relatively too great a variability in content, too few W+'s). In his thinking he is somewhat careless, desultory, too little concentrated, certainly not always entirely clear.

The lack of M shows (among other things) the lack of the capacity for creative organization. Felix has at his disposal a more reproductive than productive intelligence. That he deliberates very little and is "thoughtless" is already shown by the relation of the response time to the response total, and the suspicious alternation of F+ and F-.

In summing up, this can be said about his intellectual capacities: Felix has average endowments, is reproductive, works chiefly with his gift for rapid sensory perceptions, is no hero at logic (sequence!) and permits himself prevarication. He is more gifted for speaking than for mathematical vocations (the color responses) and learns more easily than he retains.

The unadjusted, impulsive and egocentric affectivity predominates (indicators are the CF and the C). Felix is subject to moods and can hardly resist drive impulses, for his strongly extratensive way is hardly opposed by any brakes: the M's are missing, the intellect is of too little consequence to function as a regulator of the emotions and the solitary ChF leads one to conclude rather for consciously, cautiously sly and hypocritical behavior than for a basic will to adjust. Felix succumbs to his drives, enjoys his emotions; this appears from the circumstance that on the last three colored cards he produced more responses than on the others (relationship: out of 28 responses, 11 were given to the colored cards). He lacks inner firmness of character. The solitary ChF means that Felix *knows* how to behave himself, *knows* propriety and custom –

both indicate a gain from his rearing – but he feels the demands of propriety only slightly as intrinsic lawfulness, as inner demands upon himself. He has knowledge instead of a developed will power – and he will use his knowledge of propriety wherever he can see probable advantages to himself therefrom. This makes up the hypocritical, the not entirely genuine part of his personality. This shows up in the test not only through the production of the single ChF, but also directly: on card IX, second response, he first laughs a “dirty” laugh as he gives “Muck,” then he immediately pulls himself together and in mannered fashion gives “Smearred earth.” Obviously he would like to tone down and cover up the spontaneously given first response, replacing it with something clean, in order to stand in better with the examiner who remains objective and will not join in his laughing.

Probably the conscious, deliberate, calculated, flexible (apparent) adjustment represents the “armor” of his character – the way in which he presents himself in order not to give himself away. His temperament, however, runs away with him. His drive wishes are so strong they will not let themselves be contained, and after the original reaction, Felix seeks in some way to save himself so he reinterprets his conduct; plainly stated, he *lies* around it. The second response on card IX is an example of this, as is also the very first response of the test where he said; “Two animals and something in the middle,” and then to the question “What sort of animals?” went on to a DW type of response: “Bears, almost like on old coats of arms, but the eagle (middle part) should be over them.” In addition to this, in children and youths who produced neither a clear color nor shading shock but did show solitary Ch responses, I have been able to determine a cautiously tentative and hypocritical bearing.

The confabulatory tendency becomes apparent in various places in the test. The first thing which speaks for it is the DW, then the improved first response on card I, and further the second response to card II, “Bloody *female* pelvis.” It is not apparent from the blot exactly why the pelvis must be female: this was stuck in, confabulated in by Felix.

This response however is meaningful in another respect. It is actually a masked sexual response. The sexuality, although disguised, is expressed in the designation “female.” Whoever produces a sexual response in a response total of 28 is preoccupied more than the average with sexual fantasies. With Felix they must go in the direction of the aggressive, not to say sadistic. They really disturb him, for blood responses on cards II and III (with Felix, the red blots on card III were interpreted as “dried blood”) usually indicate anxiety. The anxiety which is bound up with the sexual fantasies is indicated by the circumstance that no *direct* sexual responses were produced. On the other hand, the sexual interpretation is scarcely repressed, and we certainly do not go wrong when we characterize the attitude of the boy as fearing and desiring. Let it be

added that, when the form interpretation test is given to 16 year olds, usually absolutely no sex responses result. When a subject glimpses something sexual in the blots he becomes confused, often producing a color or shading shock. Anyway, he is silent about the interpretation which is distressing to him. Felix expresses it not at all out of frankness and honesty, but because it runs away with him.

With regard to his honesty, it appears to be not particularly outstanding. When a subject demonstrates clearly confabulatory tendencies and a loose sequence and, in addition, possesses an extratensive experience balance and produces more than one S, then he gives way to thievish tendencies. From Felix's lack of inhibition, one may assume that these are manifest. The principle is generally valid that the thievish tendency represents a confabulatory tendency displaced onto the motor level. If, besides this, a disordered sequence and space responses are added on, if there are *no* M's present (affect brakes) and the indicators for unadapted affectivity (CF and C) predominate, then with almost 100% certainty the person is a thief. We suspect that Felix is one - but naturally in the report we will formulate our suspicion very carefully and say some such thing as: "Felix *might* possibly, among other things, also fall victim to thievish impulses."

It is curious that he complained that too much time was given to sport in the educational institute. For he is an outstandingly motile type, enjoys physical activity and has strong needs for motility, as is seen from the extratensive experience balance. In addition, we have heard that Felix was given permission by the doctor to do bicycle racing; therefore the doctor was asked for the permission by Felix or his mother. To go bicycling was probably a wish of the boy's; the mother very likely protested against the wish out of concern for the boy's health, and the physician had to decide. The sportive needs are established, and we don't rightly understand why Felix expressed himself against sport at the institute. Could it perhaps be in order to worry the mother and in this way accommodate Felix's wish to get away from the institute? We do not know. The form interpretation test can give no answer here, but it would be in keeping with the character of the boy.

In any case, being of rather unstable nature, Felix is in danger and needs strict discipline. Probably the mother is not adequate to this task. And probably she has spoiled him: in her love for her only child she did not see when he deceived her, and when she did see it, he cajoled himself into her confidence again with his calculating lying way. We do not know for sure, but keeping in mind the conduct and nature of Felix, we may make assumptions as to how he uses his mother for his own purposes.

Let us look at the test for particular "talents." We find, in addition to the gift for observing, the capacity for working with small things and the moderate intelligence, only the enjoyment of color. Let us ask ourselves in

which occupation these gifts can be applied! Perhaps as a painter. Still, he could not design decorations because he lacks creative imagination. Since he is interested in sport he might succeed as an automobile painter. He could be employed in a ceramic factory as a color grinder and color mixer. Also as a flower gardener or wreath maker he could get along, perhaps as helper of the show window decorator in a department store. This latter, however, would require that he be completely honest.

What he needs above all is disciplining, training. Apprenticeship under a master who strictly supervised him and closely controlled him would be beneficial.

In a second conversation with the mother, which took place after she had received the test report, the following surprising information came up:

At the institute Felix followed a cook whom he had watched from an attic window as she undressed. He had attacked her. At first she had not complained, but after that he had once got into her room and stolen her money purse. He took the money out, cut up the purse and threw it into a bush. The cook complained about the loss. There was an investigation. Felix "found" the remains of the purse in the park, for they lay under his window. This seemed suspicious to the investigating director, as did the increase in Felix's expenditure of pocket money. The boy was made to confess. Tearfully he begged not to be thrown out immediately. He would like to finish the quarter first and would then leave on his own. The good natured director agreed. But then the girl complained about the attack, a report was rendered the mother, and Felix was sent home.

The mother did not believe that things had really taken place in the way which the report said. Felix claimed to have fallen victim to an intrigue of his comrades. The woman did not know how to help herself and had really sought advice as to what was to be done with Felix. In order not to prejudice the counselor she had said nothing about the report. What the psychologic evaluation on the basis of the form interpretation test had said about the intellectual ability of Felix M. was substantiated by the school grades and the report from the institute (prepared after one school month). Felix was outstanding for his lively participation in the instruction and grasped things quickly, learned somewhat superficially, however, and forgot again quickly. He drew well, did especially well in the speech arts and well in physics, but in the other areas he did not concentrate enough. There was some difficulty because of his lively temperament, and he often did not get along too well with his companions, was obstinate and not without defiance. He was too impatient, both with himself and with others but could be very obliging and likeable.

Mrs. M. had reason to be much disturbed about Felix. Among his things there were objects which she had not bought him, such as an expensive case of drafting instruments. He was supposed to have won it as a prize in a

bicycle race, while other things had been given him by friends. Felix finally admitted that he had picked up all sorts of things and that on occasion he had also stolen from his mother.

He was placed under the guardianship of an uncle who owned a medium-sized flower- and truck-garden, and where he had previously often been on vacation (apparently this is how he heard of the dibble which he noticed in the white space on card VI). The plans to make Felix an office manager were given up.

In the finished copy of the report, it is better to choose as cautions, carefully considered words as possible for the personality description, and to give only suggestions where something must be disclosed which will make a painful impression. On the other hand, one certainly may not remain silent about what one has seen for sure. A valid rule here is: "*Fortiter in re, suaviter in modo.*"

8. COMPARISON BETWEEN BERO- AND RO-TESTS



The ink blots of the Bero-test are in general somewhat smaller than those of the Ro-test. They are therefore more synoptical. One would thus believe that the adult subject especially, would produce a far greater number of W's when the Bero-test was used than with the Ro-series.

Experience teaches that this is not so. An adult who gives the normal 6-8 W on the Ro-test also gives 6-8 on the Bero-test. One sees that the adults who produce a less than average number of W's on the Ro-test also produce fewer W's on the Bero-test, and the reverse: whoever sees more than the average number of W's in the Ro-test also sees in the Bero-test a correspondingly large number.

In contrast to this, it is easier for children to see W's when the Bero-test is used. When we use the Ro-series with children, we must give the more sparingly produced W's (e. g. 4-6 W) an increased weight in the interpretation of the test results. The lesser number corresponds to one a third greater in adults. Löpfe and Mrs. Loosli-Usteri have shown that, in the Ro-test, certain D's are given which are characteristic exclusively of adults and not of children. Löpfe also found out that Do's and D's are given by children, and these must be evaluated diagnostically like the D's of adults if one is to avoid a false picture.

Practice with the two tests shows that the Bero-test is especially suitable for children in the sense that, in the construction of a psychogram, we can use the factors and factor relationships just as though the subject were an adult with whom the Ro-test had been carried out.

Generally, in the use of the Bero-test the following differences from the Ro-test appear:

1. The number of A's or Ad's respectively is normally larger with the Bero-test than with the Ro-test. (Bero-test: A% = 45-55, Ro-test: A% = 40-50).

2. Normally with the Bero-test one m is produced, namely on card IV, inverted. Left and right of the middle on the upper edge is seen a little man who lies on the floor and stretches out his leg. This m, when it is the only one given, means nothing diagnostically. In contrast, we would take account of a single m in evaluating the results of the Ro-series.

	8 Year-old Girl		7 Year-old Boy		7 Year-old Girl		6 Year-old Boy	
	Bero 11' 25/10	Ro 11' 22/10	Bero 27' 26/12	Ro 31' 26/9	Bero 15' 21/7	Ro 17' 15/6	Bero 21' 26/8	Ro 21' 24/8
Response time								
Response total								
DW	3 (-1.5)	1 (-1)	2 (-1)	—	—	—	2 (-2)	1 (-1)
W	6 (-2)	1	5	2	4 (-2)	1	4	1
D	13 (-2)	18 (-3)	17 (-3)	14 (-2)	11 (-1)	6 (-1)	16 (-2)	11 (-2)
Dd	3	2 (-1)	2	9 (-2)	6 (-1)	8 (-2)	3	6 (-1)
Do	—	—	—	1	—	—	—	1
S	—	—	—	—	—	—	1	1
F%	70	70	80	82	75	73	71	70
M	1	1	2	1	1	1	2	1
m	1	—	1	—	2	1	4	2
FC	2	2	3	2	2	1	2	2
CF	4	2	1	1	1	1	3	2
C	—	1	—	—	—	—	—	—
FCh	3	(1-2)	—	—	—	—	1	2
ChF	—	—	—	—	—	—	—	—
Ch	—	—	—	—	—	—	—	—
A%	32	40	42	46	43	40	50	50
O%	16	18	15	12	5	7	10 ca.	12
P	4	4	5	4	3	4	6	4
H	2	2	4	2	1	1	3	2
Hd	1	2	1	2	1	1	2	2
A	8	5	9	7	6	4	9	6
Ad	—	4	2	5	3	2	5	6
Obj	4	2	3	3	2	1	3	3
Bot	4	2	4	3	—	2	1	2
Scene	3	3	2	4	5	4	2	2
Other	3	2	1	—	3	—	—	1
Sequence	loose	loose	orderly	orderly	loose	loose	ord.-loose	ord.-loose
Apper. type	(D) W-D- Dd	(D) W-D- Dd	(D) W-D- Dd	W- D-Dd	W- D-Dd	(W)- D-Dd	(D) W-D- Dd	(D) W- D-Dd
Exper. Bal.	1 M:5 C	1 M:4½ C	2 M:2½ C	1 M:2 C	1 M:2 C	1 M:1½ C	2 M:4 C	1 M:3 C

3. Card II of the Bero-series does not as strongly stimulate a space response as does the corresponding card of the Ro-series. However, when both series are used, the S totals are in agreement. This is because card VII of the Bero-series stimulates several while the corresponding card of the Ro-series stimulates only one space response.

4. Card VI of the Bero-series encourages shading responses (for example, "Clouds"), while in the Ro-series it is rather card VII which does this. For the interpretation this displacement makes no difference.

It would be impossible to create a parallel series which presented to a hair the same characteristics as the original Ro-series. But Behn, with the help of Rorschach, has succeeded in creating into the present instrument a parallel series which to a very great extent corresponds to the characteristics of the Ro-test. The preceding table shows by four examples how the younger children especially have trouble in seeing W's with the Ro-test. All the other factors pretty much agree with one another, but the difference in the W's is striking. The table suggests that the Bero-test is better suited to the testing of younger children than is the Ro-test.

Since the need of a parallel series quickly obtrudes on every form interpretation tester, many of them have wanted to make one themselves. They were then disappointed because entirely different factor relationships resulted from the series made by them than from the first experiment with the Ro-series. Many then turned away completely from the form interpretation test because they believed it was unreliable.

The trouble with the individual parallel series lay in their lack of standardization. It is not simply a matter of making ten agreeable black and colored pictures. This is not to say that it is impossible to create a parallel series – only that to do so requires considerable work. We know that Behn and Rorschach chose the 10 cards of the Bero-series from a very great number of ink blots. They sought pictures which, in their characteristics, corresponded as nearly as possible to those of the Ro-series. These were later partly replaced by others because it had been shown that they were not suitable. The Bero-series was of course – to test its usability – given to a great number of persons for whom there already were Ro-protocols, in order to compare the results. From such very carefully carried out comparisons the new (Bero-) series finally resulted.

The following table shows how very important the *standardization* of a parallel series is. I prepared a parallel series whose individual cards corresponded in my eyes to those of the Ro-series in size, arrangement of the blot, distribution of color, etc. Then I tested the series in the following way: On the first day the form interpretation test was carried out with the Bero-series, on the sixth day with the unstandardized parallel series and on the twelfth day with the Ro-test. The table shows the results with my subjects.

	Bero-Test	Unstandardized Test	Ro-Test
Response total	33/18	38/15	37/20
SW	1	—	—
DW	1	2	1
W	8	4	10
Total W =	10	6	11
D	20	24	20
Dd	2	8	4
S	1 (+1 SW)	—	2
F	20 (-3)	24 (-3)	22 (-4)
M	2	—	3
m	2	—	1
FC	5	4	6
CF	2	8	3
C	—	—	—
FCh	2 tendency	2	2
H	4	2	5
Hd	2	5	2
Anat	1	4	2
Blood	1	—	1
A	11	6	12
Ad	2	6	4
Bot	6	10	7
Obj	2	2	2
Clouds	2	1	2
Other	2	2	—
F%	85	90	83
A%	40	31	45
P%	20	?	22
O%	16+	?	18+
Sequence	Orderly	Orderly	Orderly
Experience balance	2 M:4½ C	OM:10 C	3 M:6 C
Approach	W-D-Dd	W-D-Dd	W-D-Dd
Color shock	II, IX	—	II, VIII
Shading shock	VI	VI	IV
Total response time	19 min.	21 min.	23 min.

The comparison shows that there is a rather far-reaching agreement between the factors of the Bero- and Ro-tests, in contrast to which the unstandardized test produced "false" results in many respects, that is results which could not be directly compared to the values found in the other two tests.

According to the factors of the unstandardized test, we would, among other things, have taken the subject for a more petty person, have found him somewhat distracted, and incapable of concentration and, above all, would have credited him with all the characteristics of a pronounced extratensive. Tested against reality, the findings from the Bero-test and the Ro-test are in much better agreement.

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The question arises as to whether the scores and factors of the Ro- and Bero-tests ever completely agree. This is often the case. The findings are most likely to be similar when a period of three or more days intervenes between the giving of the two tests. If we give the one test immediately after the other, there often appears in the second test a decline in responsiveness and attention due to tiring or some other cause. This can show itself for example through an increase or decrease of the response total with a corresponding decrease or increase of the F+, or often also through an increase in color responses at the expense of the F's which have good form.

The results can be dissimilar, especially in experience balance, in the case of the highly labile, the dilative and those capable of being coarctative. Then the second finding as a rule *confirms* what was already apparent in the first (lability, dilativeness and coarctation).

Not infrequently the correspondence between the results of the Bero- and the Ro-test is amazing.

Two examples with closely agreeing findings :

12-year-old boy, hardly works hard enough in the secondary school, is lively, good natured, somewhat indolent, mentally lazy, lacks intellectual ambition. Ro-test given two weeks after Bero-test.

Bero-test :

Response time: 29 min.

Response total: 20/8

Card I				
A kind of butterfly	W	F—	A	
b Male bear (upper half)	D	F+	A	P
Card II				
Two dogs	W	F+	A	P
Manikins, who are bending backwards	D	M+	H	P
Card III				
Woman or man without legs	D	F+	Hd	
A head (middle red)	D	F—	Hd	
Card IV				
Something like a lance point (central)	D	F+	Obj	

Card V				
Bat	W	F+	A	P
Card VI				
Head of a ghost (upper middle)	D	F+	Hd, Do	tendency
Card VII				
A witch's face (inner edge, above)	D	F+	Hd	
c Hat	S	F+	Obj	O
d Something like an animal, a dog or wolf (black 2)	Dd	F+	A	
Card VIII				
A kind of lizard	D	F+	A	P
c Sheep (pure F)	D	F+	A	
Card IX				
b A sort of brown-sprinkled hen (brown)	D	FC	A	
c Blue butterfly (blue)	D	FC	A	
Two eyes and a nose (junction of blue and purple)	Dd	F—	Hd	
Card X				
Butterfly without a head (central green)	D	F+	A	
Birds, perhaps. They fly (orange above)	D	F+	A	
Perhaps two butterfly wings, they are often so colored (middle orange)	D	CF	Ad	
<i>Re-test:</i>				
Response time: 33 min.				
Response total: 23/11				
Card I				
Something like a bat	W	F+	A	P
A woman (middle)	D	F+	H	P
c Kind of a face with puffed-up cheeks (edge)	Dd	F+	Hd	
Card II				
Kind of a dwarf (upper red)	D	F+	H	P
Two dogs (black)	D	F+	A	
Card III				
Two men bowing with hats	W	M+	H	P
c Fish (the "legs" of the "men")	D	F+	A	
Negro heads (middle)	D	F+	Hd	
Card IV				
Animal skin or something like that	W	F+	A	P
Card V				
Bat	W	F+	A	P
Card VI				
There's a snake coming out	D	F—	Ad	
Card VII				
Boy's airplane (confluent portion)	D	F—	Obj	O—

Card VIII				
Sort of cats (red)	D	F+	A	P
From a fish, the bones (spaces, gray-blue)	S	F+	Ad	
Arrowhead (gray)	D	F-	Obj	
Card IX				
c Sort of a poppy (red)	D	CF	Bot	
Card X				
Cornflowers (outer blue)	D	FC	Bot	
Man's head (part of red)	D	F+	Hd	
Weasel (middle green)	D	F-	A	
d There lies an animal, perhaps a dog (outer orange)	D	F+	A	
c Sort of toads (inner gray)	D	F-	A	
Beetle feelers (inner orange)	Dd	FC	Ad	
And this here perhaps a crab (outer gray)	D	F-	A	

	<i>Bero</i>	<i>Ro</i>	<i>Bero</i>	<i>Ro</i>
Resp. time =	29 min.	33 min.	F = 16 (-3)	19 (-5)
Responses =	20/8	23/11	M = 1	1
W =	3 (-1)	4	FC = 2	2
D =	14 (-1)	16 (-5)	CF = 1	1
Dd =	2 (-1)	2	P = 5	6
Do =	tendency	—	O = 1	1
S =	1	1		
			F% = 75	72
H =	1	3	A% = 60	59
Hd =	5	3	O% = 5	5
A =	11	10	P% = 25	23
Ad =	1 ¹²	3 ¹³		
Obj =	2	2		
Bot =	—	2		
Sequence =	orderly	orderly	Color shock =	—
Approach =	W-D-Dd	W-D-Dd		
Exper. bal. =	1 M:2 C	1 M:2 C		

The agreement of the individual scores and factor relationships is far-reaching, in spite of the fact that the subject is a child (in general children are more labile than adults in every respect).

These things are seen in both tests: Intelligence is moderate, reproductive, capacities turning more toward the practical, highly stereotyped thinking, indolent (A%, response total in relation to response time, many lazy responses "Kind of a . . .," decrease in perceptive clarity toward the end of the test), little qualitative and quite as little quantitative ambition. Lability held in check by kinesthesias ("liveliness"). With more industriousness could finish secondary school, but would still not be outstanding. Will do better in the primary school where he can rank in the 1st third of the class than in the secondary school where he will have difficulties and act as a drag.

The following is an example to show that the individual scores can differ while the factor relationships remain the same. The subject was a healthy housewife of 35 years. The Ro-test was given first, and the Bero-test followed about a month later.

	Ro	Bero		Ro	Bero
Resp. time	= 35 min.	28 min.			
Responses	= 36/9	31/8			
W	= 8 (-1)	7	F	= 27 (-4)	24 (-3)
D	= 22 (-1)	18 (-1)	M	= 3	2
Dd	= 5 (-2)	5 (-2)	m	= -	1
Do	= -	-	FC	= 5	3
S	= 1	1	CF	= 1	1
			C	= -	-
Sequence	= orderly	orderly			
Approach	= W-D-Dd	W-D-Dd	O	= 4	3
Exper. bal.	= 3 M:3½ C	2 M:2½ C	P	= 8	6
			Color shock	= -	-
H	= 5	4	F%	= 85	87
Hd	= 3	4	A%	= 47	52
Anat	= 1	1	P%	= 22	25
A	= 12	9	O%	= 11	13
Ad	= 5	5			
Obj	= 4	3			
Bot	= 3	3			
Mode	= 1	-			
Arch	= -	1			
Scene	= 2	1			

An example of a test result with highly differing scores but complete agreement in the factor relationships.

Young woman of 25 yrs. The Ro-test was given first and 6 days later the Bero-test.

	Ro	Bero		Ro	Bero
Resp. time	= 40 min.	28 min.			
Resp. total	= 43/12	30/7			
W	= 6 (-1)	4	F	= 33 (-9)	22 (-7)
D	= 20 (-3)	13 (-3)	M	= 1	1
Dd	= 13 (-4)	11 (-4)	m	= -	1
Do	= 2	1	FC	= 2	1
S	= 2 (-1)	1	CF	= 4	3
			C	= -	-
			FCh	= 3	2
Sequence	= orderly-loose	orderly-loose			
Approach	= W-D-Dd	W-D-Dd	O	= 3	2
Exper. bal.	= 1 M:5 C	1 M:3½ C	P	= 12	9
			Color shock	= + (VIII)	+ (VII, IX)
H	= 4	2	F%	= 72	70

Hd =	3	3	A% =	44	50
Anat =	6	4	P% =	28	30
A =	11	8	O% =	7	6
Ad =	8	7			
Obj =	4	2			
Bot =	4	2			
Scene =	1	1			
Map =	2	1			

The Bero-finding shows a slackening of effort, it looks more indifferent than the Ro-finding (somewhat smaller F%, somewhat larger A% and P%, lower response total and lower response time in the Bero-test). On the whole, however, in evaluating one or the other test one must make the same diagnosis. Through the giving of both tests there is shown the lability and the relatively quick fatiguing of the conscious effort (which is not as apparent from the Ro-test alone).

Example of a more strongly differing test result

On closer examination the results are characterologically the same. In addition, the Ro-test supplements the Bero-test.

Man of 19 yrs. First the Bero- was given and then immediately the Ro-test followed.

	<i>Bero</i>	<i>Ro</i>	<i>Bero</i>	<i>Ro</i>
Resp. time =	16 min.	11 min.		
Resp. total =	32/9	29/8		
DSW =	1 (-1)	—	F =	29 (-7) 22 (-5)
(confab)				
DW =	—	2	M =	—
W =	4	5	m =	—
D =	18 (-3)	16 (-4)	FC =	1 2
Dd =	5 (-2)	4 (-1)	CF =	2 4
Do =	2	1	C =	—
S =	2 (3)	1	FCh =	— 1
Sequence =	loose	loose		
Approach =	W-D-Dd	(D)W-D-Dd		
	(Do-S)	(Do-S)		
Exper. bal. =	O B:2½ C	O B:5 C		
H =	—	1	P =	5 4
Hd =	2	3	O =	—
Anat =	—	1		
A =	15	9	F% =	76 77
Ad =	5	5	A% =	64 50
Obj =	2	—	P% =	16 14
Bot =	3	5		
Scene =	1	—	Color shock =	— —
Map =	1	—		
Ice =	1	—		
Fire =	—	1		

In the Bero-test the DW's are not represented; however, the DSW is clearly confabulatory. If one takes into account that some confabulatory D's are present in the result (as also in the Ro-test), the confabulation is clear in spite of the absence of DW in the Bero-test.

In the Bero-test there are 3 S's; in the Ro-test there is only one. Still this one, when seen in connection with the 4 CF's has more significance than is apparent from the absolute number. CF types are always self-willed - if there is, in addition, a single S, one can be certain of obstinacy. What one can learn characterologically in either test from the S in connection with the CF is in complete agreement.

In the Ro-test, the hypocrisy comes out much more clearly than in the Bero-test (single Ch response). Although, from the single map response, one could only doubtfully conclude that the person is one who takes pains to impress people with his scholarly attitude, this factor is more apparent in the Ro-test. There is also the anatomy response as an indicator of a certain intellectual ambition. But the F% is low, resulting in the impression of one who presents himself as an intellectual but has less to back up the impression than he would like to believe.

How can one explain the difference in the test results? In neither the Bero- nor the Ro-test was an M produced. In both tests however there was a preponderant number of CF's as compared to FC's. We are dealing therefore with a rather egocentric, labile person, and the lability must express itself in the difference between the test results. It is clearly expressed by the increase in CF's in the second test.

There exists, therefore, the possibility that the results of the two tests may differ. But on closer investigation, they express the same thing, and make particularly clear what will be striking about the personality of the subject in his ordinary life. It is always a case of unpredictable people of some sort, "many-sided" people. The use of both tests permits a more sure evaluation and the findings complement each other.

Similar differences result when we use the same test series two or more times at intervals on the same labile subject. As yet, nothing has been published about this sort of experimentation although, to my knowledge, such investigations have been carried out in institutions. There is as yet insufficient comparison material.

9. SUPPLEMENT: INTELLIGENCE, FANTASY AND ORIGINALITY

a) *Intelligence*

Besides appropriate natural ability, a good intelligence includes much that can be acquired from the outside. Bohm's tables in "Psychodiagnostik"

(German edition) give valuable information about this. In enlarging upon these presentations, we will begin with a discussion of the unintelligent.

The intellectually handicapped and mentally deficient of all sorts are easily recognized from the test. Often in a normal response time (30 min.), they give very few responses; much more frequently they give very many responses in a relatively short response time. Particularly characteristic are the minus forms and the production of Dd's. If W's are produced, they are very often confabulatory DW's or even DdW's; among the most ordinary popular W's will be many W—'s. The F% is on the whole low (30 to 60%). A higher F% occurs here and there through "falsification," in the sense that the subjects give numerous Do's or, instead of giving a good form response such as "Bears," (card I), "Salamanders," (card VIII), etc., they make only the indefinite assertion that they see "*Animals*." Often the feeble minded do not even know *where* they have seen something they give. If one asks them, they point indefinitely toward the card. They often name colors. They give few M's, often none, often secondary or confabulated. The Do's are not characteristic of the feeble minded in the sense that all of them or a particular type of them produce especially many Do's. They are much rather indicators of anxiety, scrupulous caution and conscientiousness, of inability to comprehend large scale abstract relationships, of diminished daring on the intellectual level, than they are special oligophrenic characteristics or indicators of "dumbness" generally.

The less gifted a subject is, the more disordered is the sequence. Often, it is completely unclassifiable because the test is dealt with in 10 to 12 responses, of which the greater number are DW's or DdW's. Often there are perseverations and obsessions. Frequently the *position* of a blot is decisive in the interpretation: for example, a centrally located blot would be designated as "*heart*," "*stomach*," etc. The percentage of stereotypy is always high; often, in fact, the stereotyping is done with something other than animal responses, especially with anatomy, often with scene responses and nature observations. It often happens that an A% of about 30 is produced, and at the same time there is an Anat% or N% of 30 to 40, demonstrating the fact that the feeble minded may stereotype with responses having two different contents. Where many anatomy responses are given, there is a strong "intelligence complex" present — side by side with indifference; lack of energy and failure to make many self-demands. The number of Hd and Ad responses is quite regularly higher than the number of whole H and A responses. The O% is usually large, but the O responses are those of the peculiar, the unworldly (O—), not the O+ of the creative. *None* of the feeble minded experience color or shading shock. The Dd's of the feeble minded are all rather similar to one another in their size, form, and in the way they stand out in the picture.

There are people, for example students, who only *apparently* belong among the feeble minded or mentally deficient. In the form interpretation test they show a color shock, and besides this there are indicators in the test result which permit one to conclude that the subject suffers from flightiness of thought (low A%, very great variability of contents, short response time with relatively high F%). Again, others suffer from such a grave skepticism, particularly from self-doubt, that they are intellectually inhibited (color shock, clearly introversive experience balance, and several S's). Then there are also those who are simply anxious, who, as it were, limit their horizons (several Do's with high F%, inverted sequence, scarcity of W's but no DW's or DdW's), or the intellectually undisciplined with inferior sequence. There is a special type of person who makes very high demands of himself intellectually, and so complicates everything he says with the result that it appears stupid (color shock and several anatomical responses, "intelligence complex"). His thinking is strongly influenced by egocentric emotions, and is autistic.

It is exactly the form interpretation test which makes possible in many doubtful cases the differentiation between true and apparent mental deficiency.

"*Autistic* thinking is all that is not accurately controlled consciously, the unrealistic, inexact, illogical, the dreamlike thinking – the thinking which, because of some affective need, does not hold itself precisely to reality which, on a pathological scale, leads to the fabrication of systems of delusions. It has *in itself* nothing to do with the experience balance, with introversion and extratension and can occur with every type. Examples: Dream, delusion, myth, fairy tale, rumor, religious phantasies, etc." (Behn)

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Let us now compare the unintelligent with the highly intelligent.

The test shows, as experience also confirms, that there are completely *different kinds* of highly intelligent, and practice establishes the fact that many of them are not "school intelligent." Our schools are so organized that they can do justice chiefly to one category of the highly intelligent, the *abstract-theoretical*. The group of highly intelligent, technically gifted, judged from a school viewpoint, shows mostly certain "deficiencies" and "one sidednesses" (for example too little facility with language, no interest in Latin or Greek, but also little capacity for the living foreign languages, etc.). Often the highly gifted artistically are still less "school intelligent." They are, as a rule, much more one-sidedly endowed than the technicians (inventors, architects, engineers, etc.), and often school activity disgusts them because it interferes with their far reaching flights of thought and imagination, tears them out of their absorption in personal problems ("Don't disturb my circles"), and because they deal most unwillingly with a program of thinking required of

them from the outside which uses their memories for things that do not concern them.

Roughly simplifying, and consciously disregarding the finer nuances, we can differentiate three categories of highly intelligent which, in type of thinking, are very differently organized, but of whom one could not say that any one is better than the others:

1. The gift for *abstractive-theoretical-programmed-scientific thinking*.
2. The gift for *technical thinking*.
3. The gift for *artistic thinking*.

In his test the *abstractive-theoretical* shows above all a large number of abstract W+'s, partly original. Besides a high F% (85-95) he shows a rather rigid sequence. In addition, there are usually also present some subjective factors (some M's with good form). The O% is relatively high (20-30%), the P% often too low (15%, 3-5 P); the variability of the thinking is not encroached upon (35-45% A). From the relative number of M's it can be judged whether one is dealing with a more purely reproductive or a creative theoretician. In the former case the experience balance is somewhat coerced, usually ambiequal.

Often the sequence is rigid, but inverted. Then one is dealing with cautious people, mostly people who proceed analytically from the details outward and only later arrive at comprehensive judgments, summaries, and bold conceptions.

If a few Dd's appear with a pronounced W type (usually as many Dd's as D's, or even more Dd's than D's), then the subject is particularly impractical. He is a "pure theoretician" who makes a disagreeable impression in life because one time he reacts progressive and generously, the next time is tyrannical and grouchy. If, in about 30 responses, there is more than one S present then the subject is a person who is likely to "throw the baby out with the bath water," and who in any case always imagines he finds "a hair in the soup."

The *technically gifted* person shows a much greater scope in his production of W's. At the expense of the abstractive, there appear combinatory and, above all, constructive W F+ responses. Usually, in addition to a great number of W's and D's, there are several F (C)'s with architectonic, three dimensional content which are original and have very good form. In addition there will be several M+'s, among which the D M's outweigh the W M's. This kind of person is often struck with the symmetry of the pictures, and the disparate spots on card X often disturb him. His F% is quite as high as that of the abstractive-theoretical person and the sequence is also rather rigid. The originality in perceiving is greater than in working out, but is always relatively high. The adjustment of the thinking to that of the collectivity is somewhat reduced, the A% 30-40, and there are many more A's than Ad's given. The

experience balance is ambiequal, can be mostly coarctative. There will be some few Dd's, but with very good form.

On the test the *artistically gifted* person shows himself, above all, by a large number of W M's and D M's which are original in the conception as well as in the development. The F% is high, the sequence is "poorer" than in the other categories of highly gifted, namely, loose and loose-orderly, but still not confused. The experience balance is rich, and according to the artistic area developed the CF's or the M's are more strongly represented - usually it is rather ambiequal, tends toward the dilative. The O% is very high, the P% correspondingly small, as well as the A%. Often also m's appear, there is or much scenic material in the content. All affective factors show a very wide range, impressionability, capacity for enthusiasm, and similar characteristics appear quite clearly through the C responses, as often also do the capacity for esthetic objectivity and the withdrawal from the world of external emotions to inner contemplation (so-called "sensation responses," retroactive "color shock" on card IX, F[C] and isolated S's).

Between the highly and the minimally endowed lies the "*good common sense*," the craftsmanlike, practical, concrete intelligence.

He stands out on the test by a strikingly large number of D's with good form. The W's are few, mostly P's, with the usual M's of a combinatory sort and, in addition, the abstractive W P's. The more or less large number of Dd's, as a rule 3-4 in 35 responses, leads one to conclude that the subject turns his interests toward the small and minute - mechanics who do delicate work, precision workers, have more Dd's. The experience balance is ambiequal among those with many abilities, more extratensive among the reproductive and quantitative workers. The quick, dextrous, achieving (extratensives) are the opposite of the ponderous, thoughtful introversives (who, however, need not necessarily have awkward *hands*). Not all of the finer differences can be presented here. The test gives information about many of them according to the way the test results deviate from the averages given above.

Let us show, by working out an example, what rich conclusions one can crystallize by more closely inspecting the factor relationships:

A subject first sees a W P upon the presentation of each new card, then turns to the D's and isolated Dd's which lie on the periphery. After that he goes to those lying centrally and finally again produces a W, this time, however, a combinatory or constructive one. This means:

If the subject is confronted with a new and unaccustomed situation he tries soberly, quietly and without embarrassment to deal with it. He orients himself in a single sure glance, as every other smart, healthy person would also do, observing closely and concentratedly.

Afterward the subject goes deeper into the situation. He is far from satisfied with the more superficial judgment. He wants to work through to the core

of the problem and does so by working in from the periphery. The subject works his way forward, shells off one layer after the other till he arrives at the center of the thing. All sorts of new viewpoints are thereby analyzed, partial viewpoints and less obvious sides comprehensively dealt with. The subject takes sufficient time to go deeply into something and thus, without compulsion, goes quite as well into the important details as into the obvious insignificancies, but without caviling or losing himself in minutiae (low Dd score, no Do's, no S's).

Finally the total situation, the entire problem is again seen as a whole. An act of synthesis takes place. Characteristic of this act is the fact that the new evaluation and orientation of the whole comes about in other ways than at the beginning, for now combinatory or constructive and original W F's or W M's are produced. That is to say that, after the subject has first permitted the collective way of interpreting to function, he then comes to an interpretation which is characteristic of him personally, his creative qualities are activated. The subject at last expresses the result of his "inner review," a result which has arisen out of a process which begins with deduction then goes forward by means of objectifying and rationalizing to induction, to subjective construction.

Subjects who starting with D's proceed to W responses are as a rule:

constructive intelligences,
builders,
the inductive,
the artistic,
the subjective,
synthesizers,
those pushing forward into the irrational.

Other subjects who, starting with W's proceed to D responses have rather a matrix of intelligence which is:

abstractive,
analytical,
deductive,
objectifying,
rationalizing,
tending toward the scientific or
more opportunistic.

Subjects who grasp at the first lateral D their eyes fall upon are practical opportunists who in life also stick to the easily understandable. They are outstanding for their concrete approach to things; they are the clever who in every situation just naturally know what to do, the healthy craftsmanlike

people who have in no respect lost their zest for living through "thinking too much."

Subjects who work out from the midline and who make an effort first to comprehend the central part of the blot are characterized by a need for goal-consciousness and goal-striving. They are also aggressive and strive to get a quick overview of the facts, but they tend to think about things much more than does the purely practical man, are less opportunistic in their dealings, grasp things less quickly, are less certain and matter-of-fact. Often this holding to the center, especially when it is labored, is a seeking for support born out of some kind of feeling of inner purposelessness, a fear of losing one's self. The wish to concentrate things has in it something overdone, cramped.

W types stand out for their unconscious desire to be record-breakers. Considered from the *psychoanalytical* viewpoint, they show "oral" traits. The D types are people with "genital characters." The Dd types stand out for their "anal" personality traits, the S types for their aggressiveness.

PSA

b) *Fantasy*

A good intelligence is dependent, among other things, upon the fantasy activity of the person.

In connection with the form interpretation test, we interpret the concept *fantasy* in a more restricted sense than is usual.

"We understand thereby not 'fantasizing' but productive imagination, autistic productivity which, however, is conscious of its autism. In one direction, its presence is determined by the presence and strength of introversive forces; it is subjective fantasy, in the extreme the creative fantasy of the artist, the poet. Its opposites would be, on the one side, confabulation and pure autism, on the other, factual thinking, concrete thinking, reality thinking. Fantasy (as we understand it) can also be purely receptive, as pleasure in the products of fantasy. It is, however, also then a talent which is the opposite of pleasure in purely autistic confabulating.

"Confabulation is conscious or unconscious lying - fantasy is 'making poetry' of the unconscious products of introversion." (Behn)

What we designate as *fantasying* in a person in customary speech usage can refer to very different characteristics and abilities:

a) The *confabulator* and *pathological liar* 'fantasies' consciously or unconsciously things which do not correspond to reality. Characteristic signs of this in the test are DW's and DdW's. Often confabulation shows itself also in D's (which one can designate as DdD's, that means, a good Dd has been seen and by confabulation brought into connection with a larger part of the blot). Often also a mixture of combination and confabulation is clearly present. In such cases the subject suffers from an unconscious misinterpretation of reality and from self-deception to the point of illusion or, in life as in the test,

he embellishes everything with *exaggerations* and conscious deceptions. Under certain circumstances this sort of confabulator would be a *thief*.

b) Where several DW's, some M's, an average to low F% and numerous O-'s are produced, one is dealing with an *eccentric* "fantasy," that of an unworldly person who either in his occupation or his thinking is a blunderer. Usually he overrates himself, thinks of himself as a genius, considers himself much above his fellow man or believes himself to be an "inventor." He makes a comic or ridiculous impression on others.

c) The "fantasy" of the *esthete* is shown in the test through descriptive sensory responses. He finds, for example, the colors on card VIII "summerish," on card IX "chaotic" or "dirty," etc., and does not express what the forms of the blots remind him of and what he perceives, but how the colors work in him.

d) The truly *creative* "fantasy," such as is characteristic of persons who are both morally and intellectually great, inventors, artists and poets, makes its appearance in the test by a significant number of W M+'s and D M+'s of which all or the majority must be evaluated as O+.

Such imaginative power corresponds to the "inner eye" of the true poet, the ability to see things in one's own, original pictures; a specific, unconscious and self-activating way of looking at and of perceiving things.

The nature of the *writer's* fantasy is different. While the poet's pictures press themselves upon him, while he "*finds*" the right words to portray something vividly, the writer must "*seek*" his words and pictures. This can occur to such an extent that one designates his work as "mannered." His representations are chosen, sought out, and not just "found." This is a matter of conscious painstaking in the observation of external events and occurrences and their formulation into verbal representations. It is an original, imaginative way of presenting things, a willed "hitting the nail on the head," often done with playful pleasure.

c) *Originality*

In order to differentiate in the test between the truly *creative* person and the *interpretively creative* person, the O+'s must be more carefully examined in addition to the M's. The originality of the M's of the interpretively creative person lies more in the *formulation* of his response, that of the truly creative person in the *content* (originality of *conception* - originality of *perception*).

The interpretively creative person gives for example the usual W M+ H P formula in an original way, as on card III: "*Two boys are cold and warm themselves at a little fire.*" The truly creative person might say to card III which he has turned narrow side down: "*A man is diving.*"

The truly creative person perceives primarily original M's, the interpretively creative person more only the common M P's.

The division between truly creative and interpretively creative is rather theoretical inasmuch as all productive persons also possess interpretively creative abilities. Whether one shows himself in life as "creative" or as "interpretive" is a quantitative question with regard to his capabilities and their libidinization (application); still, there is also the original interpretively creative type such as has been described above as "writer," for example, the good reporter.

In the interpretation of a test result, it pays to consider the truly good and creative *original responses* more intensively and to identify their nature and the peculiarities of their production accurately.

Thus one can discover, in going through the original F responses, whether it was on the W's that the original responses occurred, and which particular category of W's it was, or whether original responses were forthcoming chiefly as D's or Dd's, S's etc.

Original W F+'s of an abstractive sort are produced by a subject who, in his theoretical dealings, in his thought processes creates original products.

Original W F+'s of a combinative and constructive type are produced by a subject who, in the building up of his combinations and constructions, goes his own ways, ways which are specific for him; who, in his more concrete thinking, is original.

Original D F+'s are given by persons whose "practical" thinking is outstanding for all sorts of good and surprising inspirations.

Original Dd F+'s are characteristic of people who have original inspirations principally in the case of the smallest things. They discover in detailed work, for example, something which is applicable on a small scale - they know how to make something useful out of insignificant things which another would never even notice. These are the people who make a fish hook or a suspender "button" from a tiny nail - who are very near the "peculiar" in their inventions, and whose inspirations, although practical, seem more or less funny.

Original S's appear with people who only become original in their thoughts and work when then can in some way use their spirit of contradiction. They are original in criticism, in polemic when the experience balance is extratensive, and in self-criticism when the experience balance is introversive. Extratensives are often sharp-tongued and ingenious debaters. A mixture of original W's and S's occurs with "brilliant" lawyers having a coarctative-ambiequal experience balance, as well as with many politicians.

An O% of 10-15, P% of 25, A% of 40, F% of 80-90 indicates a very good intellectual adjustability of the subject to the thinking of his fellow men, a capacity for empathy with regard to thinking and intelligence.

A good mixture of original abstractive and combinatory or constructive W M's and D M's is characteristic of all sorts of artistically gifted people.

Among these, the ones with extensor kinesthesias are mostly the productive, the ones with flexor kinesthesias more the reproductive talents.

On closer examination of the original responses in the form interpretation test one comes up against two different kinds of originality itself, of which it is difficult to say which is the more basic or more valuable, but whose influence upon the way of thinking, the creative ability and the personality of the variously reacting subjects is characteristic.

a) Originality in perceiving: Such subjects are quick and skillful in the production of original responses, playfully versatile in their formulations, often giving *bon mots*. The responses are often outstanding for their jokes and sketch-like perception.

b) Originality in the working out: Such subjects do not produce original responses so readily; they perceive things somewhat more clearly (F) than the people characterized under *a*). They also, as a rule, produce m's in addition to M's, which brings out more clearly their predisposition for elaboration (story telling).

Among artistic people, originality in working out is characteristic of the poets, especially of the narrative poets.

10. APPLICABILITY OF THE BERO-TEST

The Bero-test can be used as a form interpretation test exactly as the Ro-test.

As a rule one will use both tests as reciprocal controls. Often the results complement one another.

Used as a *control* test the Bero-test has all sorts of possibilities. It confirms, for example, the results of the previously given Ro-test. We can then the more securely prepare a psychogram. Or differences appear. They stimulate one to investigate more carefully their bases and in this way be able to indicate particular nuances (of intelligence, of affectivity, of personality of the subject) in the interpretation of the results.

It has as yet been far too little investigated to what extent the feeling relationship between subject and examiner contributes to the fuller or more sparse production of responses. Presumably "*transference*" often plays a not insignificant role in the giving of the test. Now that we possess two series of cards standardized against one another, the form interpretation test can be given twice to the same subject by different examiners and the results compared.

For example, not every examiner has the same capacity to establish in a particular subject the lack of constraint necessary for the test. To what extent the results of a control test given by another examiner using the control series can turn out to be richer is shown by a case sent for psychological evaluation.

The subject, a 15 year old girl, *Emma*, showed with the first examiner a constraint which was not to be put aside. She "took" the Ro-test, in that she

produced 10 W's for which she required 59 minutes. The examiner sent the subject to a colleague who tested her with the Bero-test. First he chatted with her for a long time to make her less inhibited - the first examiner had advised him to prepare particularly carefully in this respect. Thereafter the girl gave 31 responses within 42 minutes on the control test.

The response time remained relatively prolonged, but it is obvious that more can be learned from 31 responses than from 10. However, it is interesting that what the 10 responses in the first test yielded psychodiagnostically was also striking in the second test and was contained therein. Possibly with this subject the "breaking in" to the test procedure which she received from the taking of the Ro-test played a facilitating role. If the subject Emma needed "breaking in" on the form interpretation test, this is quite generally characteristic of her. We can see from this the course Emma takes in her work. As soon as she is confronted with an unaccustomed task, Emma needs time to find her way; she works at first slowly and inhibitedly, acquires a routine a step at a time and finally achieves almost normal work tempo.

The two test protocols follow. The Ro-test was used first by examiner A, three days later the Bero-test by examiner B.

Ro-test with Examiner A

Response time: 59 min.

I				
c	That is an X-rayed body	W	ChF	Anat
II				
c	Also parts of a human body again - a - girl, who's bleeding	DW	CF	Blood/Sex O—
III				
c-a	Two figures doing something on the ground	W	M	H P
IV				
c	*** something from the human body again	W	F—	Anat
V				
c	Bat	W	F+	A P
VI				
c	Part of a man's body - because of that (indicates the "snake's head" in the middle)	DW	F—	Sex
VII				
c	Part of a woman's body (indicates the point of confluence)	DW	F—	Sex
VIII				
c	Inner parts of a human body, the flesh opened up	DW	CF	Anat
IX				
c	As before	DWS	CF	Anat
X				
c	Again, that's flesh opened up and various things taken out of the body	DW	CF	Anat

Bero-test with Examiner B

Response time: 42 min.

I					
c	Skeleton	W	F—	Anat	
a	On both sides there are animals - bears	D	F+	A	P
II					
c-b-a	Two dogs	D	F+	A	P
	Night-table lamp (middle and upper red)	D	FC	Obj	
	Two human figures dancing around (lower red)	D	M+	H	P
III					
c	Like dried blood spots in a white shirt (red and white seen as colors)	D	CF	Blood/Sex	O—
a	Again two human figures, they are bowing to something	W	M+	H	P
IV					
c	A butterfly	W	F+	A	
	Or a bat	W	F+	A	P
V					
c-a	Flying bird	W	F+	A	P
c	Ducks, because of the spoons	DW	F—	A	
VI					
	The black like something from a man	D	F—	Sex	
	That is a snow-covered evergreen	W	FCh	Bot	(P)
c	Oxen head (the lowest of the "evergreens")	D	F—	Ad	
VII					
	Two trees (sides)	D	F+	Bot	
	below a bridge between (center)	D	F+	Nat	
	and there is the water, a stream (S)	S	CF	Water	
VIII					
	Two animals (red)	D	F+	A	P
c	And there two more animals, cows, by the color (orange)	D	FC	A	
	And there two animals (blue)	D	F+	A	
a	A little basket	D	F+	Obj	
IX					
c	Reddish butterfly (orange)	D	FC	A	
a	and two brown ones there, sitting	D	FC	A	
	Another bat	D	F—	A	
	And still another one there (purple)	D	F+	A	
X					
	Two parrots (central orange)	D	F+	A	
	Flying bird (middle green)	D	F+	A	
	Parts of butterfly's wings with eyes (brown)	D	CF	Ad	
	Some of them here too	D	CF	Ad	
b	Like a piece of moss (outer green)	D	CF	Bot	
c	Two figures are sitting on chairs (upper orange)	D	m	H	

Scoring Summaries:

	Ro	Bero	Ro	Bero
Resp. time	= 59 min.	42 min.		
Resp. total	= 10/3	31/14		
DWS	= 1	—	F = 4 (-3)	18 (-5)
DW	= 6 (-3)	1 (tendency (-1))	M = 1	2
W	= 3	6 (-1)	m = —	1
D	= —	23 (-3)	FC = —	4
S	= —	1	CF = 4	5
			C = —	—
Seq.	= ?	Orderly to loose	FCh = —	1
Apperceptive				
Mode	= DW-W	(D)W-D	ChF = 1	—
Exper. bal.	= 1 M:4 C	2 M:7 C		
H	= 1	3	F% = low	70, rather less
Hd	= —	—	A% = low	58
Anat	= 5	1	Anat % = 50	low
Blood	= 1	1	P% = 20	29
Sex	= 2 (3)	1 (2)	O% = low	low
A	= 1	15		
Ad	= —	3	Color shock = —	—
Obj	= —	2	Shading shock = —	—
Bot	= —	3		
N	= —	1		
Water	= —	1		

Emma came for examination because of a sex offense. The examiner A spoke with the girl about this before he carried out the Ro-test with her. That was probably the reason for Emma's inhibitedness, and for the fact that she gave almost entirely anatomical and sex responses (probably several anatomy responses are also hidden sex responses). The subject, which is painful to her and which had been talked about before the test, forces itself upon her; she perseverates anatomical and sex responses because she is obsessed with sexual ideas because of to the pretest discussion.

Examiner B avoided any reference to Emma's sexual experience. He limited the talk preceding the test to incidental things: whether Emma had had difficulty in finding the way to the examiner, whether she had already undertaken other trips, and such things.

The comparison shows:

Both times the response time is relatively too long.

The response total has become three times greater on the Bero-test.

The tendency to DW responses is clear in both tests.

The number of W's is relatively large both times.

In the Bero-test the subject produces a significant number of D's.

In the Bero-test the spirit of opposition appeared through 1 S and the frequent immediate turning of the card as soon as it was given to her. On the Ro-test the subject produced 1 DWS.

Both times the F% is low.

Both times M's are given. They are always M P's.

The tendency to confabulation suggested by the DW production is underscored by the production of a m in the Bero-test (indicator of "pleasure in confabulating"). Further, the D on card III has a confabulatory character.

Emma's agitation during the first examination may show itself in the fact that with the Ro-test she produced no FC's, but numerous CF's; still it is also apparent in the Bero-test that the amount of her unadapted and unadaptable affectivity is greater than the adapted and adaptable (CF score greater than FC score).

Striking in the Ro-test is the stereotyping, expressed through anatomical and sex responses. The A% is correspondingly very small. In the Bero-test the A% reaches approximately the height of the Anat% in the Ro-test. But also in the Bero-test one or two sex responses were given, a sign of how strongly sexual thoughts and fantasies crowd in on the subject.

Both times the P% is about "normal." In both tests she shows the same "poor" originality.

Both times the subject perseverates with certain contents: in the Ro-test with anatomical and sexual, in the Bero-test with lazy animal responses. The "Salamander" on card VIII is only "an animal," etc.

The sequence in the Ro-test is unclassifiable; the experience balance is the same in both tests.

The apperceptive mode changes from DW type on the Ro-test to (D)W type on the Bero-test.

The control test corrected the results of the first test as follows:

Subject is lazy, slow and easy-going, but not to such an extent that one cannot use her for anything (as one must conclude when confining one's self only to the scoring of the Ro-test). Emma is poorly endowed, on the border between average and feeble-minded. She has not lost her sense of every day practicality as one might have concluded from the first test. That she is easily distractible becomes clear in the second test, while in the first test, probably under the pressure of fear, only thinking stubbornly limited to a single goal idea could make its appearance. The unworldly "originality" makes an equally striking appearance in both tests. On the basis of the first test, one could have suspected Emma of being a thief (DW+, pronounced extratensive experience balance with a preponderance of CF's against which there are too few brakes [M factors]). From the second test it is clear that enough of such brakes are present (5 CF:2 M+4 FC+1 FCh) so that the fantasies of possession exhaust themselves in mere thinking ("If I only had this and that...") and

do not need to be impulsively translated into acts. Emma is honorable in her dealings, but unreliable in what she says (DW). It is true that sexual fantasies play a greater role than is usual with her, but certainly not to the extent which one would have to conclude from the Ro-test (almost as though she could think of nothing else). From the Bero-test it is apparent that Emma has a strong need to be dependent upon someone, and that she succeeds (4 FC's) in approaching other people emotionally. In addition, she is easily suggestible (M and C Scores), as much intensively as extensively. On the whole, both Emma's tests give the impression of slight debility and erotomania and, though Emma blames her sexual offenses on "seduction," there is apparent in both tests a certain wenchlike tendency to meet it halfway (slight feeble-mindedness + sexual fantasies + easy suggestibility and dependency + strong drives).

The medical diagnosis is slight debility.

*

The control test permits the checking of the previously given form interpretation test. One is often able to obtain new psychologic material from it. By using it in connection with other methods of psychologic examination and the usual observation of the subject, one is able to work out a psychologic evaluation which corresponds to reality.

The control series means *one* more aid in psychologic research. Rorschach himself referred to the need for a reliable parallel series. "If the test is made again with the same cards (Ro-cards), conscious and unconscious memories will falsify the result," he thought.

It appears advantageous to carry out the control test after a period of three or more days. If both tests are given immediately, one after the other, then from the evaluation standpoint the second is simply a continuation of the first and usually can hardly be considered separately. Still, by this method important conclusions can be reached as to the constancy of attention, the mental discipline and the affectivity; as to tiring and its specific influences on the intellect, personality, etc. In this respect such a way of using the test is not exactly fruitless and uninteresting.

PART II

EXAMPLES AND PSYCHOLOGIC EVALUATIONS

APPLICATION OF THE FORM INTERPRETATION TEST IN THE WORK OF THE PRACTICING PSYCHOLOGIST

Contents:

- Group I: Persons the examiner was acquainted with as mirrored in the test results. Four examples.
- Group II: Persons unknown to the examiner. Three examples which were checked against other controls.
In these two first groups the train of thought of the examiner during his interpretation of the test results is presented.
- Group III: Persons unknown to the examiner. Three examples.
In these examples those factors and factor relationships from which the examiner drew his conclusions are presented in the margin.
- Group IV: Six examples from private practice as educational and vocational advisor.
- Group V: Three examples from practice as a specialist.
- Group VI: Problems which arise in the use of the form interpretation test. Five examples.

GROUP I: PERSONS THE EXAMINER WAS ACQUAINTED WITH AS MIRRORED IN THE TEST RESULTS

Example 1

A 14-year-old girl, Hanni. Only child of a somewhat limited, pietistic stepmother who wants to "bring her up right," Hanni must work continuously, mostly knit. She has absolutely no time to play, or rather has only secretly stolen some, and she may not loiter in the streets. The stepmother complains that Hanni lies, deceives and steals from her, is sly and cannot be trusted. She is excessive in her emotional expression, one time on top of the world, another time "down in the dumps," and in general is difficult to handle. One must admonish and punish her constantly.

In school Hanni's accomplishments are average to rather good. She is more gifted in the verbal than the mathematical areas; better in arithmetic, which depends upon a good memory, than where thinking is involved; occasionally exaggerates somewhat in her compositions; memorizes easily; is rather talk-

ative, a babbler. She shows considerable skill in handwork and the home economics teacher is well satisfied with her as far as accomplishments are concerned but complains about her talkativeness and tendency to skim over things. Hanni enjoys gardening and is a flower lover. She is facile and active but also diligent and not without ambition, which makes up somewhat for her superficiality. She can be enthusiastic, is adaptable and susceptible to guidance. Educational influences are immediately operative but do not last. Hanni makes friendships easily even with strangers, but breaks them quite as easily again. Toward adults she wavers between fear and impudence; one minute she is naive, the next precociously knowing. Emotionally she is very uneven: one time sentimental then highly enthusiastic, then again cold and apathetic, unpredictable.

In another home environment she would doubtless be otherwise. The chief mistake in handling her is the constant attitude of obvious distrust on the part of the stepmother and her everlasting "pedagogic" preaching against which every child would revolt in one way or another. In the school Hanni is honorable with regard to the distinction between mine and thine, handles the class travel treasury faultlessly, as well as the material cupboard which she keeps in good order. Although this would appear to be a time-robbing activity for her, she does it like a game, lovingly and ceremoniously.

Bero-protocol

Commence = 2:10 p. m.

I			
Bat, because of the wings	DW	F—	A
Or two dragons	DW	F—	A
II			
Two dogs' heads	Do	F+	Ad
The sort of sea animals like one sees in the show-window aquariums in the city (center red)	D	CF	A
Candle holders (center black)	D	F+	Obj
III			
Clouds	W	ChF	Clouds
Red mussels (means snails) (central red)	D	FC	A
IV			
c People (the part usually seen as m)	Dd	F+	H
A shadow	W	ChF	Shadow
Clamps, bug's pinchers (upper middle)	D	F+	Ad
V			
Two wings	Do	F+	Ad
Plier handles (below)	D	F+	Obj
Lizard (middle)	D	F+	A
VI			
Evergreen in the snow. Snow on it	W	FCh	Bot
Bird wing (part of the inner dark black)	Dd	F+	Ad (Do tendency)

VII

c Ribs and breast bone (central space below)	S	F—	Anat
b Head and trunk of an elephant (upper edge of the lower of the two large blots)	Dd	F+	Ad
a Squirrel (outer edge, above)	Dd	F+	A
Clouds	W	ChF	Clouds

VIII

Crocodile (red)	D	F+	A	P
c Simmentaler cow [brown and white Swiss breed]	D	FC	A	P
Lizard (blue)	D	F±	A	
Feeler of an insect (gray projection)	Do→Dd	F+	Ad	
Tree shadow (darker part in gray)	Dd	ChF	Shadow	(confabulation)

IX

c Butterfly (rose color)	D	F+	A
Little bird (blue within the blue)	Dd	F+	A
Bat wing (blue)	Do→D	F±	Ad
b Range of mountains (brown)	D	CF	N
Snake head with open jaws (Orange, upper half)	D	F±	Ad
X			
Mossy surfaces (outer green)	Dd	CF	Bot
Hedgehog (outer blue-gray)	D	F+	A
Vines (inner part of inner green)	Dd	CF	Bot
n Moon shadow (inner blue, without projection)	D	F—	Shadow (Ch ?)
			(confabulated)
b Little lake (outer blue-gray)	D	CF	N
Lizard head (upper part of inner orange)	Dd	F+	Ad
Eye (in brown)	Dd	F±	Hd, infantile
a Tulip leaves, without tulip (inner green)	D	FC	Bot
d Animal tail (on blue)	Dd	F+	Ad
̄ Shadow of a hen (rose color)	D	FCh	Shadow
a Two sparrows (upper orange)	D	F+	A

Finished 2:30 p. m.

Scoring Summary

Response time: 20 min.

Response total: = 40/21

DW = 2 (—2)	F = 26 (—6)	H = 1	O = 1
W = 4	M = —	Hd = 1	P = 2
D = 19 (—1)	FC = 3	Anat = 1	
Dd = 12	CF = 5	A = 13	
Do = 2, tendency C = —		Ad = 10	F% = 77
S = 1 (—1)	FCh = 2	Obj = 2	A% = 58
	ChF = 4	Bot = 4	P% = 5
		Clouds = 2	O% = negligible
		Shadow = 4	
		N = 2	

Sequence = loose, tendency to inversion

Exper. bal. = O M:6½ C

Approach = (D)W-D-Dd(Do)

No shock

Tendency to perseveration with "shadows"

Confabulations among D's

Tendency to infantile responses

Interpretation

The tendency to lie is expressed through the DW's and the occasional confabulated D's. The DW's let one conclude that Hanni often misinterprets reality, deceives herself, puts her fantasies in the place of reality testing and takes them for real. Actual creative imagination, however, she lacks, for the M's are missing. Hanni has fantasies but not real fantasy. The fantasies are reinforced by the lack of reality testing and the only mediocre effort to observe. For Hanni can observe accurately; this is proved by the occasional D's with good form and by the Dd's among which none is a Dd—. The F% is only 77, and in 20 minutes Hanni produced 40 responses. This indicates superficiality. The relatively reduced response time (only $\frac{1}{2}$ min. per response) indicates great pleasure in expression and, since the F% is low, babbling is indicated. If m's were present it would be rather a case of pleasure in gossiping, in elaborating and multiplying words. As things are with Hanni, there is no doubt that they indicate babbling. Confabulatory tendencies show themselves also in the D's, and when one observes them more closely one gets the impression that Hanni lies not only unconsciously, but much more often consciously. In her desire to express herself she *must* say something even when she knows very well it is not the truth. Look at the "Shadow" responses for example, and also the "Clouds"; Hanni simply takes it easy, she sticks to her inaccurate and egocentric impressions instead of making exact observations. She does not, however, take it easy in the sense of being inactive, or else with such an F% the response total would be far below average. On the other hand, Hanni is industrious, as proved by the many color responses as well as the numerous responses. She has a strong need for activity. She is impulsive (more CF's than FC's, no M's), moody and egocentric in her affectivity, and her liveliness and urge for immediate and unconsidered action are somewhat inhibited only by stirrings of anxiety (Do!) and a tendency to depressive mood (Ch).

When confabulatory tendencies occur in a form interpretation test together with an outspoken extratensive experience balance and loose sequence, then thievish tendencies become noticeable in the subject concerned. Hanni can probably control them with her ready anxiety and depressive tendencies; in fact the influences of training are always contained in the FCh. It is particularly interesting that Hanni lies, deceives and steals exclusively at home. This is understandable when one considers the mother as an antagonist who incites the child to opposition and vengeful impulses in that she begrudges the child any free time. The contrariness indicated by the S (against the outer world, according to the experience balance) would here be nourished and made real, helping the thievish tendencies to break out, overcoming all inhibitions. Where Hanni feels herself more free, as for example in the school (she likes to go to school), she can master her thievish tendencies. One may be surprised that I give so much weight to a single S, but it must be related to the

too numerous CF's. As indicators of egocentricity and willfulness, these give it increased significance.

We have, on the one hand, the anxiety (Do) and certain cautious impulses (tendency to inverted sequence on card VII), and on the other, the powerful impulsiveness (5 CF's) and in addition the 2 FCh's and 4 ChF's which, among other things, always mean strivings for adjustment which are more intellectually controlled. From this arises the interpretation of slyness, hypocritical behavior.

With an F% of 77, the loose sequence, the tendency to superficiality and indolence in thinking, the too-low capacity for adjustment by use of logic (expressed by a mere 5% P) Hanni, in spite of her quantitative ambition (response time compared to response total and industrious nature according to the color responses), can be only a mediocre student.

People with many color perceptions and few or no M's are, as a rule, more gifted in verbal than in mathematical areas. That Hanni is better in memory arithmetic than where thinking is involved is visible in the A%, the indicator of stereotypy in thinking. What she can do by memory, for example one times one, is easy for her, while it is quite the opposite with thinking, as the subjective factors (M's) are missing. The already mentioned "fantasies" show up in her compositions and as exaggerations in her dealings with her companions. Hanni's talkativeness and babbling have already been mentioned. Extratensives with a large number of D's are usually skillful with their hands. With students, ambition shows itself in the form interpretation test through production of many responses and a large number of Dd perceptions. The pleasure in colors shows itself not only through the rich production of color responses but also through the fact that Hanni gave more than half the total number of responses on the colored cards (40/21). She "comes to life" where the emotions can function and is there noticeably busier and more industrious. The single anatomy response carries more weight because it is an S and because Hanni produced so many CF's. It indicates intellectual ambition and stands in contrast (as a kind of qualitative ambition) to the childish naiveté and superficiality which become apparent in the seventh response to card X. Numerous anatomy responses indicate an "intelligence complex" (Rorschach). How shall we interpret this contradiction? Is perhaps the contrast between naiveté and knowingness shown therein? This always means a sort of childish ambition to say smart things which have been picked up but not assimilated in association with adults. As an example, people with an intelligence complex are notable for their use of foreign words in all possible and impossible places, often even turned around and mutilated, in order to appear "educated" and wise. This kind of precociousness in children is a similar personality trait.

The capacity for enthusiasm is shown through the mixture of FC and CF. The suggestibility is, however, more extensive than intensive and influences, therefore, including educational influences, are not lasting because they do not go deep. The partly adapted and adaptable, partly unadapted and unadaptable affectivity, expressed in 3 FC's and 5 CF's lets one conclude that Hanni makes friendships easily but only superficially. The constricted-anxious tendency which appears from the Do's and the inclination to inverted sequence has its opposite in the egocentricity (5 CF's, no M's) and the S, in the sense of an outwardly directed tendency to opposition. It may be here that the contrast between the at-one-time anxious (and hypocritical, sly) and another-time impudent behavior shows itself. The imbalance in feelings is shown in the CF's which are not braked by any M's. In the mixture of the FC, CF and Ch is shown the unpredictability of the affective reaction. CF types are always sentimental. The apparent emotional insensitivity may be expressed in the ChF; the indicators point to depressive, disphoric impulses, badly controlled soporpsychically, to which Hanni reacts one time anxiously, another time with episodes of disability, and still another time with aggression.

The W tendency corresponds to a need for organization and order. The DW's, among other things, also mean a tendency to perceive W's, thus the need referred to above. The DW's express the fact that, though the need is there, still the ability to carry through is only imperfectly present. The circumstantiality in her urge to orderliness, that is her sense of orderliness, may arise from this.

Example 2

Subject, Arthur, 16-year-old son of a grocer and farmer. The uncle lives in the same house and the land is worked in common by the two brothers. Arthur grew up as the oldest among a host of boy and girl cousins in a common household.

Arthur attended the village primary school, stood out for his very extraordinary industriousness and was extremely good and obedient. Since leaving school, which occurred somewhat after his 15th birthday, Arthur has been attending an institute in French-speaking Switzerland where usually only students from secondary schools are accepted. He quickly worked his way to the head of the class and brings home outstanding marks. His teachers are amazed, and wonder at his "granitelike" industriousness. They also praise Arthur because he doesn't participate in the pranks of his comrades. He uses his entire free time for learning, and in addition to his school books voluntarily studies in still other texts. He is outstanding for his good deportment. He is - as previously in the village school - a lone wolf among his fellow students; they make fun of him as "the young graybeard." For he displays a bland, carefully considered presence, shows no emotions, is known as a cold, dogmatic

pedant. Toward grown-ups Arthur is obliging, amiable and full of respect. He holds himself apart from his less gifted cousins as though he despised them. When they irritate and torment him too much, Arthur can suddenly break out in a rage and strike out brutally – if he does not previously wisely choose to walk away. Mostly he appears as a quiet, repressed, restrained, precocious being. He loves to talk with grown-ups long and “understandingly” and has a great naive respect for all education. He cherishes rather ambitious occupational plans. Even during vacations he studies. For recreation he helps intermittently with the farm work “because that constitutes a change and is useful from a health standpoint,” but never long or continuously. He appreciates good food, is a book lover and book collector. Languages he learns especially easily, and still is able by his industriousness to show outstanding achievements in mathematics as in the other subjects. He is not unpractical, but often obsessed by minor curiosa. On the whole he is a not very ordinary, somewhat comic seeming lad, whose great earnestness as well as his industriousness and deliberateness, strikes one immediately.

Bero-protocol

Commence: 2:00 p.m.

I				
(turns around for a long time)				
c	Something anatomical, don't know exactly what, an x-ray (turns card around for a long time, gives up hesitantly)	W	ChF	Anat
II				
"Can one use only parts?"				
("Whatever you like, you're completely free")				
	Two young dogs	D	F+	A P
	Two molluscs (inner red)	D	F+	A
c	A badge to put on, doll (dark black center)	Dd	F+	Obj
b	Hind end of a pig, which is walking (projections from muzzle)	Dd	F±	Ad
b	Ham (the dark "beard" of what is seen as a man in c-position)	Dd	F±	Food
III				
	Two teddy-bears greet each other	W	M+	Obj
	Two sea snail shells (inner red)	D	FC	Ad
b	Eyes (in the lower of the larger black blots)	Dd	F±	Eyes, infantile
	Escaping mouse, one sees only the tail and hind end (in larger black blot, upper left)	Dd	F±	Ad
	Rust spots (red)	D	CF	Rust O
c	Cloud shapes and 4 further responses despite the examiner's interruption of "finished?"	W	ChF	Clouds
IV				
a	Butterfly	W	F+	A P
c	One who's fallen on his hind end	Dd	m+	H

a	Human head in profile (upper side)	Do	F+	Hd	
c	Bat	W	F+	A	P
	Devil's masks (middle piece, above)	D	F+	Obj	
	Rearing centaur, one sees only the foot clearly (side) and 2 further responses. In the process of testing the examiner attempted to interrupt after the 6th response to every card. Subject stubbornly continued giving answers.	Dd	M+	H	O
V					
	Falcon (kestrel)	W	F+	A	P
b	Dandelion leaves (halves)	W	F+	Bot	
	Like a butterfly	W	F+	A	
	Fuselage of an airplane (middle)	D	F—	Obj	Confab
	Or a fish	D	F+	A	
	Lead pressed together (outer ends) and 8 further responses	Dd	ChF	Lead	
VI					
	"Are there many more cards?"			Shading shock	
	Shrunken-up animal skin (middle part)	Dd	ChF	Ad	
c	Masks with eyes (upper third)	D	F+	Obj	
	Cow head (same part)	D	F±	Ad	
	Flame of a welding apparatus	S	F+	Flame	O
b	Human head (larger of the separate projections) and 9 further responses	Dd	F+	Hd	
VII					
b	Angry bull (probably because of the horn) (larger part)	D	F—	A	confab
	Fur rug (half)	D	ChF—	Obj/Ad	
	Hedgehog (smaller part)	D	F+	A	
	Tail and rear end of a crocodile (the largest inner projection below)	Dd	F±	Ad	
c	Two snakes, the heads against one another (between spaces 2 and 3)	Dd	F+	Ad	
a	Two book ends - one places the books in between them ("bridge") and 8 further responses	D	F+	Obj	O
VIII					
	Crocodile (red)	D	F+	A	P
c	Spotted cows	D	FC	A	P
	Blue india-ink spots running together	D	CF	Ink	
b	Lips (confluence of gray on outer edge)	Dd	F+	Hd	
	Broken grain stalk (gray projection)	Dd	F+	Bot	
c	Monkey (darker spot in brown) and 8 further responses	Dd	F+	A	
IX					
c	Little bird (darker fleck in the blue)	Dd	F+	A	
	Two singing birds (brown)	D	F+	A	
	Two sitting cats (orange)	D	F+	A	
	Fungus growth on a tree (brown) ["Feuerschwamm" has a characteristic color]	D	CF	Bot	O

b Bird with a long bill (half of orange)	D	F+	A
Snake (rose-blue mid line)	Dd	F—	A
and 18 further responses			
X			
Fingerprint (inner blue)	D	FCh	Fingerprint O
Two quarreling cocks (inner orange)	D	F+	A
b Young frog with open mouth (part of inner orange)	Dd	F+	Ad
Two pieces of bark (brown)	D	CF	Bot
Eyes (in brown)	Dd	F±	Eyes, infantile
Little liquor glass (between inner orange)	S	F+	Obj O
and 29 further responses			
Finished 3:31 p. m. with a total of 140 responses			
Relative response time = 91:140 = approx. 2/3 min.			

Scoring Summary

Number of color response increases quickly and noticeable on the colored cards.

W = 8	F = 38 (-7.5)	O = 6 (-1)	H = 2
D = 24 (-2)	M = 2	P = 7	Hd = 3
Dd = 18 (-1)	m = 1		Anat = 1
Do = 1	FC = 2	F% = 80	Food = 1
S = 2	CF = 4	A% = 51	A = 18
	FCh = 1	O% = 12±	Ad = 9
	ChF = 5		Obj = 7
Sequence: loose-orderly			Bot = 4
Experience balance: 2 M:5 C			Eyes = 2 infantile
Approach: W-D-Dd (Do-S)			Other = 6, each 1

Shading shock probable on card I, certain on card VI
Clear confabulation on occasional D's

*

His chief characteristic, an unusual and ambitious industriousness, also comes to the fore immediately in the form interpretation test, as soon as Arthur has overcome the shock of the new situation (long turning of card I and only a single clumsy W response). The number of responses increases almost to the uncanny: On card X he gives 35 responses. After he has found a method, on card II, he sticks tenaciously to it, even when the examiner wants to interrupt him as soon as six responses have been produced. The native intelligence is not as outstanding as the school marks would lead one to expect. Arthur has only an "average" intelligence — and the examples show what industriousness can do in the schools. For the very intelligent person he appears to be, the F% would have to be higher, the sequence more orderly, the number of abstractive and combinative W's and the number of M's greater and thus the Dd and S scores smaller. With his CF's and the interest in the educational (which shows up in quantitative ambition and the Anat score) he will be lively and alert, participating in the instruction. In his hunger for education, he will have no time to waste in stupid students' pranks. He is also too earnest for this, as the relatively numerous ChF's prove. They indicate also the

fineness, the sensitivity, the self-controlled-repressed in his personality, while the CF's lead one to suspect that his emotions are strong and egocentric whenever they break through and are not immediately quashed by intellectualizing or flight out of the situation (as a reaction to a disphoric mood). As a somewhat extratensive person, Arthur would be gifted verbally rather than for mathematics. His interest in food is visible several times in the form interpretation test - in the scored responses it appears in the last response to card II. Whoever knows the psychoanalytical theory of "anal" personality traits sees them represented in such responses as "Hind end of a pig," "Tail and hind end of a mouse," "Tail and hind end of a crocodile," and since they are mostly Dd's, one can suspect a "collector." Since Arthur is chiefly and with great enthusiasm interested in education, one can easily conclude that he collects books, textbooks. Dd-S types at the end of the puberty period are by this time not only more industrious, but they have developed pedantic personality traits; the Dd and S are, in adults, indicators of pedantry, of getting stuck at the level of the small and insignificant. If we take into account that Arthur, besides too many Dd's, produced chiefly CF's in the color area, then we conjecture that the boy is stubborn, if we have not already deduced it from the perseverance. This is most strikingly expressed in the way Arthur, unperturbed by all counteractive efforts, continued to interpret and finally produced six times as much as was requested of him. A 16-year-old with such monstrous industriousness and educational ambition, crammed with book knowledge on the one side and on the other with completely banal human interests (eating responses, the "anal" responses), venerably pedantic and (apparently) unemotional and at the same time naive (infantile responses and abstractions) must appear unusual and seem a little queer.

Example 3

Subject is an 18-year-old youth, "Otto," only son of a well-to-do family. He developed badly, lied, deceived, stole at home. As a 17-year-old, while the parents were away on vacation and he was living at an institute, he broke into the parental home, stole a considerable sum of money and left the country. There he dissipated the money in the company of doubtful women and, when he had no more, let himself be taken home by his father. The old man then placed him in a reformatory.

Concerning his childhood it was reported that Otto was a pretty and clever child and enjoyed the admiration of all. People considered him a paragon of wisdom and comeliness. The mother especially but also the servant girls, spoiled him badly. The first difficulties showed up after he began school. Otto could not fit himself into the community of the other children, quarreled constantly with them, made fun of them because of their poverty, etc. And he did too little, was lazy and already blasé. He was placed in private schools

where things did not go much better. In between he had at two different times a private tutor. The parents were more and more disappointed in their son, but their sterner attitude toward Otto achieved nothing and he went his own stubborn way.

In the reformatory, he suddenly began to behave entirely differently. Even the superintendent, as well as the other supervisory officers and teachers, was satisfied with him. He tried hard in every respect, liked to hold "intelligent" conversations, kept his comrades from pulling foolish pranks. Even though he did not really become friendly with them, he quickly became a sort of respected person among them, one to whose advice they listened. People assumed that Otto was only pretending, that he must be kept in the institute a longer time and then surely he would "show his horns." But he remained the same for a year, did not change in his behavior. One of the supervisory teachers was especially attached to him. This teacher wanted to convince the supervisor that Otto was being kept in the institution unjustly. If the boy behaved badly at home, the parents must be at fault. The supervisor still mistrusted Otto, explained his behavior as a sly maneuver to get himself released. Finally the form interpretation test was given him. This was supposed to provide clues as to what Otto actually was. The superintendent wanted to compare the results of the test with the data from the childhood history and with his suspicions which were endorsed by the parents. They had actually already threatened their son with banishment to a reformatory one time earlier when he was 14 years old. That time he had stolen some silver and in the most cunning way thrown the suspicion on a servant girl. The parents had discharged her in disrepute - and Otto had in no way changed his bearing, even when the crying girl for the last time strongly protested her innocence before him. Who the thief was came to light only later. Otto had gone to another city with the silver things and under a false name had "pawned" them there in a small shop. At the threat that he would be put into an institution he at once changed his behavior and was for a long time good, agreeable, industrious. Only much later did he begin again with all sorts of villainy.

Bero-protocol

Commence: 2:00 p. m.

I

(Subject turns the card during the response)

Those are two bears who are tearing up a man. They have already eaten the legs and forearms and torn his head off

DW M A (P)

(The subject sees at first only the bears, then has the impression that they are doing something - secondary M - and then confabulates the torn up man from the middle part in c-position.)

(represses a laugh.) It was a woman.

c (points to the confluence between the paws of the bears)	Dd	F—	Sex	O—
II				
c Fire and smoke. The fire is breaking out again above	W	CF	Fire	
III				
Some rib bones, a ring, seen from above, the heart in the middle; also torn into two parts	{ W	F—	Anat	
	{ D	CF	Anat/Position	O—
IV				
Cow hide, stretched out	W	F+	A	P
V				
Airplane with two machine guns (the upper small points)	W	F±	Obj	
VI				
c Cloud banks of various thickness	W	ChF	Clouds	
d Chef with cap and apprentice (the separate small projections above)	m→	Dd	F+	H
VII'				
Man with antlers (above, means head only)	D	F+	Hd	
Aviator's insignia (lower middle space)	S	F±	Obj	O
Automobile spark plug (lowest space)	DdS	F+	Obj	
VIII				
c Salamanders near two pools of water (red)	D	F+	A	P
They've crawling over blue mud and dirt (gray and orange)	DW	CF	Scene	
IX				
Old dog muck (brown)	D	CF	Muck	
Sunset (rose)	D	C	Color	
X				
Shaggy birds (inner orange)	D	F+	A	
Tomahawks (inner blue) with handles	D	F—	Obj	
Plant leaves (inner and outer green)	{ D	FC	Bot	
	{ D	CF	Bot	

Finished: 2:07 p. m.

Scoring Summary

Response time = 7 min.

Response total = 20/8

DW = 2	} = 7	F = 11	H = 1	O = 3 (—2) rather more, — and +
W = 5		M = 1 secondary	Hd = 1	P = 3
D = 9		m = Tendency	Anat = 2	
Dd = 2		FC = 1	Sex = 1	F% = 64, rather more
S = 1		CF = 5	A = 4	A% = 25
DdS = 1		C = 1, Tendency	A/scene = 1	P% = 15
		ChF = 1	Obj = 4	O% = rather large but poor
			Bot = 2	
			Clouds = 1	

Sequence: orderly

Experience balance: 1 M(?):7 C

Approach: *DW-D-Dd-S*

Color = 1
Muck = 1
Position = (1)
Tendency to confabulation on D's
Confabulation and combination

*

The form interpretation test appears to confirm the opinion of the supervisor and the father. The lying disposition makes its appearance very clearly in the DW's and the half confabulated, half combinatory responses. When these results are seen in relationship to the very extratensive experience balance (some CF's approach pure C), the tendency toward theft is apparent. And if these results are seen in relationship to the single ChF, the hypocritical traits are also given.

According to the way in which he combines, and especially when he almost achieves O responses where others give P's, Otto can assuredly make himself interesting. Look at the responses to cards II, III, V, VII, VIII and IX/2. Also the tendency to m responses, to fantasizing and elaborating, indicates that Otto has a certain wit and looks at things in an interesting way and from his own personal viewpoint. The comparison of response time to response total shows that he talks easily and gladly – the experience balance also testifies that he speaks with temperament.

When one considers the CF's and the C one wonders that Otto can control himself over a long period – that his strong drives do not break through. The leading role which he has been able to achieve among his associates gives him pleasure – he will not risk losing it through a stupid prank. Also, he could secure a certain preference for himself among the supervisory personnel by his behavior, and thus restore in his present circumstances the original indulgent situation which he enjoyed in his early childhood. If we add to this his conscious intellectual will to adjust, the cautiously willed adjustment which is indicated in the Ch, then we understand his “good” behavior in the institution.

Basically he is gross and uninhibited; as the reverse side of his lack of inhibition he can appear “free and open.” He is grandiose (W tendency) and essentially slovenly (DW, confabulations, grandiose laziness and lack of inhibition). His aggressiveness is expressed not only through the relatively too large number, of S's, but still much more through interpretations such as on card I/1 and III/2. The very first response, to which actually the second constitutes simply addition of detail, leads one to suspect sadistic traits. Finally, Otto can blind one through the plenitude of his ideas: the thinking is unsteretyped (A%) and the content is highly variable considering the number of responses. Somehow his originality is dumbfounding, even though it is not creative and constructive but rather peculiar.

A person as extratensive, autistic and drive-ridden as Otto can, of course, easily win himself friends, but true, deep friendship is not easy for him. Still, with his will to organize (W tendency) and his ideas, he would be able to attract companions easily and to play a leading role among them, in that he impresses them, deceives them with his grandiosity, appears superior through his careless manner, and in his egocentricity always self-confidently speaks up, knows everything better than the others.

Thus the form interpretation test unquestionably shows a swindler and deceiver.

Otto fits into the milieu in which he finds himself – and perhaps one could, to a certain extent, socialize him by giving him officially a leading role in the institution. Still, one must give him greater freedom only very cautiously and a little at a time for, if he could get free outside the walls, there is danger that he would again show his other side.

Otto probably became what he is because he could not stand the change from too much pampering to severity: he therefore developed tendencies which, as such, might have remained latent with another kind of training. Of course he must have had the tendencies somewhere. One must find out what the parents are like. As far as we know, some manifestations of personality deterioration appear in the father's family.

Example 4

The subject is a 43-year-old man, Bendicht, an elementary school teacher by profession. The form interpretation test – done only with the Bero-test – resulted from the chance visit of the subject with the examiner while the latter was collecting material to acquaint himself with the new card series.

Bero-protocol

Commence: 4:55 p. m.

I				
	Two bears want to tear apart forcibly a tree trunk	W	M+	A P
c	Cross section through one of the carduaceae, perhaps a thistle head	D	F+	Bot
	Two brownies push against each other with folded arms, they make a game of a trial of strength (inner middle black figures)	D	M+	H O
II				
	Two dogs with broad muzzles carry the plate of a candle holder, perhaps also a sort of lamp with shade	W	F+	A P
	Below two dancing dwarfs with shields (red)	D	M+	H P
c	And there: two mannikins with tails, little devils with too-large heads which they carry down in their shoulders. Together they're smashing something on a block	D	m+	H (scene) O (possibly D m FC)
	Above stands a typical school master, arms folded behind his back, stiff	Dd	M+	H O

III					
	Two men reach for large sea snails	W	M+	H	P
b	Little dog with erect tail, or little chicken (outer red below) And here one sees - only one half - an angora cat with long hair, shaggy on the head and back, resting (lighter part on the head of the lower man)	Dd	F+	A	
		Dd	F+	A	
IV					
c	Similar to a bat	W	F+	A	P
a	It could also be a stretched out animal skin	W	F+	A	
	Or two muffled up, supplicating figures	W	M+	H	O
	Not much can be made from the parts				
c	Again something similar to a thistle head (upper middle)	D	F+	Bot	
V					
	Not a bird, at best the shadow of a bird	W	FCh	A	(P)
	Seallike animal (center)	D	F+	A	
	Mask with frayed ties to fasten it on (middle)	D	F+	Obj	
VI					
	Cloud layers or strands of fog	W	FCh	Clouds	
b	A witch with humpback and pointed cap walks bent over, leans on a staff (upper middle part)	D	M+	H	O
c	Diving bird (dark black)	D	F+	A	
VII					
	Russian church	S	F+	Arch	O
	Erl-king mood, two spirits behind willow branches nod their heads toward one another	W	MChF	Scene Impression	
b	Something like a sea animal - with centipede-like legs (smaller part, left)	D	F±	A	[O
VIII					
	A number of animals	W tendency			
	Two salamanders	D	F+	A	P
	Above, two raylike animals, even the color is right (gray)	D	FC	A	
	There again, something amphibian (blue) or lizards	D	F+	A	
c	And here spotted antelope - are there such?	D	FC	A	
IX					
	Fiery blossoms (orange)	D	CF	Bot	
c	Owl with spread wings (blue)	D	F+	A	P
	Two women sitting there (orange)	D	M+	H	O
d	A sparrow bathing himself in the dust (brown)	D	FC	A	O
	Or here (lower part of the brown) a brown cat with a bushy tail	D	FC	A	
X					
	A whole palette full of colors	W	CF	Obj	O
	A dancer in a winged dress throws her arms in the air (inner green)	D	M+	H	O
	Below, two owls or parakeets (middle orange)	D	F+	A	
b	The red is a lying seal	D	F±	A	

c This way the green there is a seed, like a maple or
 linden seed (inner green)
 A little elephant (outer green)
 And this way - the orange (below) two men, sitting in large
 arm chairs telling each other something and smoking long
 pipes
 Finished: 5:25 p. m.

D	FC	Bot
Dd	F+	A
D	m	H (scene) O

Scoring Summary

Response time = 30 min.			
Response total = 40/16			
W = 10	Tendency F = 18 (-1)	H = 9	O = 12+
D = 26	M = 10	Hd = -	P = 8
Dd = 3	(MChF = 1)	Scene = 2 and more	
S = 1	m = 2	A = 21	F% = 94
	FC = 6	Ad = -	A% = 52
	CF = 2	Obj = 2	P% = 20
	C = -	Bot = 4	O% = 30
	FCh = 2	Clouds = 1	
Sequence: orderly		Arch = 1	no color or shading
Experience balance: 10 M:5 C			shock
Approach: W-D-(Dd)			1 impression

Results:

When one knows the profession of the subject, one would expect an entirely different test. For the scoring summary shows at the first glance that the subject must have strong artistic impulses. The many M's, the MChF, the easy productive capacity expressed in the relation of the response time to the response total, the high F% and O% all show it. Bendicht is somehow too generous, too little concerned with small details (large number of W's, W tendency, too low number of Dd's and S's) to be a pedagogue in the sense of going about criticizing the little errors of the children.

When we disclose that he has just given up his teaching position to work as a free-lance writer, the form interpretation test is less surprising.

The M's are distributed among W's and Dd's, as are the color responses. Even this is characteristic for artistic qualities. The MChF suggests impressionability and intuition, as does the third response on card II, which very probably contains a color factor and should be scored as mFC. The many W's are partly abstractive, partly combinatory interpretations, which indicate corresponding abilities. Whoever produces so many M's and, in addition, numerous color responses must be an actively creative person whose impulsivity is restrained by the rich inner rescouces. Strong human relationships are indicated by the many H's as well as the scenic quality. The intelligence factors are good: the numerous W's point to the ability to grasp complicated relationships, to arrange and organize, to comprehend, to bring isolated things together into relationship with one another. They lead one to conclude

that there is a strong need for unification which is not detracted from through poor observation (F% 94). Bendicht suffers under no delusions and distortions of reality. His reality testing is accurate (lack of DW and confabulatory responses); opposed to this there appears a need for elaborating, decorating, as expressed in the m. These stand in a certain contradiction to the need for stylized composition which is expressed in the W tendency. Both the need for conformity and for elaboration indicate highly differentiated work possibilities. But also the entire experience apparatus is highly differentiated: the M's suggest, besides subjectivity, the pronounced capacity for creative accomplishments. The color area is quantitatively rich, and in addition there are the 2 FCh's and the ChF, which show a very full range of feelings. The relatively strong ability to concentrate, which is expressed through the ordered sequence, the not too large content range and the medium (average) A%, are characteristic of a writer rather than of a painter perhaps - the age is perhaps responsible for the high A% (artists usually produce a low one, on the Bero-test about 35-45%) for, with increasing age, a person becomes in general more routinized, that is he sticks to stereotyped thought patterns. In general one imagines an artist, it is true, somewhat more impulsive, "wilder"; in his discipline, one sees the effect of the fact that at 20 he became an official, which surely must have had an effect upon him.

Particularly interesting is Bendicht's reaction to card VII. Here he first sees an S, then he gives an impression, and only after that interprets clearly defined forms. We first relate to the S the experience balance and its components: then we interpret it as a self-critical and critical impulse which, however, does not function in the sense of a continuous, lasting impulse such as skepticism. It occurs more suddenly, spasmodically. It is, like its indicator in the form interpretation test, an isolated and in no way petty impulse (otherwise there would have been more S's and also DdS's scattered throughout the entire test). That Bendicht begins card VII by giving an S response could arouse suspicion as an indicator of shading shock, but all the remaining findings speak against a shock. Presumably, the change in perception lets one conclude that Bendicht often permits himself the caprice of unexpectedly dealing with things quite differently from his usual manner, from the negative side so to speak. Something ingenious shows itself here, suggesting "esprit."

The experience balance shows still something else: with his 6 FC's Bendicht will be able easily to experience the feelings of others; moreover the need to depend on someone is notable from the 9 H's. However, with his 10 M's, Bendicht makes great demands upon a friend. Bendicht could easily make attachments, but is choosy in the selection of his friends and, with the same ease that permits him to give himself over to others, he can also draw within himself. This is also indicated by certain M's, which are clearly flexor kinesthesias, for example on cards III and VI. One can formulate as follows:

Bendicht makes attachments easily, but has only a few intimate friends. His feeling life is more intensive than extensive. He is not easily influenced and made enthusiastic, but his enthusiasms are no brief flares, and the influences are lastingly active; that is visible from the preponderance of M's over color responses.

He is the type which one easily but never completely gets close to – who always holds back something of himself and therefore remains basically alone.

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“The surety of grasping the significant concerning a human being from an almost schematic test procedure is attractive, and places the form interpretation test, in comparison to other tests or also to graphology, in first place at any rate.” (From a letter of Bendicht's)

GROUP II: PERSONS UNKNOWN TO THE EXAMINER

(Examples checked against controls)

Example 1

Subject is an 18-year-old man, Albert, who is interested in the form interpretation test and therefore is willing to take it.

The Ro- and, immediately afterward, the Bero-plates were used.

Ro-Protocol

Commence: 2:25 p. m.

I					
Butterfly	W	F+	A	P	
b Bears (sides)	D	F+	A		
c A foreign, perhaps Indian building, with a statue of a god in front of it (without lower parts at sides)	D	F+	Arch	O	
II					
Flying bird with powerful wings (upper red)	D	F±	A		
Spearhead (central)	D	F+	Obj		
c Butterfly (middle red)	D	F+	A		
“May one also interpret the white?”					
a It's similar to part of an automobile, a differential or something	S	F+	Tech	O	
The whole: Two men in a kneeling position who are holding something in their hands	W	M+	H	P	
III					
Again a butterfly (middle red)	D	F+	A		
b High shoes (lower black)	D	F+	Obj		
c Bird head (middle of the “body” of the figure)	Dd	F+	Ad		
Fox head (lower end of the shoe)	Dd	F+	Ad		
Now the white – what could that be? – It has the shape of some sea with a stretched out island (shoe), don't know where	S	F±	Map		

b	Or so it could be a snowy plain between two wooded mountain peaks	Ch→S	F—	N	
c	A little mouse (middle)	D	F+	A	
a	The whole: Two men who give each other their hands, or are doing something down there	W	M+	H	P
	IV				
	Cowskin	W	F+	A	P
	Hugh shoe (side)	D	F+	Obj	
	Cat (middle piece)	D	F±	A	
b	Dog (side)	D	F+	A	
	Duckling (space)	S	F+	A	
a	Actually: A man who's sitting on a tree stump with his head bent forward	W	M+	H	
	V				
	Again the butterfly, or a bat	W	F+	A	P
b	Face in profile with beard (right edge) (Tries to find something more)	D	F+	Hd	
	Here is another face (space along upper edge)	S	F+	Hd	
a	And here a long stretched out lake, perhaps a part of the Wallensee (space between lateral projections)	S	F±	Map	
	VI				
	Plaything, human figure with flamelike clothing (smaller figure)	Ch-D	F+	Obj	
b	Approximately a dog (upper half of larger figure)	D	F+	A	
	VII				
	Shreds of cloud	W	FCh	Clouds	
	Lion head (middle third)	D	F+	Ad	
b	Dwarf, who is looking for something on the floor (3 and 2 thirds)	D	M+	H	O
c	The white, a mushroom	S	F+	Bot	
	or only the upper part of it, an air raid siren	S	F+	Obj	O
	VIII				
	Tiger or martin or something similar (red)	D	F+	A	P
	Evergreen (gray)	D	FC	Bot	
c	A butterfly, already again (red-orange)	D	FC	A	
	Two little men, as though cut out of white paper, kneeling (middle space)	S	F+	H	O
	IX				
	Rose-colored cloudlets (red)	D	CF	Clouds	
	Torpedo (orange)	D	F—	Obj	O—
c	Volcano eruption in cross section (upper part only, presumable only form)	D	FCh	Volcano	
	Violinlike instrument	S	F+	Obj	
a	Fountain (midline)	D	F+	Fountain	
	X				
	Sitting poodle-dog (inner yellow)	D	F+	A	
	Caterpillar (green)	D	FC	A	
	Two beetles on a stem (middle black)	D	F+	A	
	Rabbit head (green)	D	F+	Ad	

b Stretch of the Norwegian coast (red)	D	F-	Map	
Crabs (outer blue)	D	F+	A	P
Resting dog or lion (outer orange)	D	F+	A	
a Valves and pistons, Automobile parts (middle gray)	Dd	F+	Tech	O

Finish: 2:50 p. m.

Bero-Protocol

Begin: 2:51 p. m.

I

Physical instrument, which turns around the thick axis, a regulator or some such thing	W	M+	Tech	O
Or also two bears going around in a circle	W	M+	A	P
c Thistle head (middle piece)	D	F+	Bot	
Squirrel (top center)	Dd	F+	A	
d Cat (upper part of the bear)	Dd	F+	A	

II

Red sea animal (inner red)	D	FC	A	
Broken off dagger (middle)	D	F+	Obj	
Two dogs (black)	D	F+	A	P

III

Two men	W	M+	H	P
Again a sort of sea animals, this time snails' houses with jagged edges (inner red)	D	FC	A	
b Like a mummy (leg of the man)	D	FCh	Mummy	O

IV

Bat	W	F+	A	P
b Ruin of a castle (outer upper part with card standing on left corner)	D	FCh	Arch	O
a Mountain with layers of various kinds of rock (side above)	Dd	FCh	N	

V

Bird, swallow	W	F+	A	P
c Air bomb, aviation bomb (middle)	D	F±	Obj	

VI

Anchor (middle black)	D	F+	Obj	
Snow-covered pine tree	W	FCh	Bot	
Or Chinese house with terraced roofs	W	F+	Arch	O
Pointed end of a flag pole	S	F+	Obj	

VII

Insulator	S	F+	Obj	O
Cheese kettle (under the "bridge")	S	F+	Obj	
Eagle badge (thereunder)	S	F+	Obj	
"But now I should also make something out of the black"				
b Hedgehog (smaller portion of the blot)	D	F+	A	
a Willow trunks (larger portion of blot)	D	F+	Bot	

VIII

A collection of sea animals, lizards, salamanders, jellyfish and so forth	W	FC	A	
c That could also be two gazelles (brown)	D	F+	A	
a And here a sort of basket (gray)	D	F±	Obj	

IX

Fire lilies (red)	D	CF	Bot	
c A woman, who is sitting, with voluminous skirts (brown)	D	M+	H	
Owl (blue)	D	F+	A	P
Again some such thing as a bat (lilac color)	D	F±	A	
a A host of little birds (in blue)	Dd	F+	A	O
Boat pole (midline)	Dd	F+	Obj	O

X

Two parrots (central orange)	D	F+	A
Maple seed (inner green)	D	FC	Bot
Potatoes (brown)	D	FC	Bot
Two birds (upper orange)	D	F+	A

Finish: 3:07 p. m.

Scoring Summary

	<i>Ro</i>	<i>Bero</i>
W	= 7	8
D	= 30	21
Dd	= 3	5
S	= 10	4
F	= 40 (-5)	24 (-1.5)
M	= 4	4
FC	= 3	5
CF	= 1	1
C	= —	—
FCh	= 2, Tendency	4
ChF	= —	—
H	= 5	2
Hd	= 2	—
Mummy	= —	1
A	= 19	16
Ad	= 4	—
Obj	= 7	9
Bot	= 2	6
Arch	= 1	2
Tech	= 2	1
N	= 1	1
Clouds	= 2	—
Volcano	= 1	—
Fountain	= 1	—
Map	= 1	—

	<i>Ro</i>	<i>Bero</i>
P	= 7	7
O	= 8 (-1)	7
F%	= 90	94
A%	= 46	42
O%	= 16	18
P%	= 14	15

Sequence: Orderly with Orderly
tendency to inversionApperceptive mode:
W-D-Dd(S) *W-D-Dd(s)*Experience balance:
4 M:2½ C 4 M:3½ CColor and shading shock:
None None
Remarks: More free on the Bero-testResponse total:
50/17 38/13
Response time:
25 min. 16 min.*Results:*

Most striking about both tests, whose factors correspond comparatively well with one another, is the large number of S's. They are not entirely in agreement with the remainder of the findings. The number fell off in the Bero-test, but there are still too many present. One must expect that Albert is an

especially contrary person and, since the experience balance approaches the ambiequal, that Albert directs his opposition toward the outer world and is as well plagued by strong self-doubt. But as mentioned, the remainder of the test result is too "normal" for this opposition to be a reality. We must also ask why a significantly lower number of S's occurred on the second test.

Let us look at the protocol. The first S in the Ro-test comes on card II. Albert had given all the interpretations he could see but was not yet satisfied with himself. Then he discovered the white spaces. "May one also use the white spaces?" he asks and, as it is permitted by the examiner, he does so. Afterward he gives a W M response. He behaves quite similarly on card III, and in fact, on all the remaining cards where he produces S's, closer examination shows. In the Bero-test Albert behaves more freely than during the first test, the responses come more fluently, the response time becomes shorter, although the level of form perception does not diminish. He produces 94% F+. The first S comes only at the end of Card VI, and then, as though he had just remembered that one can interpret the spaces, he seizes upon the many S possibilities of card VII.

What then can be said about the character and symptomatology of the S's in Albert's case? He gives them because of a certain embarrassment. He finds he has used up the answer possibilities of the card, however would very much like to give more - and in striving to do so strikes on the possibility of interpreting the spaces. This represents a certain quantitative ambition in the personality; and also shows that Albert, in his active way, will dig all the way into a problem. He wants to comprehend completely and exhaust a thing, and not to ignore even the opposite side of it; this is why he gave too many S's, and not because he has a particularly contrary attitude. Typical for his kind of personality is the way the S's are produced on card VII of the Bero-test. He is not content with giving the most obvious S, and immediately picks out the other spaces. Only later does he change his chosen stereotyped perceptive attitude: "But now I should also make something out of the black," he opines and produces the two most significant D's. This shows how Albert's thinking proceeds: he chooses a way for himself and follows it until he can go no further; only then does he seek other approaches. The thinking is more disciplined than one would conclude purely from the sequence. The ability to establish and abandon easily a stereotyped way of looking at things is suggested in the 46% and 42% A; the way in which he sticks to a thing is particularly visible in the interpreting of the spaces on card VII of the Bero-test.

From his 90 and 94% F+, the gift of good powers of observation becomes apparent. Albert is an "eye-person," an optical type, still the color responses in both tests testify that he also notices things auditorily. Here, therefore, is a "sensation person" who sticks to the concrete facts. The preponderant number

of D's seen speaks for this, as does further the fact that more H's than Hd's, more A's than Ad's are given. He takes hold of things at the point where they are most accessible, is more a practical type than a theoretician or problem seeker, although he can pose himself problems as the S's and also the Ch responses testify. When we look at the color and movement responses, we can visualize a person who faces the world with a cheerfully earnest attitude and active attention (normal, average W score, short response time with relatively large response total). The Ch's permit the conclusion that Albert is also susceptible to gloomy states of mind (dysphoria), and the relationship of the W's to the S's, (even when we discount their significance) points to a tendency to look for problems. If we relate the S's to the M's, we can guess what Albert's problems revolve around: he asks himself whether his native ability is adequate to reach the goals he has set for himself. He suffers from self-doubt. In spite of his active tendencies and his pushing, climbing ways, he is self-critical, as is shown by his ambition in the test. He sets his goals high, and as a wise person (intelligence type) he must think about whether he will reach these goals. The intelligence is good, that of a rather gifted person (normal number of abstract and combinative W's, an extra amount of creative fantasy indicated by the M's, high F%, medium A%, an extra amount of good originality, good capacity for intellectual adjustment). On the whole, Albert is more "smart" than learned (D type), has good sound common sense and many inspirations (content) which come up just when they are needed. He is a lively boy (color categories, with 1 CF in each), but does not let himself go (M and Ch as brakes on the CF), is rather deliberate even when he acts quickly and quickly arrives at conclusions. His affectivity is adapted, stable and without moods. Besides the quantitative ambition, which always indicates those capable of diligence, there is also qualitative ambition (W's, M's and O's). Albert is not completely free of the "model student" attitude, as proved by the map responses in the first test. They appear no more in the second test since Albert behaves more freely as is shown, among other things, in the fact that he produces more color responses. These are all FC's; thus when he gives in to his feelings, Albert does not become more egocentric. He is, however, richer in (adapted) feelings than would have been concluded from the Ro-test. In the Ro-test, the affectivity finds less expression because Albert, conscious of his intellectual abilities, purposely exerts his intellectual ambition. Still, with the loosening of the affectivity, the experience balance was not significantly changed.

On the other hand, something else is apparent which seems noteworthy. In the second test, where Albert responds more loosely, the content category becomes more limited. This cannot be because he is tired, for in that case the F% would become smaller, the general productive capacity less. It appears that when Albert consciously and willfully strives intellectually he is less capable of concentration than when he is more relaxed. When he exerts him-

self, ideas of the most varied sorts overwhelm him, his attention is more divided, distributed, and the situation appears somewhat (even if not very) strained. It shows that Albert produces at least as well when he does not let himself be lead too much by ambition and conscious striving. With quiet self-confidence in his strength and abilities, he works most productively.

Digressing from this point, we can entertain the thought that Albert offered to take the test not only because he was interested in it; in the background of the technical interest stands the self-doubt and the wish to know about himself, to measure and weigh himself.

There appears in the test Albert's interest in automobiles. Besides, the sense of perspective, of space and sculptural form becomes clear (technical responses, architectonic responses, occasional sculptural M and Ch responses).

In school difficulties will often occur which are less visible from without but rather oppress him within. They may become apparent when, pricked by ambition, he tries too hard and at the same time assumes the "model student" attitude. Then he feels cramped, tied - and in consequence depressive attitudes may set in (this can be concluded from Albert's restraint on the first test and the loosening on the second, and from the map and Ch responses).

*

Remarks on the psychologic evaluation which was worked out on the basis of the above test findings:

The examiner knew nothing more about the subject except that he was a student in an intermediate school and was interested in the form interpretation test. Intentionally no further information was given because Albert wished it so. He wanted to see to what extent the psychologic evaluation agreed with or differed from his self-examination. After receiving the evaluation he wrote to its author:

"I must say that, well as I thought I knew myself, still I was surprised at the psychologic evaluation! But it is certainly true that one can never judge himself sufficiently objectively, not even with all the self-criticism and honesty possible. I am convinced that you see me correctly; I sense that I am so. Countless times in these days I have read the report through critically, very critically in fact - and it is correct, even where I would gladly have found flattering errors and also where I would rather not have had something be true. This is above all so, where you write about my inner difficulties, about the depressive tendencies and the cramping in my scholarliness. My achievements in school are actually good, but precisely in timed exercises and examination papers I always have the uncomfortable feeling of not accomplishing what I could, in spite of all my striving. And then I must struggle against dejection."

This excerpt from a letter can, to *some extent*, serve as a control on the evaluation, the more so since the assertions are confirmed by Albert's teacher *. As a rule, the examiner has, in his work, access to many other aids than merely the Ro- and Bero-tests, whose contributions he can weigh against one another and verify reciprocally.

Example 2

Subject is a 16-year-old primary school student, Christine. It was arranged with her teacher that he, who had been able to observe the girl in his classes for three years and knew her family, would write a personality study for comparison with the findings of the Bero-test.

Bero-Protocol

Commence: 2:42 p. m.

I					
c	Butterfly (middle part)	D	F—	A	
a	Two animals, bears	D	F+	A	P
	Two triangles (spaces)	S	F±	Description	
II					
	Strikingly prolonged reaction time		Shock!		
	Two dog heads (the usual "dogs")	Do	F+	Ad	
	A ring of ribs (upper red)	D	F—	Anat	
c	Figure of a man without arms and feet (small middle figure)	Dd	F+	Hd	
	Two ocean animals with many legs (middle red)	D	F+	A	(C?)
III					
	Two dolls (upper part of black)	D	F+	Obj	O
	Sea animals, sort of flowerlike (middle red)	D	CF	A	
	Caterpillar cocoon (the "leg" of the man)	D	F±	A	
IV					
c	Butterfly	W	F+	A	P
	Two men (the ones usually seen as m)	Dd	F+	H	
	Strip of coast (the bows, below)	D	F—	Map	
	Spear head (darker middle part)	D	F+	Obj	
V					
	Bird	W	F+	A	P
	Snake head (above)	D	F+	Ad	
c	Hare ears (above)	Dd	F+	Ad	
VI					
	Exotic blossoms	W	FCh	Bot	O
	Two chickens stand opposite each other (lower third)	D	F+	A	
	Arrow head	S	F+	Obj	
	Two islands, sort of Java and Sumatra (the cut-off little spots of the sides)	Dd	F—	Map	
	Bush and pine tree lighted by moonlight	W	ChF	Bot	

* In general, it is true, caution is indicated in the use of self-corroborations of the subject. Dr W. Morgenthaler demonstrated in a paper "Über populäre Charakterdiagnostik" (Schweiz. Med. Wochenschrift, 1930, Nr. 39, S. 912) the questionability of similar corroborations by the subject.

VII

Bluebell	S	F±	Bot
c Two snake heads (above, between second and third spaces)	Dd	F+	Ad
d Storm clouds, gloomy, threatening	W	ChF	Clouds

VIII

Two animals, reptiles (red)	D	F+	A	P
c Two spotted calves (orange)	D	FC	A	
Water animals (blue)	D	FC	A	
The whole thing like a blossom	W	CF	Bot	

IX

c A bird in flight (blue)	D	F+	A	P
Fire lily (orange)	D	CF	Bot	
Almost a bat (lilac)	D	F+	A	
d A woman sitting there (brown)	D	M+	H	

X

Two plant leaves (inner green)	D	FC	Bot	
Snowbell (part of upper orange)	Dd	F+	Bot	
c Woman's head (space between middle orange)	S	F+	Hd	
a Two parrots (middle orange)	D	F+	A	
Fish head (inner blue)	D	F+	Ad	
d Head and neck of a bird, a duck or a bird of prey (outer green)	Dd	F+	Ad	
a Head and body of a snow man upon which it has newly snowed (red)	D	FCh	H	O

Finish: 3:09 p. m.

Scoring Summary:

Response time = 27 min.

Response total = 40/15

W = 6	F = 29 (-5.5)	H = 3	P = 5
D = 22 (-3)	M = 1	Hd = 2	O = 3
Dd = 7 (-1)	m = -	Anat = 1	
Do = 1	FC = 3	A = 14	F% = 81
S = 4	CF = 3	Ad = 6	A% = 50
	C = -	Obj = 3	P% = 12
	FCh = 2	Bot = 7	O% = 7+
	ChF = 2	Clouds = 1	

Sequence: orderly to loose,

tendency to inversion

Experience balance: 1 M:1 1/2 C

Apperceptive mode: W-D-Dd(S)

Map = 2

Description = 1

*

Interpretation:

In the results three things are striking:

1. The most original responses are the snowman on card X and the dolls on card III.
2. A remarkably infantile abstraction, the "triangle," is given on card 1 (S).

3. The first color response is a CF, following manifestation of color shock.

The original responses mentioned in 1, and the infantile abstraction lead one to expect clearly infantile traits in the subject. She is still rather childishly playful for her age, and she thinks, judges, often in a way one would expect from children younger than she is: she is not free of childish evaluations.

In spite of this one could not maintain that she is stupid. The F% is too high, observation is sharp and Christine shows no confabulatory tendencies. The sequence is too good for an inferior intelligence, the mode of approach too rich, the W score rather large, the A% average, and there is also an M present – all factors which speak for at least a medium intelligence.

She is, however, not without disturbances. The S's scattered throughout the entire test lead one to conclude there is an oppositional tendency, and the Dd score is relatively too considerable. Certain pedantic traits will assert themselves; she will frequently get stuck at the level of the minute, the insignificant, the petty; there is something critical, dogmatic and stubborn which disturbs the intellectual production. Further, in contrast to the infantile thinking, there is a strong intellectual ambition which at present is expressed as school ambition; indicated by the anatomy and map responses. The ambition, however, also shows itself as industriousness in production (40 responses in 27 minutes). It is rather pronounced. Christine would be one of that sort of students who, through diligence, works herself to the head of the class, to the first third, but who is not impressive for her creative and original qualitative achievements. For that, she would have had to produce more M's, W's and O's. Her thinking is reproductive (scarcity of M's) and is based primarily in good observation. Christine is optically and acoustically talented; she would be musical. The optical is suggested by the F%, the musical by the color perceptions and the Ch as representatives of finely differentiated sensitivity. Christine has practical talents (D–Dd type), but is not likely to use them to the full extent because her ambition drives her to “higher” things. She surely is one of those girls who make good housewives, but have the urge to become office or sales girls in order to look upon themselves as in an “elevated” position.

Caution keeps Christine from being grandiose – that is why she comes to W responses only after D and Dd responses (inverted sequence) and occasionally gives a Do. The other side of the caution is an exactness and reliability which are given expression in the test also, in that Christine gives such responses as “Almost a bat” (card IX), “Head . . . of a duck or a bird of prey” (card X). Usually such responses also contain self-criticism, which in the present test is shown also in the relationship S:M. The caution shows itself also as shyness, as indicated by the Ch considered in relation to the inverted sequence.

Christine is no logician, or not much of one (sequence), and presumably she would do better in the verbal than in the mathematical areas. With her

50% A, she would be able to do the arithmetic which she has practiced -- where she can achieve a certain routine. But whatever requires complicated thinking and consideration will be difficult for her. As an industrious and ambitious girl, she learns (for example) the multiplication table thoroughly and without difficulty. However, when she has to solve an arithmetic problem with secondary relationships, she gets stuck.

She has relationships to plant life, would be a flower lover (many "Flower" responses, numerous Bot) and generally find pleasure in colored things (color score).

She has a strong need for movement which is not entirely free of nervousness, as indicated by the CF and the color shock. She is not completely adapted affectively (relation of the CF to the FC), suffers from moods, and her control is more from the conscious side (FCh and ChF) than from feelings arising from an inner equilibrium. She regulates her powerful feelings with the intellect. She is easily influenced, but also negatively suggestible, as indicated by the color responses and the S. It would not be easy to get along with her because she is critical and dogmatic (S in relation to the CF), and she can be defiant. Along with this she can, to be sure, manifest a childlike need of support (the infantile seen in relationship to the color score).

A clear tendency to depressive ill humor is present (FCh and ChF) as well as an avoidance of emotion (color shock), although Christine only really comes to life when she can give in to her emotions (increase of the responses on the colored cards).

Teacher's Report:

Christine is a good student, one of the 10 best of the 41 in my school class. She is outstanding for her diligence. This makes it possible for her to achieve good results in arithmetic and geometry, even though she has more trouble in these subjects than in composition and those subjects which depend more upon a good memory (history, Biblical history, geography) or where she can observe (nature studies). She writes good compositions and learns French easily.

She is the last child of a large family, and therefore somewhat pampered at home. Toward me she is very sweet and dependent, does her assignments with painful exactness in order to please me, but also because she wants to do them well. After leaving school she wishes to go to live for a time with a family in French-speaking Switzerland, and afterward she is considering becoming an apprentice to a notary. She does not like hand work, and the home economics teacher also complains that Christine could accomplish more if she only would, but that she shows little interest.

Unfortunately she does not get along well with her fellow students. She makes friendships very easily, but quite as easily quarrels with her girl friends

and school comrades. If she makes a new friendship, then the other girls are picked apart. Jealousies arise, and little intrigues, and often I must step in and help establish peace. Then Christine is repentant, and one cannot deny that she responds understandingly to argument. That makes one sympathetic toward the girl again, even though one has previously become angry because of the mean things she has said about her comrades. In her feelings she is somewhat uneven and impetuous, excessive both in happiness and sadness. (Her mother died a few months ago, and Christine still misses her very much).

As a faithful, industrious and reliable girl I could unhesitatingly recommend her, and I think that in time her rough spots will wear down and disappear of themselves.

*

For purposes of further comparison the Ro-test was carried out with Christine about three weeks after the Bero-test.

Ro-Protocol

Begin: 2:00 p. m.

I				
Butterfly	W	F+	A	P
Beetle (middle portion)	D	F+	A	
II				
Much longer reaction time, much turning				
c Flower, poppylike (middle red)	D	CF	Bot	
a Two rock chucks (upper red)	D	F+	A	P
The white also a flower again	S	F+	Bot	
Rocks, behind two pines (middle points)	D	FCh	N	
III				
Two men holding a kettle	W	M+	H	P
Butterfly (inner red)	D	F+	A	
c Fish (legs of the men)	D	F+	A	
IV				
Part of a beetle (middle)	D	F—	Ad	
Point, or better, upper part of a leaf (above)	Dd	F+	Bot	
b Neck and head of a swan (lateral)	D	F+	Ad	
Something cloudlike	W	ChF	Clouds	
V				
Bat	W	F+	A	P
c or butterfly	W	F+	A	P
Horse's thigh (outer)	Dd	F+	Ad	
A coast on a map (inner periphery)	Dd	F—	Map	
VI				
Lizard head	D	F+	Ad	
c Gray pelt (upper part)	D	FCh	Ad	
Bell shaped blossom (below, middle part and beginning of the larger blot)	D	F+	Bot	

VII				
Lamp	S	F+	Obj	
c Butterfly (confluence)	D	F+	A	
d Distorted M (second and third parts)	D	F±	Letter, infantile	
VIII				
Martin, two	D	F+	A	P
c Pansy blossom (red orange)	D	CF	Bot	
a Evergreen	D	FC	Bot	
Spinal cord and ribs	DS	F+	Anat	
Deer skull and antlers (gray)	D	F+	Ad	
IX				
c Some tulips (red)	D	CF	Bot	
d Man's head with beard (red)	D	F+	Hd	
a Alabaster bowl with ornaments (lower part with spaces)	DS	FC	Obj	O
b Goat head (in green)	D	F+	Ad	
X				
Two caterpillars (inner green)	D	FC	A	P
Two dogs (yellow)	D	F+	A	
Two buds (middle orange)	Dd	FC	Bot	
Cornflower blossom (outer blue)	D	FC	Bot	
Island, like Madagascar (outer orange)	D	F-	Map	
Two insects climb on a stalk (upper gray)	D	F+	A	P
c Chalice [or Calyx, same word in German] (middle green)	D	FC	Bot	
Cowlets (corner a-d, outer green)	Dd	F+	A	
a Little squirrel among branches (outer blue)	D	F+	A	O
Finish: 2:31 p. m.				

Scoring Summary

Response time = 31 min.				
Response total = 41/18				
W = 5	F = 28 (-3.5)	H = 1	P = 7	
D = 26 (-2)	M = 1	Hd = 1	O = 2	
Dd = 6 (1)	FC = 5	Anat = 1		
Do = -	CF = 4	A = 14	F% = 87	
S = 4	C = -	Ad = 7	A% = 48	
	FCh = 2	Obj = 2	P% = 16	
	ChF = 1	Bot = 10	O% = 5	
Sequence: Orderly to loose,		Clouds = 1		
tendency to inversion		Map = 2		
Experience balance: 1 M:6½ C		Letter = 1		
Apperceptive mode: W-D-Dd(S)				

The Ro-test confirms the Bero-test in all respects. We find agreement down to the smallest details, as when we encounter an infantile abstraction on card VII. The relationship of the response total to the response time has remained the same, approach and experience balance have remained the same, and the sequence agrees completely, as do approximately the content and the percentages as well.

The color area is quantitatively broadened. This may be based in the fact that on the occasion of the second test Christine could better "give herself" affectively, perhaps because the death of the mother passed more and more into the background. We come upon no responses in the Ro-protocol which so clearly indicate playfulness as the responses in the Bero-test. But we find responses such as "Cowlets" (card X) – perhaps little cows as playthings are meant – anyway the diminutive seems playful. We encounter an infantile abstraction on card VII/3.

The German word *Kelch* can be translated either Calyx or chalice.

Perhaps with the "calyx/chalice" an object was intended (unfortunately it was not asked) instead of the (scored) flower calyx. That would however change very little in the scoring summary (one FC less, one F more, one Bot less and therefore one Obj more, color total $6\frac{1}{2}$ instead of 7) and the evaluation of the results would not be influenced.

Supplement from the Teacher:

"It is correct that Christine is musical. Her relatives let her take piano lessons and she achieved a certain competence. Now she is also taking accordion lessons. Perhaps among her family her musical accomplishments are evaluated too highly and it would have been better for the girl if, instead of so much music making she had had to do more housework.

"A certain contrast between childlike naiveté and grown-up behavior is also striking in Christine, especially in conversation.

"Her compositions are best when she can recount what she has observed. Her works are less outstanding when she must formulate something. Thus, for example, she very easily learns things from memory, but only with difficulty does she succeed in giving the sense of a poem or portraying a role in a play.

"She very easily becomes fidgety, 'nervous,' as you have also quite rightly found out.

"In your report I find nothing which does not agree completely with my observations. I am amazed that with such a simple procedure, so much of significance can be brought out in such a short time."

Example 3

The subject is an 18-year-old, Dora. She had been a good student in primary school and afterwards worked as a housemaid. Her employers gave her the highest recommendations: Dora had been in her present position for three years, was reliable, trustworthy, honest, patient and good to the children, a regular "little mother" with a happy nature.

She is a child of peasant background and average circumstances, and grew up as third in a large flock of children in a small village.

In a legal proceeding she was called as a witness, and the plaintiff prevailed upon the authorities to have a psychologic evaluation of the girl. The psychologist had access to her depositions and her school record. The court wished to know whether Dora generally told the truth, whether she showed a particular tendency to deceive herself, whether she was an accurate observer, what kind of a character she had and whether there were not present particular tendencies toward maliciousness and vindictiveness.

Both form interpretation tests, among others, were given to Dora at an interval of 8 days.

We here limit ourselves solely to the results of the form interpretation tests. They were in complete agreement with the other material which was at our disposal, and they make it more complete in that, in many respects, the information could be made more precise.

Bero-Protocol

Begin: 1:43 p. m.

I					
	Two dogs or bears	D	F+	A	P
c	Almost like a bouquet of flowers (middle part)	D	F+	Bot	
II					
	Again two dogs, with broad muzzles	D	F+	A	P
	Two little men, who are carrying something and dance around - like this	D	M+	H	P
	A lamp with colored shade (upper center and red)	D	FC	Obj	
c	And there (smiles) two children's house shoes (space in upper red)	S	F+	Obj	O
III					
	The two there greet each other and bow	W	M+	H	P
c	Like a peaked night-cap (middle red)	D	F+	Obj	
IV					
	A bat	W	F+	A	P
	There sits a man doing something to his hat (side)	D	M+	H	O
c	And there a woman is doing gymnastic exercises	Dd	m	H	
V					
	No known bird, but something that looks like a bird	W	F+	A	P
	In the middle a kind of fish	D	F±	A	
	Head of a wild animal with antlers (left or right of middle)	Dd	F+	Ad	
VI					
	A bird (dark middle)	D	F+	A	
b	There sits a woman, she has her head turned away (side, right)	D	M+	H	O
VII					
	Two funny witches with crows on their shoulders - actually one sees only their heads - making faces	W	M+	H	O
b	A hedgehog (smaller part)	D	F+	A	

VIII					
	Two animals, lizards or something (red)	D	F+	A	P
	Horseshoe nails (tadpoles) (blue)	D	FC	A	
c	Two buffalo (orange)	D	FC	A	
a	An insect, a sort of bug (gray)	D	F+	A	
IX					
	A collection of summer birds	W	FC	A	
b	A grandmother holding a child in her arms (brown)	D	M+	H	O
X					
	Two little birds (upper orange)	D	F+	A	
	Lime blossoms (inner green)	D	FC	Bot	
	Two little owls (lower orange)	D	F+	A	
	Piece of bark with knotholes (brown)	D	FC	Bot	
b	Almost like a chicken (rose color)	D	F+	A	
c	A buffalo, with the tongue stuck out (outer screen)	Dd	F+	A	
	This way they are two men in arm chairs (lower orange)	Dd	m	H	
	Finish: 2:16 p. m.				

Ro-Protocol

Begin: 2:07 p. m.

I					
	Bat	W	F+	A	P
	In the middle a beetle	D	F+	A	
II					
	Two bears (black)	D	F+	A	
c	Butterfly (middle red)	D	F+	A	
a	Two little dwarfs coming toward each other (upper red)	D	M+	H	
III					
	Two men lifting something	W	M+	H	P
	Little girl's red hair ribbon (central red)	D	FC	Obj	
	Two little apes with long tails	D	F+	A	
IV					
	Crablike animal	W	F+	A	
b	Snakes (curved projections)	D	F+	A	
	One of the three wise men or a Santa Claus walking solemnly (lateral)	D	M+	H	O
V					
	Butterfly	W	F+	A	P
	Rabbit head (upper middle)	D	F+	Ad	
	Crocodile's head (outer edge)	Dd	F+	Ad	
VI					
	Snake head (top center)	D	F+	A	P
	Leaf of a plant (smaller figure)	D	F-	Bot	
b	Begging dog (side projection)	D	F+	A	(M?)
VII					
	Two quarreling women	W	M+	H	O
c	Almost - like an airplane (connecting part)	D	F-	Obj	
a	Fool's mask (middle third)	D	F+	Obj	

VIII			
Bears (red)	D	F+	A P
A little evergreen	D	FC	Bot
c Butterfly	D	FC	A
IX			
Dwarfs, jumping rope (orange)	D	M+	H
Two birds, doves billing (center red)	Dd	F+	A O
b Man's head (outer part of red)	D	F+	Hd
Goat head (in green)	D	F+	Ad
Two men felling a tree (darker part of orange)	Dd	m	H/Scene
X			
A collection of sea animals and sea plants	W	CF	A/Bot
Caterpillars (green)	D	FC	A
Spiders (outer (blue)	D	F+	A P
or corn flowers	D	FC	Bot
Two unripe cherries (inner orange)	Dd	FC	Bot
There sit two poodle dogs (inner yellow)	D	F+	A
Men's heads with pointed caps and tobacco pipes (part of red and blue)	D	F+	Hd
Two little mice scrambling up a pole (top gray)	D	F+	A P
Two men walking past trees and bushes (middle projection of right outer blue)	Dd	m	H/Scene
Finish: 2:49 p. m.			

Scoring Summary of both tests

	Bero	Ro	Bero	Ro
Response time =	33 min.	42 min.		
Response total =	31/13	37/17		
W =	5	6	H/Scene =	8
D =	21 (-1)	26 (-2)	Hd =	—
Dd =	4	5	A =	16
S =	1 (?)	—	Ad =	1
F =	17 (-1)	23 (-2)	Bot =	3
M =	6	5	Obj =	3
m =	2	2	O =	3
FC =	5 (6?)	6	P =	7
CF =	1	1	F% =	94
C =	—	—	A% =	55
Ch =	—	—	P% =	22
			O% =	6
				8

Sequence: orderly-rigid Orderly
 Exper. bal.: 6 M:3½ (?) C 5 M:4 C
 Apperceptive mode:
 W-D-Dd W-D-Dd

No shocks

With regard to the Bero-protocol, it is possible that the S card II/4 is an FC response. The suspicion is confirmed by the circumstance that in the subsequent Ro-result no S appeared.

If it is an FC, then the FC's in the Bero- and Ro-tests are in complete agreement and the color score in the Bero-experience balance is 4 as in the Ro-test.

With regard to the Ro-protocol: Probably the third response to card VI is another M response. Then we would also have 6 M's to reckon with in the experience balance of the Ro-test.

These small corrections in no way alter the fact that both test results were alike anyway.

Responses in which the *white is perceived as a color* are relatively rare. As nearly as I have yet been able to determine, they must be considered as color responses, and represent diagnostically an especially differentiated capacity to produce and experience shades of feeling.

Interpretation:

In both tests Dora needed a little more than the average (1 min. per response) response time. That is, she is braked a bit in her capacity for expression. That she is no talker is proved also by the high F% and the complete absence of confabulatory responses. The observation is good, and directed toward the essential; this is why she sees chiefly D's, produces more H's than Hd's, more A's than Ad's. On the whole she achieves an average response total on both tests.

If we ask ourselves why she needed a prolonged response time, we could think it was because of a rather closed-up personality. Dora can be no such thing. Her richly endowed color score speaks against it: on each test, besides numerous FC's, she produced one CF and both times they are W's - on the Ro-test surely an O. Thus the prolonged response time would be based on considerable (and unconscious) qualitative ambition. That it is more a matter of unconscious than conscious qualitative ambition is visible from the fact that Dora does not try too hard, does not set out to produce W's regardless. Nevertheless, as if effortlessly, she produces such complicated achievements as are signified in the test by the W FC and W CF. A conscious qualitative ambition would have resulted in many more W's.

Dora takes the time for close observation and exact formulation, she takes the form interpretation test seriously and would also take other tasks seriously - she is not superficial. An indolent person might produce in a few minutes a mass of responses with a low F%. With Dora the factors are quite different; she reacts like a reliable person. The fact that no sort of confabulatory tendencies were apparent confirms her reliability, and we can even now state that she does not deceive herself, that she does not misinterpret reality, that she does not exaggerate. Speaking also for this is the rigid disciplining of her thinking which is almost too much so for a young girl, as expressed in the almost rigid sequence. Female subjects usually show a loose sequence, corres-

ponding to the female characteristic of letting themselves be guided very much by their feelings, even in their thinking. Dora's thinking is especially controlled, logical. All of the factors concerned suggest a high quality of intelligence: the partly abstractive, partly combinatory W's, the W responses on card IX (Bero) and X (Ro), the absence of too large a Dd score in both tests, the considerable excess of M's, the good sequence, the high F%, the medium A% and P%, the concentration of the content, the complete absence of anatomy and map responses as well as of anxious Do's and shock.

Let us try to classify the intelligence more accurately: it tends toward the practically meaningful (D type); the interests revolve around the human (high H score); the M's lead to the conclusion that Dora has the capacity for inner life, that she is reflective, weighs things, and is capable of creative formulation. The D's considered in relation to the experience balance reveal an active, practical person, in acting as well as thinking. The m's lead one to conclude that Dora has a good sense of decorative embellishment which, however, remains realistic throughout (must not be confused with deceitful embellishment). She should be a superlative teller of fairy tales, to which certain responses (Bero VII/1, Ro IV/3 and X/9 among others) point directly. Dora is capable of understanding complicated relationships, for one thing, by means of logical conclusions, but also through application of her combinatory abilities (abstractive and combinatory W's, the sequence). Instead of theories, deductions, problems, etc., she prefers to stick to the objective (D type). She is a highly gifted (experience balance ambiequal) and very practical person without being thereby ordinary (too many M's, somewhat too few P's to be banal). The rather dilative experience balance indicates depth and richness of feeling. Dora's disposition is cheerfully earnest. She has humor in the sense of inner strength and warmth; enjoyment of humanity; mental health (lack of shock or any anxiety, humorous conception of the "Witches" on Bero VII), and empathic enjoyment of living things (many H's; many FC's; responses such as "Children's house shoes," "Small girl's hair ribbon," and numerous others; the scenic quality of the m's; responses such as "Begging dog").

Her feelings are adapted, the FC score outweighs the CF score and in addition the impulsivity is converted, developed, through the subjectivity, into warm hearted but not overflowing temperament. With her 5-6 FC's and a corresponding number of M's in addition to the numerous H's, there must be truly heartfelt capacity for loving all living things, all things beautiful (artistic trend in intelligence type). That Dora, with her high intelligence, has not chosen a so-called "higher" occupation testifies to her natural (not learned or intentional) modesty in the true meaning of the word, to the extent to which she has her feet on the ground (in that she occupies herself with the thing to which woman was called by nature), testifies that she esteems prudence and discretion more than learning, does not let herself be lead by any

false ambitions (original anatomy responses), and has laid aside the school girl attitude (no map responses, no botanical diagrams and such things as are present with schoolchild personalities). Dora occupies herself with what gives her happiness and satisfaction, with the practical work of the housewife and the care of children. Several factors in the test point to the fact that she plays the role of mother to the children with aptitude and interest:

The general sense of the practical (D type),

The urge to activity (mixture of M and FC-CF),

The strong interest for everything human (many H's),

The feeling for fairy tales (m's and responses such as "One of the three wise men," "Two funny witches with crows on their shoulders - making faces"). Story tellers are always beloved of children. The type always postulates a kind of being who, in other respects than the recounting of tales, is particularly suited for association with children. With her numerous M's, Dora would be able to invent stories herself and to captivate children with them. At least she would be able to reproduce stories with good and droll inspirations; to elaborate and give them proper background.

Another of these factors is the awareness of the minute (expressed in diminutives in her responses): "Little dwarfs - little monkeys - little women, little dogs - little mice - little men - little birdies - little screech-owls" were given. They could have been seen quite as well without the "little." A particular sense of the diminutive points toward a love of creatures and an empathy. To see that with Dora this is not a matter of sentimentality, of a "sweet" attitude, we must look at *where* the diminutives are used and whether diminutives are *always* used. We see immediately that Dora does this only where the blot permits it; in other places however she sees "Men - witches - birds - hedgehogs - buffalo" because this sort of interpretation corresponds to the blot better than diminutives. If she had in these places given "Little men - little witches . . . etc." it would have been affectedly sweet and ridiculous, or cramped.

The last of these factors is the direct expression in the responses of the capacity for mothering: These in the Bero-test are the "Children's house shoes," and "A grandmother holding a child in her arms"; in the Ro-test such responses as "Little girl's red hair ribbon," "Dwarfs playing jump-rope." Especially in the first-mentioned response "Children's house shoes" is the motherliness given direct expression.

The love of fellow creatures is exposed in numerous responses, but especially in "Begging dog" (Ro VI/3).

When a test result indicates such a richness of heart and so much intelligence and when there is in addition such a strong capacity for concentration as with our subject (expressed in W FC and W CF and the concentration in the content) it can only be the work of a person with great inner strength.

Tendencies to cunning disposition, malice and vindictiveness are not demonstrable. We would have had to find several S's scattered through all the responses: numerous Dd's, one or two of them ChF; and in addition fewer M's and more CF's with a qualitatively poorer sequence. Then we could have concluded the above-mentioned characteristics were present. These factors, however, are missing with Dora. The whole result looks entirely too healthy, the subject entirely too happy and balanced to fall easy victim to vengeful impulses and to carry them around secretly for a long time. For an 18-year-old, Dora appears so mature in every respect that she presumably disdains lies in all forms because, from the security of her many gifts, her inner strength, her calmness (M) and mental health, she has absolutely no need of them, and because she would hardly care to overshadow her bright being with them.

When I visualize Dora, I can think of only one case in which she would be willing to lie: when it was a matter of protecting a child — where she would take something upon herself in order to avoid unhappiness on the part of a child. She is incapable of consciously harming an innocent person. For that she is too straight and too sympathetic.

GROUP III: PERSONS UNKNOWN TO THE EXAMINER

Example 1

Subject is a 22-year-old man who works in the office of his father, a businessman.

Bero-Protocol

Begin: 2:41 p. m.	Finish: 3:17 p. m.			
I				
c Goggles	WS	F±	Obj	
II				
Two little dancing men (inner red)	D	M+	H	P
Two sitting dogs	D	F+	A	P
Spear head (confluence)	Dd	F+	Obj	
III				
Two dolls	W	F+	Obj	
c Helmet of ancient warrior (inner red)	D	F+	Obj	
IV				
c Bat	W	F+	A	P
V				
An aerial bomb at moment of impact	W	FCh	Obj	O
VI				
Lance head	S	F+	Obj	
Fir tree	W	F+	Bot	
Bird (middle)	D	F+	A	
VII				
Bird head (top end)	Dd	F+	Ad	
Old frayed cloth	W	ChF—	Obj	O—

VIII				
c Two cows or bulls, spotted cattle	D	FC	A	P
Fire salamander (red)	D	FC	A	P
Pelvis bones (gray)	D	F—	Anat	
Tree branches (blue)	D	F—	Bot	
IX				
c Bird of prey (blue)	D	F+	A	P
Head of a German shepherd dog (in blue)	Dd	F±	Ad	
b Cats (brown)	D	F+	A	
or brown birds, sparrows	D	FC	A	
X				
Two blossoms (upper orange)	D	CF	Bot	
and d Two turtles (red)	D	F±	A	
Two parrots (middle orange)	D	F+	A	
Sole (inner blue)	D	F+	A	
		<i>Re-Protocol</i>		
		(done 3 days later)		
Begin: 2:04 p. m.				
Finish: 2:37 p. m.				
I				
c Something like the skull of an animals (turns it, sighs) I don't see anything else there	WS	F—	Anat/Ad	
II				
Electric ceiling fixture	S	F+	Obj	
III				
Two dandified men	W	M+	H	P
IV				
Stretched animal skin	W	F+	A	P
V				
Bat	W	F+	A	P
Handles of a bellows (below)	D	F±	Obj	
VI				
Larynx and windpipe (above)	D	F—	Anat	
VII				
Clouds	W	ChF	Clouds	
Rocking chair	W	F+	Obj	O
VIII				
Bears	D	F+	A	P
Mountain in the distance (gray)	D	FC	N	
IX				
Trimmed plane tree (Red and midline)	D	F+	Bot	
Jellyfish like (green)	D	CF	A	O
X				
Caterpillars (inner green)	D	FC	A	P
Dog (outer brown)	D	F+	A	
Cornflowers (outer blue)	D	FC	Bot	
Beetles (upper gray), or mice	D	F+	A	P
Dog again (inner yellow)	D	F+	A	
Cows (outer green)	Dd	F+	A	

Scoring Summary:

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
Resp. time	= 36 min.	33 min.	H	= 1	1
Resp. total	= 25/12	19/10	Anat	= 1	2
W	= 5	5	A	= 11	9
WS	= 1	1	Ad	= 2	—
D	= 15	11	Obj	= 7	3
Dd	= 3	1	Bot	= 3	2
S	= 1	1	Clouds	= —	1
			N	= —	1
F	= 18 (—3.5)	13 (—2.5)	P	= 5	6
M	= 1	1	O	= 2 (—1)	2, rather more
FC	= 3	3	F%	= 80	80
CF	= 1	1	A%	= 52	50
FCh	= 1	1	P%	= 20	30
ChF	= 1	—	O%	= 8	10, rather more
Sequence	= Orderly	Orderly	Shock	= None	None
tendency to inversion					
Exper. bal.	= 1 M:2 ½ C	1 M:2 ½ C			
Mode of Apperception					
	<i>W-D-Dd</i>	<i>W-D-Dd</i>			

The two findings complement each other.

Relatively long response time.

No great pleasure in expression.

W tendency It is the considerable qualitative ambition which restrains the subject. No other reason can be found.

Tendency to inversion in the sequence of the Bero-test.

In addition there is a certain caution.

Occasional Ch's Because of his good rearing the subject is accustomed to not being forward, and besides, he himself is clever enough not to show his cards immediately.

W's, the majority abstractive, sequence.

The subject thinks chiefly in a programmed way, abstractively. Characteristically he has a strong need to unify things. His actions are more generous than petty.

WS's

Somehow he is not contented with the situation in which he finds himself, to which he is bound with strong affective ties. He is uncontented and in continued opposition, even if this opposition is well worked into the total behavior of the subject so that it is not easily discovered from without. Possibly, even probably, this subject is an occupational discontent — the subject has opposition toward his subordinate position:

- Anat He considers his intelligence good, created for something "higher" than doing office work.
- Ch Probably the tendency to disphoric moods is based in the self-activating "intelligence complex" shown above, and probably this tendency is partly responsible for the decreased pleasure in expression.
- S, WS, and Ch "Why should I try? It doesn't get me anywhere!" This is the basic mood translated into words. It is gloomy rather than happy, impotent, weary of the battle.
- M, FC, CF The subject lives more toward the outside than inside, seeks the faults in the outer world, displaces the (actually inner) conflicts to the outside. He can, for example, do little more intellectually than he is forced to do in the office work, but because of his ambition he *would like* to do more, even though the "great" gift is lacking.
- W tendency and Anat
80% F, 50% A, 20-30% P, 10% O, Sequence and Approach.
One is dealing here with an "average intelligence," in the upper limits of average ability. The subject is practical, sees through a task or a situation relatively easily and knows how to take hold of a thing by the right end. The office work requires sitting still; this may also be one reason why he does not feel happy in it. The subject should have more to do with his hands, should be able to free himself of aggressiveness through bodily movement.
- A:Ad
FC and CF
and S
Experience balance
The subject is not exactly sluggish, a certain impulsivity is present but the vitality is not very significant. Behind the qualitative ambition is too little substance, there is not enough strength to permit the subject to make something significant out of the (ambitious) drive. The subject gives one the feeling that if he could work out his ambitions, in sport for example, and carry out some responsibility in a club, he would be content and would also reconcile himself with his occupational position. For he is made to be an office worker and should be happy to have found within the relative limits of this field the place in life which completely fits him. The entire result seems somewhat poor, and for a 22-year-old is already rather "dried out."
- Scarcity of M's The "calmness" is not that of a person with creative inner resources, or of a dreamer or of a person with vitality who is holding himself in check, but rather that of a person with

Entire test too little *active* ambition, little dash, little strength to climb. He is impotent he has nothing which must be trained and calmed other than, at most, his ambition.

Too few M's and colors, P's relatively too many, no original W M's or D M's. One can say that the subject has good intentions to start for significant goals, but he remains stuck in the ordinary, and his impetus is insufficient. Subject is average in every respect.

Example 2

Subject is a 33-year-old woman from educated circles, housewife and director of a day nursery.

Bero-Protocol

Begin: 1:35 p. m.

I					
	Two dogs, teeter-tottering - there's the tail	W	M+	A	P
	Something tree-like, the trunk (middle)	D	F+	Bot	
b	Woman's head with open mouth - she sticks her tongue out, one sees also the fur collar (upper part of middle portion, profile on left side)	Dd	F+	Hd	O
II					
	Again two dogs, terriers	D	F+	A	P
	Two Klabautermännchen *, in the one hand they carry shields, with the other they fight (inner red)	D	M+	H	P
	Sacrum (middle gray)	D	F±	Anat	
	Broken prosthesis (upper red) [false teeth]	D	FC	Obj	O
	Arrow head (middle black)	Dd	F+	Obj	
	Little men walking (periphery, on backs of dogs)	Dd	m+	H/Scene	
c	Face with pointed beard (upper black)	Dd	F+	Hd	
III					
	Jumping mermaids with fish tails	W	M+	H	O
	The brown I find funny!	Color shock			
	Some sort of sea animal, that belongs with the mermaids (middle red) with dark brown eyes	D	F+	A	
	The brown points there (outer red) were only put in for rhythm	Description			
c	New mushroom with collar (space between inner red)	S	F+	Bot	
IV					
c	A bat	W	F+	A	P
	Two little men sit there and stretch their legs	Dd	m	H	
a	An animal skin	W	F+	A	P
	Elephant head and trunk (lateral)	Dd	F+	Ad	
c	There are people, above is a speaker who waves his arms (near the little men, toward middle)	Dd	m	H/Scene	O

* Northern fairy feared by sailors.

V				
Fish (middle)	D	F+	A	
Perhaps again some sort of bat, one sees the bones clearly between the skin of the wings	W	F(C)	A	
A dwarf before a tree, he's looking up (near center, the first two larger projections)	Dd	m	H/Scene	
Rabbit foot (lower middle)	D	F+	Ad	
VI				
Baboon stalking clumsily around	W	M+	A	O
Bird (middle)	D	F+	A	
b There sits a man with wings (upper right)	D	M+	H	O
a The little spots out there - what could they mean? - The footprints of the ape (separate blots below)	Dd	F-	Track	Confab
VII				
Mosque	S	F+	Arch	O
c A sort of crown, Papal crown (the three small spaces)	S	F+	Obj	O
a This way that there is an eagle (middle one of small spaces)	S	F+	A	
Two funny faces (inner edge above)	D	F+	Hd	
b That has something of a wild pig (larger part)	D	F±	A	
VIII				
Coagulated blood (brown)	D	C	Blood	
b Two aquarium fish (gray)	D	F+	A	
Two salamanders (red)	D	F+	A	P
IX				
That has prettier colors than the previous card!				
c A bird (blue)	D	F+	A	P
Butterfly (lilac)	D	F+	A	
a Orchid (orange)	D	CF	Bot	
b Hovering Buddha (brown)	D	M+	H	O
X				
Some collection of insects	W	CF	A	O
Fish (inner blue)	D	F+	A	
Two little birds (upper orange)	D	F+	A	
Eyes (in lower brown)	D	F+	Ad Infantile	
Maple or lime tree seed (inner green)	D	FC	Bot	
c Two potatoes (brown)	D	FC	Bot	
d Hedgehog (outer blue)	D	F+	A	
Head of a green parrotlike bird (outer green)	Dd	FC	Ad	
Sitting hen (red)	D	F+	A	
b Bird with a small, bald head (inner blue, lower figure)	D	F+	A	
Wood waste with knotholes (brown)	D	CF	Bot	
Finish: 2:04 p. m.				

Scoring Summary

Response time = 29 min.

Response total = 49/18

DW = — F = 30 (—2) H = 8 P = 6-7

W = 7 M = 6 Hd = 3 O = 10, rather more

D = 28 m = 4 Anat = 1

Dd = 10 (-1)	FC = 5 (to 4)	Blood = 1	
S = 4	CF = 2 (to 3)	A = 21	F% = 93
	C = 1	Ad = 4	A% = 51
	F(C) = 1	Obj = 3	P% = 12-15
Sequence: rigid to orderly		Bot = 6	O% = 20+
Experience balance: 6 M:6 C or 6½ C		Arch = 1	
Color shock clear on cards III, VII, IX		Track = 1	Description = 1
Preliminary remarks to card IX involves color shock on card VIII!			Confabulation = 1
			Infantile response = 1

29 min., 49 responses

Significant pleasure in expression and strong need to express herself.

93% F, 6 M, 20% O

Sustained by a gift for good observation, intrapsychic strength and original-ingenious inspirations which sparkle the more as *esprit* since they are quickly, surprisingly produced and since the subject is occasionally able to discover a new aspect in the otherwise ordinary.

Response to card III/1, among others

M responses, especially on card VI/1 in connection with VI/4

Qualitative ambition can cause the subject to combine intrinsically independent details - not without the use of force - and so in her thinking inaccuracies of a confabulatory character can occur. Little exaggerations appear for the purpose of rounding things out, from a need to complete and unify things.

Response, card X/4

Here one is probably dealing with a naive-infantile personality trait, with something playful, with an urge to elaboration which extends into confabulation, which on the one hand breaks down the accuracy of the thinking and, on the other, in some way acts as a stimulant.

The playful artistic imprint appears clearly also in the remaining intelligence factors.

F%, Colors M, Scenic, m, Loose sequence The subject is a sensation person, optically and acoustically gifted. She thinks more combinatively than strictly logically; follows her fancies more, and enjoys them, "juggles" with them a little, which breaks down the thought discipline to a certain extent. Still, the thinking is not scattered,

Jumps from W to Dd, sudden appearance of S's

but it has something inconsequential, iridescent in it. Inspirations of varying value tumble over one another. One moment

- W CF on card X/1 the perception deals adequately with complicated relationships, the next the subject loses herself in insignificancies, only to produce suddenly very difficult conclusions.
- Response time, total and Dd's, Summation of S's on card VII
There is, besides the unconscious quantitative ambition, also conscious diligence which is characteristic of tenacity, persistence. One would like to formulate it as stubborn persistence.
- S, M and colors, and color shock
The opposition of the subject is not entirely usual in its expression. In the form of self-distrust, self-doubt, doubt of her own productive powers, guilt and feelings of inadequacy of all sorts it directs itself against the subject herself. It also turns toward the outer world, and in most forceful forms. The obstinacy can take on aggressive form and unexpectedly break out explosively,
- I C!
The M's when the intrapsychic factors no longer control the striving impulsivity – and she often is not able to master it again. The outbreaking aggression has something compulsive and almost sinister about it because of the intensity of the compulsion.
- Mixture of M and FC One would not have expected such outbursts from the otherwise refined, rather happy and well controlled woman.
- D C Blood, color shock
The aggression is used as a defense against anxiety. The subject reacts like those usually good natured dogs who suddenly bite madly, when they are afraid. The compulsion in the behavior arises from the good self-control, the long curbing of the powerful emotions which then suddenly burst all dams with their accumulated energy.
- 6 M's and 5 FC's opposed to 2-3 CF's and I C
Color shock Subject is certainly not completely balanced psychically, she partly represses her emotions
- Increase in responses on the colored cards, see card X
and for the other part she lives them out, becoming significantly more productive under their influence, and more fluent and desultory in her thinking at the same time.
- Description When the subject has emotions to repress (is, for example, afraid of them) then she withdraws from the experiencing back to the merely registering, descriptive standpoint. She intellectualizes the feelings. This mechanism appears to

establish itself as a sort of automatic behavior then, and as long as the aggression is still restricted and not yet able to break through.

M, H/Scenic, Anat, Blood

Subject is strongly interested in her fellow men and in humanity. Sympathy, pity, empathy, understanding for fellow man, loving participation and also more theoretical interests (psychologic) are apparent in the subject.

Dd, m/Scenic, Infantile, and color score and M's

Probably she feels very comfortable with children, knows how to "get hold" of them adroitly, knows how to play with them and entertain them, for she enjoys the lively and moving, and has, besides, a richly inventive mind,

5 FC's

capable of adapting emotionally (when not directly irritated and aggressive),

No Ch's

happy and, in general, cheerful,

Qualitative determinants 1 F(C)

with a highly differentiated and rich inner life, warmth, and humor. In addition she is lively and interested in sports. All of these characteristics and abilities make her loved and cherished by the children.

Example 3

Subject is a 29-year-old woman school teacher, unmarried.

Re-Protocol

Response time = 52 min.

I

A butterfly

W F+ A P

A bat which is a little peculiar, those are

W F+ A P

Rather funny holes (spaces)

S F± Description

I think that is all I can imagine here

II

Two elephants - or rhinoceros heads, who reach their noses toward each other (black)

D F± Ad

That's all - would you like to hear more?

Shock

c Two little dogs bump their noses against each other

D F+ A

That's why it bleeds

D C Blood

III

(Shakes her head)

Shock

c Two beetle legs (the "legs" of the men)

D F+ Ad

a Two little wings, with sort of a band between them (inner red)

Do F+ Ad

Two elephant trunks with creases in them and hair on them (part of upper red)

Ch→ Dd F+ Ad

IV

Two dachshund's ears, which hang down so (sides above)	D	F±	Ad	
b Or crayfish pinchers, when one holds the card this way	D	F±	Ad	
a Oohoo (owl) with long ears and peculiar horns on its head (middle portion)	D	F+	A	
c Poodle with turned up nose (side)	D	F+	A	
Or like crayfish pinchers	D	F+	Ad	
a Funny little man who holds his arms so funny (does it) with short, thick, spread out legs (W)	W	M+	H	O
Squirrel or fox tail (light gray projections)	Dd	F+	Ad	

V

Bat	W	F+	A	P
c Butterfly with feelers	W	F+	A	P
a Kreidolf figure * with coat spread out	W	F+	H	O
c Stamens of a flower (the "legs" of the bat)	Dd	F+	Bot	
Nose of a sawfish with a long point (lateral light gray)	Dd	F+	Ad	
Cookies which are a failure, crumbled apart	W	ChF	Obj	O
a Rabbit's head, with buck teeth (upper center)	D	F+	Ad	

VI

Death's head butterfly, accurately drawn	D	F(C)	A	
There stands a tousled little man with mustache and beard (upper middle, dark part in the "make")	Dd	M+	H	O
Rolling pin, for rolling out dough (part of wing)	D	F±	Obj	
b Dirt spraying up, when a mine explodes (upper half)	D	ChF	N	O
c Calyx of flower (space upper center)	S	F+	Bot	
d Cloud bank, in good weather (half)	D	ChF	Cloud	
c Flower, lily or tuliplike, the nice thing is the little wreath of calyx leaves (the "wreath" is winged figure)	DW	F—	Bot	
Medical preparation under microscope of heaven knows what	W	FCh	Anat	
c Remarkable line (light bow in small winged figure)	Description			
a Squashed turtles	W	FCh	A	
Shadows and sand deposits with mussels in the water (W the mussels are the light spots on the midline)	W	ChF	N	O

VII

Devils' faces (middle parts)	D	F+	Hd	P
Bowls, baskets or vessels	S	F+	Obj	
b The upper part is much prettier than the lower, because it is much quieter	Description			
Two squirrel tails, so properly thick and bushy	Dd	FCh	Ad	
c Shock-haired Peter [nursery-rhyme character] with wig spreads his legs (W and part of S)	WS	M+	H	O
Butterfly (confluent third)	D	F+	A	
or airplane symbol	D	F±	Obj	
or Icarus in the middle	Dd	F+	H	O
Cats or dogs, spitting at each other (bottom third)	D	F±	A	

* Kreidolf, painter who specialized in fairy tale figures, ethereal elves and flowers.

Bero-Protocol

(Test carried out immediately following the Rorschach)

Response time = 35 min.

I

Doesn't quite look like little apes, rather young bears	D	F+	A	P
c Very beautiful lily, every detail shown (middle)	D	F(C)	Bot	
b Reclining cat, lying in wait for a mouse (back of upper bear)	D	F+	A	
Soft, not very straight lines on the whole, everything so pretty so decorative in tone				Impression, Description, Ch tendency
The softness repeats itself in the spaces				S tendency
The little wings make the bears so funny, the animals look as though they were surprised				Detailing and M tendency, "M repression"
The spaces are very pretty, well balanced and ornamental				Description, and S tendency. Sense of the ornamental

II

Again two little dogs, who balance a candle holder or something on their noses	W	M+	A	P
And there clowns dance around	D	M+	H	P
c Everything comes forth out of the lower things (red)				Description, Shock?
Fleas (inner red)	D	CF	A	
Perhaps also spiders (same)	D	F+	A	
Little mandrake man (middle)	Dd	F+	H	
The contrast of black and red is pleasing. Much prettier red than that turbid color of the previous card				Description
The shading is so nice in the middle portion				Perception of finer nuances
There are gruesome snakes (inner red streaks)	Dd	F+	A	

III

That is not finished. There should be something more to it, it has no continuity				Impression, need for closure
Doll, which stands there stiffly, with funny hat, which has fallen into its nose	D	F+	Obj	
				(M-repression)
The red things simply don't belong				Shock
Colored algae under the microscope (red)	D	CF	Bot	
The whole is a coral island or a volcano which has sunk into the ocean, with the ocean and the quenched flames in the middle	D	CF	Fire	
c Shading like mussels (on heads of figures)	Dd	ChF	Ad	
Crayfish pinchers (on leg of figure)	Dd	F-	Ad	
A moon mountain (leg)	D	FCh	N	
Seen in the position the card is much easier and prettier than the way you put it into my hands				Description/Improvisation
An ornament, such as for cloth or carpets	W	FC	Ornament	O
Peculiar creature, which rubs its nose with its foot (part of larger figure)	Dd	F±	A	
Ravioli (inner part of "leg")	Dd	F+	Food	O

IV				
c	Bat	W	F+	A P
	Someone squats and stretches his leg	Dd	m+	H P
b	Ascending cloud or smoke wall, thick and heavy	W	ChF	N
a	Back of a throne or grandfather chair (upper part)	D	F+	Obj O
	One should not look at it with the card in this position, because it's too heavy and too thin in the legs, on the other hand, this way (c) it's prettier. Really star shaped would be still better. The whole makes a frightening impression	Ch-shock		
V				
	Approximately an airplane, outer ends with too narrow wings	W	F±	Obj
c	Rolling slope with plants and shrubs (upper edge)	D	F+	N
VI				
c	Plant with leaves grown out at levels like "floors," eaten by snails	DW	FCh	Bot O
a	Old ape with a long face, in a coat, hands spread out, he looks dumb	W	M+	A
VII				
	The two are very peculiar with their horn on the head (upper)	D	F+	H
	The erect part down there is something indecent (bridge)	Sex		
	Crows	S	F±	A
	Russian church	S	F+	Arch O
	Like an iris, but frazzled and with only two leaves	W	FCh	Bot
	Flames (upper edge of small figure)	Dd	F±	Flames
VIII				
	(Turns card a long time)			
	I like that one better, because it's colored	Shock!		
	Crown of the English King (gray)	D	F+	Obj
c	Two funny cows - like from another planet - with huge eyes and thick tails	D	FC	A P
	Scorpions (blue)	D	F+	A
	Blood smeared embryo (red)	D	CF	H/Blood O
	Or lizard	D	F+	A P
	Can't picture it as a whole			
	Piles of snow behind one another, icicles in front	D	FCh	N
	The yellow is not pretty, so dirty - it's harsh instead of warming	Impression		
IX				
	That is a pretty red, warm and nice! (lilac) And cutely drawn forms, held together in the middle with brooches	Description		
	The colors are all nice. A bit flat but they are still luminous. Only the violet is sad	Impression		
		Symmetry		
		Color shock		
c	An owl with spread wings, every individual feather shown	D	F(C)	A (P)
b	Sparrow (brown)	D	FC	A
	or the lower part, a cat	D	F+	A
c	Or so: The picture of an angel, Peter in his robes and tasseled cap	D	F+	H O

A blossom with curved leaves (orange)	Ch-D	CF	Bot	
Through the ruins of a wall one sees the peak of a broad cupola (lilac)	Dd	F+	N	O
X				
Menagerie with bright colored imaginary animals	W	CF	A	O
Fish with long, thin tails (inner blue)	D	F+	A	
The upper orange has a pretty form. The green is nice because of the inner ornaments				
Why is there no pure yellow on the card?				
				Description
				Impression
				Feeling for Ornamentation
Two griffins sit there and rest their great wings on the floor (upper orange)	D	F+	A	
Two parrots with ruffled neck feathers (middle orange)	D	F+	A	
b Hedgehog (blue-gray)	D	F+	A	
The whole is a color card, a smeared palette	W	CF	Obj	O
The inner colors prettier than the outer, these are dirty				Impression

Scoring Summary:

Resp. time = 52 min. 35 min.

Resp. total = 64/23 50/18

	<i>Ro</i>	<i>Bero</i>		<i>Ro</i>	<i>Bero</i>		<i>Ro</i>	<i>Bero</i>
WS	= 1	1	H	= 5	5	O	= 10	9
DW	= 1 (-1)	1	Hd	= 2	—	P	= 7	7
W	= 11	9	Anat	= 5	— (1)			
D	= 34 (-2)	28	Blood	= 1	1	F%	= 85	84
Dd	= 11	9 (-1)	Sex	= Tend.	Tend.	A%	= 50	43
Do	= 2	—	A	= 19	20	P%	= 11	14
S	= 4	2	Ad	= 14	3	O%	= 16	18
F	= 43 (-5.5)	28 (-3.5)	Bot	= 5	5	Descriptions,		
M	= 3	3	Obj	= 6	5	Impressions,		
m	= —	1	N	= 4	5	Symmetry,		
FC	= 4	3	Ice	= 1	—	M-Repression,		
CF	= 4	7	Description	= 1	—	Detailing,		
C	= 1	—	Fire	= —	1	Interpretation as		
						solids,		
FCh	= 4	4	Flames	=	1	Perspective inter-		
						pretation,		
ChF	= 4	2	Clouds	= 1	—	Sensing of nuances,		
Ch	= Tend.	Tend.	Map	= —	1	ornamental,		
F(C)	= 1	2	Ornament	= —	1	color harmony.		
			Arch	= —	1	Need for closure and		
Sequence	= both, loose to orderly		Color shock	often	often	completion		
Exper. bal.	= 3 M: 7½ C 3 M: 8½ C		Shading shock	= —	+			
Apper. M.	= both	W-D-Dd(S)						

Interpretation:

General impression

The general overview shows a richly gifted person.

Response time and total

She has tenacious industriousness.

- Response total larger than response time, with high F%
There is present a significant capacity for efficient work and a pleasure in producing.
- No. of responses per card
The capacity for work is, on the whole, steady, even, continuous, enduring,
- Ch and decrease of responses
still she is influenced by moods: with a depressive mood a diminishing of efficiency shows clearly, while as soon as C and increase of responses lighter, more cheerful feeling tones are appealed to, the efficiency quite as clearly improves, tempo increases.
- Increase of responses after hesitant beginning at first of test
Subject is a person who at first behaves somewhat cautiously, tentatively toward a new situation, an unaccustomed work
- Ch and F(C)
newly met. Reserved, she acquires confidence a bit at a time and then enters in.
She works her way into a thing hesitantly, but then, however, intensively.
She has the ability to enter into the spirit of a work and give herself to it lovingly, or also,
- Coming back and detailing
she seeks to understand also the seamy side of things, would like not to leave anything unattended to. Due to a certain
- Ch, Dd, S:M
insecurity, out of self-doubt she shows the tendency to re-examine judgments already made, to circumscribe them and
- Dd M/m and high F%
make them more exact. She has an urge toward imaginative elaboration which is in conflict or contradiction to the "cold, practical" observation, and a pronounced inclination to criticism and self-criticism.
- First scoring column
The intelligence is outstanding, yet it is not a purely scientific, abstractive, theoretical and programmatical intelligence.
- Sequence
There is a certain artistic impression in the construction, the structure of the intelligence factors.
- W M, D, Dd, C and F(C)
W-Dd, S and Do
There exists an unusual contradiction between a strongly emphasized tendency to generous "bigness," to forceful organizing and arranging, to the comprehension of complicated relationships for the one part, and on the other a tendency to remain fixated on and dwell upon petty details.

	Responsible for this are a certain anxiety, the self-criticism, the fear of forgetting something or failing to notice something and take it into account – in short, an exacting sense of justice.
	When the subject tosses off generalized judgments so easily she has, so to speak, a bad conscience. She feels the necessity to apply herself to the matter again, is troubled for fear she has done something too carelessly, takes herself to task. In doing this she can become a fault finder, getting stuck at the level of petty incidentals, although she knows that her first impression and her first judgment were entirely adequate to the matter at hand.
M-repression, Do, Dd score, S	
D score, "solid" effects	The thinking is strongly concrete, things are approached from the practical side, the thought processes turn easily toward the formative, the three dimensional. There is present a pronounced sense of the sculptural, of perspective.
O%	Besides, the thinking is not without original tone, is rich in varied inspirations and engrams,
Third scoring column A%	and not too strongly nor too weakly stereotyped. In comparison, as befits the originality, the adaptation of her thinking to that of her fellow men is slightly diminished. In no case is there present interest in the banal. This, that is the ordinary, is a little neglected.
Content	
Sex	One cannot say the subject is overwhelmed by sexual thoughts or fantasies, but in comparison with the average person, she is somewhat more strongly interested in them; they constitute a problem for her. The subject is bothered, attracted, repelled by sexual thoughts relatively more than other people. She desires the sexual experiences corresponding to her fantasies of that sort, and is afraid of herself in this respect; cannot make the adjustment between morality on the one hand and her natural drives on the other, and often seeks – instead of working them through – simply to repress them; is thus in constant danger of splitting off something in herself.
M-repression	
Color responses Color shock	
Shading shock	What has become unconscious seeks in roundabout ways to make itself accepted, and the struggle between drives and ideals takes place on another plane.
Descriptions	Thus, for example, instead of the immediate experience, there steps in a tendency to consider the world objectively, to

M-repression and esthetic needs take up a more descriptive standpoint toward it. Instead of experiencing, one registers; the actually creative powers are degraded to estheticizing,

Emphasis on symmetry

from the basic affective insecurity arises a seeking after harmony in external appearances. The problem which is actually personal is converted into a search for firmness and consolidation in outer, impersonal things. The struggle for a personal law becomes investigation into every form of esthetic structuring. Instead of an experience full of rich content, there is an interest for decorative effects, ornamentation.

All of this is a little too strongly stressed by the subject and signifies a sort of flight from within toward the outside. The whole has the character of an inner self-protective association: dangerous decisions are to be avoided and inner contradictions made nonexistent.

Ch responses and Food

A small detail of such contradictions: the subject is interested in food, but also has ascetic impulses. This is presented only as an insignificant outer symptom behind which, however, hides an inner general deportment, a characteristic way of reacting. Fervent desires and powerful readiness to renounce lie very close to one another, not only with respect to food.

Second score column

This shows itself particularly in the affective sphere. In her feeling world the subject is more richly endowed than most.

FC, CF

The affectivity is only partly adapted and adaptable, but strives strongly for adaptation. A very lively temperament is scarcely restrained and kept within bounds, and it expresses

M Ch

itself in uneven and often – compulsively – contradictory behavior, in change. One minute the subject is enterprising, then again as though paralyzed, one minute aggressive and impulsive, then again soft, as though broken. The original glow is as though covered with ashes. The subject does not have a “straw fire” nature; interrupted impulses are later

The “coming back”

taken up again; apparent paralyzes due to opposition (“Nothing ever comes out right anyway”) or depressive motifs cannot persist, even if they have grown to suicidal ideas.

Ch almost coinciding with pure C

A mighty vitality together with the superior intellect masters the moods.

The entire feeling world of the subject is outstanding in its highly developed capacity for modulation. In a way of speaking, all nuances are at the disposition of the subject.

F(C) Capacity for devotion, flexible ability to meet another half way, tactful participation, sharing experiences, delicate feeling for art and for things human are characteristic of her.

CF These qualities can now and then run aground on the urging and labile impulsiveness. This in turn is held in check by the intrapsychic factors, the creative factors, and the more depressive influences of all sorts: daydream moods, sensitive and more elegaic moods, and not least by means of the developed self-control.

M

Ch One might say that the subject, in respect to intellect as well as affective life and personality, is too rich a person to be able to lead a quiet and comfortable life. From the richness of her characteristics, capacities and gifts arise the conflicts which on the one hand distress, yet on the other make her vivacious.

GROUP IV: EXAMPLES FROM PRIVATE PRACTICE
AS EDUCATIONAL AND VOCATIONAL ADVISOR

Example 1

Subject is Conrad, 17-year-old son of a petty official. He is a younger child with a sister about 5 years older. Conrad went to secondary school, then entered an apprenticeship in business. This had recently to be interrupted because of thefts.

The parents bring Conrad for psychologic counseling. They do not understand their son: he is obedient, well brought up, honorable, solid, must be very much irritated before he loses his good nature, but then he becomes very rough and violent. He is punctual, reliable in his work; this is testified to by the apprenticemaster who is quite as astonished at Conrad's thefts as the parents. The boy has always been healthy, had the measles as a small boy; brought home average to rather good school marks; had a very good relationship with his older sister. The thefts go back about half a year.

To the question as to what special experience he had had in the past year, Conrad answered, "None - the thefts. At that moment I simply can't resist. Afterwards I'm sorry, I am ashamed of myself. It seems to me as though it were simply not true!"

To the repeated question as to whether something else had happened during the past year, at first he didn't know of anything. Finally Conrad reported that his sister had become engaged. The engagement occurred 8 months before.

Through inhibitions he concedes that he does not like her fiancé, he does not understand his sister, how she could love "him."

The approximate coincidence of the engagement with the outbreak of the thievish tendencies in Conrad could arouse the suspicion that the stealing is somehow psychologically connected with the estrangement arising from the engagement of the sister. When we learn that the fiancé is the son of the owner of the business in which Conrad is apprenticed, the suspicion appears more plausible. We think of the "symbolic thefts" as Kielholz described them. The unconscious train of thought which drove Conrad to thefts from his master could be: "If your son takes my sister away from me, I'll compensate myself from your property."

However, it is possible that this train of thought originates only in the imagination of the psychologist, and that the actual situation is completely different. Therefore we restrict ourselves to the information which results from the form interpretation test.

Bero-Protocol

Response time = 25 min.

I				
Two dwarfs, that are getting up, pull on something which is between them				
	(D)W	M+	H	(P)
c	A mask with triangular eyeholes and a wide cutout for the nose			
	WS	F±	Obj	O
II				
(Prolonged response time)				
Two animals, dogs, facing each other				
	D	F+	A	P
(Turns card around long time - shakes head - gives up card)				
III				
(Turns card long time)				
Negative of a photo				
	W	ChF—	Obj	O—
(Prolonged turning of card. "I don't see anything else there") Shock!				
IV				
c	A skier who has fallen			
	Dd	m	H	(P)
	W	F+	Ad	P
	Bedroom rug, of fur			
	The pictures are all symmetrical			
	Symmetry			
V				
	D	F+	Ad	
	D	F+	A	
	W	F+	A	P
VI				
	S	F+	Flame	
	D	M+	H	
b	A woman sitting on a bank (right)			
c	Bird diving (middle)			
	D	F+	A	
a	A spooky man in a thin coat walking around			
	Ch-W	M+	H	O

VII					
	Elephants getting up	DW	F—	A	
c	Hat of an old patrician (s)	S	F+	Obj	O
	Hedgehog (smaller portion of black)	D	F+	A	
VIII					
c	Four-legged animal (orange)	D	F+	A	P
	An animal (red)	D	F+	A	P
	Circus, when the animals stand on all sides this way	DW	F+	A/Scene	O
IX					
	Evil face (Space between lilac and blue, part of lilac)	S-Dd	F+	Hd	
	Lungs or liver (brown)	D	CF	Anat	
	Flowers (orange)	D	CF	Bot	
X					
	Dirty stones (brown)	D	CF	Obj	
	Inkblots (blue gray)	D	CF	Ink	
c	Two are sitting there on chairs opposite each other (lower orange)	D	m	H	
	Grass stains on white cloth (outer green)	Dd	CF	Stains	
b	Fish (inner blue)	D	F+	A	

Immediately after the Bero- the Ro-test was given. The scoring summary corresponded approximately to that of the Bero-test.

Scoring Summary:

	<i>Bero</i>	<i>Ro</i>	<i>Bero</i>	<i>Ro</i>
Resp. time =	25 min.	20 min.	O = 4	3
Resp. total =	27/11	23/6	P = 7	6
WS =	1 (±)	1 (-1)	H = 5	3
DW =	2 (-1)	1 (-1)	Hd = 1	1
W =	5	7	Anat = 1	4
D =	14	11	A = 10	9
Dd =	3	1	Ad = 2	1
Do =	—	2, tendency	Obj = 4	1
S =	2	2 (-1)	Map = —	1
			N = —	1
F =	16 (-1.5)	16 (-3)	Color = —	1
M =	3	2	Bot = 1	—
m =	2	1	Stains = 1	—
FC =	—	—	Ink = 1	—
CF =	5	3	Flame = 1	—
C =	—	—		
FCh =	Tendency	Tendency	F% = 81	80
ChF =	1	1	A% = 44	43
			P% = 26	26
			O% = 15±	13+

Sequence: in both, orderly with
tendency to inversion

Exper. bal.: 3 M:5 C 2 M:3 C

Apperceptive Mode: in both, (D)W-D-Dd(S)
Tendency to Do in Rorschach

Color shock in

II, III, VIII II, III

Stressing of symmetry and tendency
to descriptions

Striking in both tests is the absence of FC's in the otherwise almost ambivalent experience balance. The FC's indicate those parts of the affectivity which are automatically controlled through the understanding. In Conrad these are not represented. However, one may not presume that with him the unadapted affectivity will explode in emotional outbursts and become very noticeable, for the M factors make it possible to hold the CF factors in check to a very great extent. Besides this, the Ch responses, and to a much greater extent the fear of emotion and the emotional repression indicated by the color shock, work in the direction of suppressing the impulsiveness.

Repression of emotions however is something entirely different from control of emotions. With repression there exists constantly the danger that the held-down emotion, the "repressed," will, in a roundabout way, gain entrance to the consciousness. Often repressed emotions undergo a masking in order to be able to intrude "unrecognized" upon the consciousness, others find access to the motor spheres.

This then is the situation when, in the form interpretation test, there is color shock and the CF factors are present in such numbers as to outweigh the M factors. That is, the intrapsychic factor is not able to master completely the unadapted emotions which are too intense, but they are made harmless in another way - they are repressed. The repressed material, which wants to push up out of the unconscious into the conscious and cannot, creates tension in the person. The tension finally becomes unbearable and discharges itself in a motor action whose source and cause is disguised and not directly deducible from the behavior; which in fact remains obscured from the person involved. His action does bring him relief for a moment (affective abreaction), but he does not understand it and can therefore become frightened because of it. He feels within himself the working of "another personality" which stands in utter contradiction to his conscious ego.

This indicates that such persons are psychically unbalanced and in need of psychotherapeutic help.

In Conrad we are dealing with such a person. With him the repressed emotions are discharged in the activities of stealing. Their indicators are clearly visible in the form interpretation test: the confabulatory tendency (DW), the strong, impulsive, unadapted emotion (experience balance, CF), the relatively too strongly represented S responses.

There is a thievish tendency present in Conrad, whose breakthrough would be hindered for long periods by the intrapsychic factors (M) and the depressive impulses (FCh, ChF) and anxiety (ChF, FCh, Do, inverted sequence) and through the repression of emotions (color shock). Yet now and then the dam is broken through, when the emotional tension has become too great. Conrad suffers from a compulsion to steal; his thievish behavior has a kleptomaniac character.

It is, in general, characteristic of kleptomaniacs that, in addition to the thievish traits in the form interpretation test, there is obvious color shock and a lack of FC's.

That Conrad, in contrast to his usual behavior, can suddenly become violent and rough, as the parents assert, confirms our interpretation from the form interpretation test according to which unadapted emotions (in their original form but made unrecognizable through repression) might break through. With his S's, he tends toward aggression. Conrad's parents, his environment, his training must have combatted his aggressive seizures since early childhood. It was done with the best of intentions and they never suspected that they thereby fostered the other form by which Conrad made his emotions non-existent, the repression mechanisms.

The parents correctly recognized that *when* aggression breaks through in Conrad, he must have been "irritated" by something, to lose in this way his good nature. It is very similar to the outbreak of previously latent kleptomaniac tendencies. Perhaps the stimulus consists in the fact that Conrad could not stand the estrangement arising out of the engagement of his sister. The "disappointment in love" could be the cause of the thievish tendencies becoming manifest.

Whether the circumstances are thus or otherwise, and whether the affective constellations are as they appear to be from the form interpretation test must be decided by a psychiatrist. But the psychologist must think about them; otherwise he could not come to the judgment that psychiatric examination and diagnosis, and perhaps psychotherapeutic treatment are necessary.

*

Conrad's parents are thus advised to seek the help of a neurologist or psychiatrist. Conrad is by no means a "criminal personality," probably he is not quite in good health mentally. It would be pointless to punish the youth, since he himself experiences the thefts as "foreign" to him, reacts to them with astonishment, regret, fear and doubt. That he tried to conceal his deeds is understandable, because he was ashamed of them.

*

(Later report: Conrad's parents followed the advice and took their son to a neurologist who diagnosed a compulsion neurosis in which the most striking symptom was kleptomaniac tendencies).

Example 2

Subject is Robert, 11-year-old who failed the examination for admission to the public progymnasium. The parents would like to know whether Robert should be sent to a private preparatory school or whether he should go to secondary school. The parents would very much like to make an academician

of their only son. They are sure he has the necessary abilities and think he lacks only the diligence and ambition. Robert is the middle child, between two sisters.

Bero-Protocol

Response time = 29 min.

I					
c	A kind of butterfly (middle portion)	D	F+	A	
b	A man bear (half)	D	F+	A	P
II					
	Dogs	D	F+	A	P
	Mannikins, looking back and jumping around (inner red)	D	M+	H	P
III					
	This way it's a woman (without lower black)	D	F+	H	
	And this way it's a man, and he's bowing - that is, there are two	W	M+	H	P
	A head (middle red) (to inquiry) of a man	D	F-	Hd	
IV					
	Bat	W	F+	A	P
V					
	Something like a man's coat (middle)	Dd	F-	Obj	
VI					
	Evergreen	W	F+	Bot	P
	An anchor (middle)	D	F+	Obj	
VII					
	Witch's face (inner edge)	D	F+	Hd	
c	Hat (S)	S	F+	Obj	
	Animal with many legs (small part of black)	D	F+	A	
VIII					
	Lizard (red)	D	F+	A	P
	Parrot head (dark brown in orange)	Dd	F-	Ad	
	Two fighting wasps (yellow)	D	FC	A	O
IX					
b	A duck, about to dive (upper brown)	D	F+	A	O
c	Butterfly (lilac)	D	F+	A	
	Flying bird (blue)	D	F+	A	
	Two eyes and nose (centrad in lilac, near blue)	Dd	F±	Hd	
X					
	Plant leaves (inner green)	D	FC	Bot	
	Boiled potatoes (brown)	D	FC	Bot/Food	
	Two little birds (upper orange)	D	F+	A	
b	Fat mouse with shaggy fur (gray-blue)	D	F+	A	

Scoring Summary and comparison with Ro-results:

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
Resp. time =	29 min.	33 min.	P	= 7	6
Resp. total =	25/11	25/13	O	= 2	1

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
W	= 3	4	F%	= 82	80
D	= 18 (-1)	17 (-2)	A%	= 52	60
Dd	= 3 (-2)	3 (-2)	P%	= 25	20
S	= 1	1	O%	= 8	4
F	= 20 (-3.5)	21 (-4)	H	= 3	3
M	= 2	2	Hd	= 3	2
FC	= 3	1	A	= 12	12
CF	= —	1	Ad	= 1	3
Sequence	= Orderly and cautious		Obj	= 3	3
Exper. bal.	= 2 M:1 ½ C	2 M:1 ½ C	Bot	= 3	2
Apper. Mode:					
	W-D-Dd	W-D-Dd			

The decision as to what kind of schooling should be chosen is easily arrived at from a glance through the above score summary.

The intelligence is average, not outstanding. As a pronounced D type, Robert belongs among the practically gifted, especially since all of his W's are popular responses. Robert is not very agile mentally and has neither intellectual ambition nor does he present a "model student" attitude (no map responses, diagrams and such things). The Ro-test which followed immediately after the Bero-test showed a somewhat elevated A%, a sign of fatigue. Robert took it easy, as animals are most easily perceived. The loosened self-control on the control test (Ro) accounts for the presence of the CF. A healthy, hearty, not too lively fellow without great intellectual interests. The "Boiled potato" and the "Fat mouse" in the Bero, the "Chicken leg" in the Ro lead one to suppose that he is much concerned with food. His interests lie more in the direction of daily bread than in the hunger for knowledge.

Advice to the parents: Robert should attend the secondary school for the time being. If it appears later that he has greater interest in learning he can still transfer over to the private preparatory school. If one were to send him there now he would have considerable difficulty in keeping up, would be at the foot of the class and be an unhappy child. One should permit him his peace, his naturalness. Certainly it could hardly be a misfortune if he were later to learn a technical occupation, for he appears to be better equipped for this than for academic training; however, in the course of his development, things can still change. On the other hand it would be a detriment to his entire being if one now pushed him into a kind of school where he, at present, certainly does not belong. He would feel unhappy and lose his self-confidence.

Example 3

Fifteen-year-old pupil of the class for students needing special assistance. A late-born child with many brothers and sisters. Unmanageable in the class because of his "teasing." Father claims the boy is "certainly not dumb."

Question: "Can Eduard be transferred to the regular primary school as the father thinks? Should he be interned in a reform school as the teacher of the special class thinks?"

Referred by: School authorities and father of the boy.

Material: Bero-test, 2 days later Ro-test. School record.

Bero-Protocol

Begin: 2:45 min.

I					
A bear		D	F+	A	(P)
b Half eaten-off pine tree (indicates the jagged edges on the middle portion toward the space, still the whole is the "tree")	DdW	F—	Bot		
c Here's the top of the tree (upper middle) (Detail, given in response to examiner's question as to where subject saw the tree)					
II					
Two dogs		D	F+	A	P
Jumping-jacks (lower red), like one sometimes sees them drawn		D	F+	H	P
d Water tap (dark middle)	Dd	F+	Obj		
III					
A kind of little fish (middle red)		D	F+	A	
Humans (no M!)		D	F+	H	
b Those are ears of an animal, because of the points (outer red)	Confab.	Dd	F—	Ad	
Pine tree (lower black)	Perseveration	D	F—	Bot	
IV					
Pine tree	Perseveration	DW	F—	Bot	
Up here there are children lying (Examiner asked after finishing test, "Are the children doing something?" - Intentionally suggestive question - "They are lying, and when one turns it so (b), they stand." - Obviously no m)					
b That is sort of snow on the sides (lateral parts)	Dd	F+	H		
	Dd	ChF	Snow		
V					
It is a butterfly		W	F+	A	
Eyes (middle, the "eyes" of the bull's head)		Do	F+	Ad	
Down here it goes apart and all around it is jagged		Dd	F—	Description	
VI					
c Like a snow covered pine tree, in the middle is a split - and very large jagged points (periphery)	DW	FCh	Bot, S-Tendency		
Above is the top of the tree					
VII					
Those are animals (upper parts, left and right)		D	F±	A	
Down here a little creek goes through		S	F+	Landscape	
Down here it's sort of jagged (periphery)		Dd	F—	Description	
And there is a bridge, which comes together (middle)		D	F+	Landscape	
c That would be an apple		S	F—	Bot	

VIII

c Those are animals (blue)	D	F±	A	
Those also (brown)	D	F±	A	
Those also (carmine)	D	F±	A	(P)
These here also (yellow)	D	F±	A	
This here is a stick - (gray) - with bark	D	FC	Bot	

IX

c Those are animals (brown)	D	F±	A	
Those also (orange)	D	F±	A	
Colored pine tree	DW	CF	Bot	
a This here an owl (blue, only central part, without wings)	Dd	F+	A	
It goes up here and down here and up again here (follows edge)				

X

Mussels (brown)	D	FC	A	
Hedgehog (outer blue)	D	F+	A	
Animals (inner orange)	D	F±	A	
b That too (carmine)	D	F±	A	
Butterfly (middle green)	D	F+	A	
Animals here also (outer green)	D	F±	A	
c Two eagles upon which there are men sitting (upper orange)	D	m	A/H	O
Yellow skin (periphery outer green)	Dd	CF	Hd	
d Rosy red like in the sky (carmine)	D	C	Color	
And here is a blue cloud with a tail (inner blue)	D	CF	Cloud	
Finish: 3:05 p. m.				

Re-Test

Begin: 2:07 p. m.

I

There are the bears again	D	F+	A	P
Evergreen (middle portion)	Confab. D	F-	Bot	
Two-pronged top (upper middle)	Dd	F+	Obj	O
Sort of holes, and here is sort of black all around (small black dots at bottom)	S	F-	Description	

II

A towerlet (middle)	D	F+	Obj	
Butterfly (lower red)	D	F+	A	
Those are jumping-jacks (upper red)	D	F+	H	
Large hole	S	F-	Description	
There are red spots (in black), ink spots	D	CF	Ink	
And again such jagged points (follows edge)				

III

Animals (black) (to later questions: "Because of head.")	DW	F-	A	
Wool, a red skein of wool (middle red)	D	CF	Wool	
Also animals (outer red)	D	F±	A	
That sort of comes apart (between trunk and leg of the man)				
A creek (confluence)	Dd	F-	Landscape	

IV				
That is a pine tree, on the edges are broken off branches	DW	F—	Bot	
Here it goes together				
Those are tiny eyes (on middle piece)	Do	F+	Ad	
Here it has sort of teeth and here the tongue comes out (upper edge of middle part)	Dd	F+	Ad	(Do)
V				
Butterfly	W	F+	A	P
Here it goes zig-zag, apart below, and here on the side Horns, like from a snail (above)	Dd	F+	Ad	
Sort of hills (upper edge)	Dd	F±	Landscape	
VI				
This way it's an animal (indicates "snake head" and "neck")				
- with long neck	DW	F±	A	(P)
c A kind of wings (halves of larger blot)	D	F—	Ad	
And here also (smaller figure above)	Do	F+	Ad	
Two sores (abcesses) (upper middle)	Dd	F+	Ad	O
Two horns (upper middle, sides, the "eagle heads")	Dd	F—	Ad	
VII				
b This way it would be an animal again, because there is the tail (extremity of third part)	DdW	F—	A	
c And here too (second part)	D	F—	A	
a Little creek (confluence)	Dd	F—	Landscape	
This here a slope toward the little creek (confluent third)	D	F—	Landscape	
b Again sort of hills (periphery)	Dd	F—	Landscape	
VIII				
Those are animals (red)	D	F±	A	(P)
Butterfly with pretty wings (red-orange)	D	FC	A	P
a Snow covered pine tree with a split (gray and blue, the "split" is the space between)	D	FCh	Bot	
	(S tendency)			
The animals stand on the butterfly, the lower parts of them				
IX				
Those are pretty animals (orange)	Confabulation D	F±	A	
Here also (red, goes around it)	D	F±	A	
Pine branches (green)	D	CF	Bot	
They have such long claws, they go right together (belongs to first response, the orange projections)				
Two holes (in spaces)	DdS	F—	Description	
X				
Spiders (blue) - that one too (opposite side)	D	F+	A	P
Animals (middle gray)	D	F±	A	
There too (inner blue)	D	F±	A	
There too (inner yellow)	D	F±	A	
There too (outer yellow)	Dd	F±	A	
There too (inner green)	D	F±	A	
That could also be a knothole because of the "bulge"	D	F—	Bot	
There is a man, the head (small bulge in red)	Dd	F+	Hd	
Also an animal (middle orange)	Dd	F—	A	

Tree trunk (middle black)
 Fish (outer green)
 Or grass (outer green)
 Horns (green, middle portion)
 and again sort of bumps there.
 Finish: 2:30 p. m.

Dd F+ Bot
 Dd F+ A
 Dd C Bot
 Dd F— Ad

Scoring Summary:

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
Resp. time	= 20 min.	23 min.	F	= 31 (-12)	43 (-22)
Resp. total	= 40/19	49/25	M	= —	—
DdW	= 1 (-1)	1 (-1)	m	= 1	—
DW	= 3 (-1)	3 (-2)	FC	= 2	1
W	= 1	1	CF	= 3	4
D	= 24 (-6)	23 (-11)	C	= 1	1
Dd	= 8 (-3)	16 (-7)	FCh	= 1	1
Do	= 1	2	ChF	= 1	—
S	= 2 (1), Tend.	2, Tendency	H	= 2 (3)	1
DdS	= —	1 (-1)	Hd	= 1	2
F%	= 61	50	A	= 19	21
A%	= 52	63	Ad	= 2	6
P%	= 10	15 approx.	Obj	= 1	2
O%	= 2.5	4	Bot	= 7	7
Sequence:	Loose	Loose	L'dscape	= 2	5
Apper. mode:	DW-D-Dd(S)	DW-D-Dd(S)	Snow	= 1	—
Exper. bal.:	o M:5½ C	o M:6 C	Description	= 2	3
Color shock:	—	—	Color	= 1	—
Shading shock	—	—	Cloud	= 1	—
Perseverations in both tests			Ink	= —	1
			Wool	= —	1

Findings:

The results agree with each other completely.

The mental debility shows itself unmistakably (DdW, DW, Few W's, low F%, sequence, colors). What do the Ch responses mean taken alone, and in relation to all the rest of the findings? It can only be a case of intentionally cautious adjustment which, considering Eduard's debility, can be nothing other than "dumb slyness." Besides, he is a liar and a thief (confirmed by father and teacher: Eduard stole money at home and stole from his friends). Signs of the tendency to stealing: egocentric-explosive experience balance and confabulation, loose sequence, S-Tendency.

The way in which the subject chooses his Dd's is suspicious and does *not fully* correspond to that of the mentally deficient. It is possible that there is a schizophrenia hidden here. This however cannot be diagnosed by the educational counselor, but is the problem of a psychiatrist. Opposition, stubbornness, cunning, belligerence are apparent (S).

Advice:

Eduard should neither be transferred back to the public primary school nor sent to a reformatory.

It is necessary that he be placed under professional observation. He must be placed in a psychiatric institute for children. There, after an appropriate time one can make further decisions as to where and how one might deal with Eduard.

Example 4

Task: Counseling. The 14-year-old youth suffered a severe blow on the head as an 11-year-old, lay unconscious, had brain concussion and afterward was "different" from what he was before. He showed entirely different interests, his school work was noticeably poorer, he was rather aggressive toward persons he didn't particularly like. He had undergone several long psychotherapeutic treatments whose relatively little success was only temporary.

Finally he had been taken back home and sent to the ordinary village school. There it was noticeable that he had no confidence that he could do anything, always thought he couldn't do this or that. The teacher tried lively encouragement, from which a touch of sarcasm was not always lacking. Results were rather negative: the lad did hardly anything at all.

At promotion time (before he went to another teacher) he was sent by his former teacher for educational counseling. This should, if possible, give pointers as to how the lad should best be handled.

Bero-Protocol

I					
c	Head from the front (because of the "eyes," S)	WS	F—	Hd	
III					
	If one holds — yah — perhaps beetles (inner red)	D	F+	A	
	Kind of a dog's head	Do	F+	Ad	
III					
b	Chicken head (part of man's head)	Dd	F+	Ad	
	Reddish butterflies, they — are sitting	D	FC	A	
IV					
	A leaf from a — strange plant — a strange tree	W	F+	Bot	
V					
	There inside — the skin of a rabbit (bull's head)	D	F±	Ad	
VI					
	There I don't see anything! (challenge!)				
	Almost like a pine tree	W	F+	Bot	P
VII					
	(In spite of encouragement he "sees" nothing)	Rejection			
VIII					
	Lizards	D	F+	A	P
	Spiders (yellow)	D	F+	A	
c	Two brownish dogs	D	FC	A	

IX				
c A bird - owl - which is flying (blue)	D	F+	A	P
Cuckoo (lilac)	D	F-	A	O-
X				
Potatoes (brown)	D	FC	Bot	
Girl's head (S, inner orange)	S	F+	Hd	
Caterpillar (outer green)	D	CF	A	
Response time 58 min.				
(Relative response time shorter on colored cards)				

Scoring Summary:

Response time = 58 min.
 Response total = 16/8

WS = 1 (-1)	F = 12 (-4)	H = -	P = 3
W = 2 (-1.5)	M = -	Hd = 2	O = 1-
D = 10 (-1.5)	FC = 3	A = 8	1 rejection
Dd = 1	CF = 1	Ad = 3	
Do = 1		Bot = 3	
S = 1			

Sequence: ?Loose F% = 70, approx.
 Approach: W-D-Dd/S A% = 69
 Experience balance: 0 M:2 1/2 C O% = 6-

Advice:

1. One must accept the fact that the mental capacity is low. It is lowered still more by timidity and lack of self-confidence.

One will achieve nothing by pushing the subject. It would be better to let him do a little bit, to leave him to himself, at any rate not to criticize him.

2. The subject's abilities are primarily practical, much more than intellectual. One should occupy him correspondingly.

3. The subject is dependent, but sensitive. Therefore he may in no case be handled with sarcasm or he will accomplish even less.

In contrast, he will react positively to praise from authorities.

It is thus indicated that the positive aspects of the patient's accomplishments must be sought out and given recognition. It would be better to remain silent about the negative, to close one eye patiently.

Since the subject achieves more when he is emotionally involved (as soon as the colors come the association process is easier), one must try to reach him in this way. Therefore the subject would accomplish more when the task is not presented purely intellectually, as a cold duty, but much rather as a game playfully introduced, awaking friendly enthusiasm in the youth.

The subject is suggestible, therefore can be trained (3 CF plus 1 CF). But he is also negatively suggestible (S plus the above factors), and therefore must be approached cautiously so long as there is mistrust and the "transference" is not yet established.

Briefly, his self-esteem needs bolstering.

Later report (rendered half a year later by the teacher): "The boy is doing quite well, has become somewhat quieter and more assured, fits acceptably into the new class community, the more so as I protect him against classmates when they want to tease him. The class moreover appears to sense from my behavior how their fellow pupil must be handled. The report from home is also good: the boy takes greater interest in his work and does his school assignments diligently. The parents say they are happy and gave good hopes that something useful can still be made of their son."

Example 5

Subject is a 16-year-old secondary school pupil, Frieda. The parents are confronted with the question of whether to send her to a normal school or whether she should be apprenticed as office girl to a notary who is a family friend.

Occupational counseling is to be given, based on the form interpretation test.

Bero-Protocol

Response time = 50 min.

I				
	Do	F+	Ad	
b	D	F+	A	
d	Dd	F+	Ad	
a	Dd	FCh	N	
c	Dd	F+	Obj	O
Above one sees the middle part of a door, a gate (light gray middle)				
	Dd	F+	Obj	
II				
(Turns for long time. "How come the blots always come together in the middle?")				
Shock, symmetry				
c	D	F+	A	
Man standing there stiffly				
	Dd	M+	H	O
Dog-rose buds (part of black)				
	Dd	F-	Bot	
Man's head with pointed beard and a kind of spiked helmet (above)				
	D	F+	Hd	
a	Do	F+	Ad	
c	Dd	F+	Hd	
III				
(Turns for a long time)				
c	W	F-	Anat	
Open mouth with tonsils				
	D	CF	Tonsils/anat	
b	D	F±	A	
Hedgehoglike animal (red)				
	D	FCh	Ad	
Chrysalis of butterfly (leg of figure)				
	Dd	F+	Ad	
Animal head with horn (larger part of lower black, at split)				
a	D	F+	Hd	
Man's head with pointed nose, pointed beard and smoking cigar (inner red)				

IV				
Bat	W	F+	A	P
or leaf of a potted plant	W	F+	Bot	
c Horse leg (side, above)	D	F+	Ad	
Man's face, again with beard, and hair cut like brush (side, above)	Dd	F+	Hd	
V				
Insect	W	F+	A	
Cow head (middle)	D	F+	Ad	
Kind of fish (middle)	D	F+	A	
Fox tail (middle of upper edge)	Dd	F+	Ad	
The shape of a barometer (middle)	D	F—	Obj	O—
VI				
c Again the mercury wings (black)	D	F+	Obj	
A kind of oak leaf, lancet shaped	S	F+	Bot	
a Insect (middle part with sides)	D	F±	A	
Human head with open mouth and stupid nose (near middle black)	Dd	F+	Hd	
Tree	W	F+	Bot	
a Anchor (middle black)	D	F+	Obj	
VII				
c A kind of throat, mouth blocked open, behind one sees the uvula	DW	F—	Anat	O—
Profile, head with pointed chin (inner edge, below)	Dd	F+	Hd	
Antlers or horns (upper middle)	Dd	F—	Ad	
Wolf bitches (small black figures toward middle)	Dd	F+	A	
b Animal with trunk (larger portion of blot)	D	F+	A(d)	
Clouds (larger part of blot)	D	ChF	Clouds	
VIII				
c Two lizards (red)	D	F+	A	P
Kind of cat, spotted brown, black and white	D	FC	A	
Kind of butterfly (gray)	D	F+	A	
Could also be an enlarged fly's head	D	F+	Ad	O
a Antlers of a red deer (dark brown)	D	FC	Ad	O
"Horseshoe nails" (tadpoles) which have already developed legs (blue)	D	FC	A	
IX				
c Stork with wings spread (blue)	D	F+	A	(P)
a Bottle (light blue, middle)	D	FCh	Obj	
b Wild duck, it stretches its neck and jumps down from a rock (darker part of upper brown)	D	FC	A/Scene	O
a Lobe of lung (orange)	D	CF	Anat	
Tongue of a glacier (end of lateral blue)	Dd	ChF	N	O
X				
Larva (brown) dirty with earth	D	FC	A	
Radiator ornament on automobile, human with wings (inner green)	D	F+	Obj	O

Eyes (in dark brown)
 b Stuffed bird (blue)
 d Hedgehog (gray blue)

Dd F+ Hd Infantile
 D F+ A
 D F+ A

Scoring Summary and comparison with results of a Ro-test which was given a day after the Bero.

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
Resp. time =	50 min.	45 min.	H	= 1	1
Resp. total =	50/16	55/19	Hd	= 7	7
DW	= 1 (-1)	—	Anat	= 4	3
W	= 5 (-1)	4 (-1)	A	= 18	15
D	= 29 (-1)	31 (-3)	Ad	= 11	13
Dd	= 17 (-2)	16 (-2)	Obj	= 7	8
Do	= 2	3	Bot	= 4	4
F	= 42 (-6)	44 (-7)	N	= 2	1
M	= 1	1	Clouds	= 1	—
FC	= 5	3	Map	= —	3
CF	= 2	2	O	= 9 (-2)	8
FCh	= 3	2	P	= 2	9
ChF	= 2	3	Sequence:	Loose, anxiously cautious	
F%	= 85	84	Apperceptive mode:	W-D-Dd(Do)	
A%	= 53	51	Experience balance:	1 M:4½ C 1 M:3½ C	
P%	= 4	16			
O%	= 16±	14+			
Shock	= II	VIII			

Stressing of symmetry, infantile abstractions, punctiliousness and (in Ro) corrections.

In the test as a whole, one is struck as much by the inhibition, anxiety and shyness as by the considerable diligence which is partly unconscious, partly fed by a strong quantitative ambition. Thus to "pick the bones" of the tests down to the smallest details for 50 and 45 minutes respectively requires a large measure of will and of perseverance. That her average response time is below the mean testifies to the qualitative ambition, for it cannot be simply enjoyment of talking in this subject who, on the whole, is rather inhibited by anxiety. The sequence is obviously loose because of her anxiety, for a tendency to order is present. The looseness comes about because the subject dares not undertake to interpret the larger portions of the blots, and so instead of W's or D's, often only Do's are produced. Otherwise the intellectual adjustment is good, the intellectual ambition considerable, and the subject likes to assume the "model student" attitude (see Ro map responses) often even in a childish naive way. The Do's are seen in the life of the subject in that, when confronted by anxiety-producing situations (which occurs often to her in her great fearfulness), she loses her head, fails to function. She prefers anyway to stick to the small and minute things and in spite of her relatively good intelligence does

not understand how to pick out the most significant aspects of a situation (Ad and A almost equal, H less than Hd). She is not practical with her hands, still is not particularly gifted theoretically, but she quickly works herself in to a new situation, as expressed in the shorter response time on the Ro-test with the same number of responses. She is a person of routine, practice; creative powers she possesses only in small amount. She is more extratensive in living and experiencing, and has a clear tendency to depressive moods.

Advice: Since Frieda has a somewhat anxious nature and in addition tends to lose her head whenever she becomes frightened (panic), and since, although intelligent, she is not very practical with her hands and not inventive, but much more a reproductive person, an office apprenticeship must be advised.

She would be better able to fill this position than to get by as a teacher, although with her considerable diligence, perseverance and tenacity she could certainly also get through the training and make amends for her occasional failures due to panic. But she could hardly feel very comfortable in the school where there are frequent examinations which would surely frighten her.

She would feel better and more free in the office, where the work corresponds better to her kind of intelligence than do the demands (especially with respect to creative organization) which the normal school and later, to an increased extent, the teaching profession make upon a candidate. Besides, she already knows the employer and this reduces her anxiety. If he praises her for her diligence, her conscientiousness, her carefulness, even with regard to the petty and the insignificant, and her tenacious will to work, she will be happy, her self-esteem will increase and her anxiety correspondingly decrease.

One may object that all those characteristics which have here been designated as particularly suitable for office work are quite as necessary for a good teacher. It is to be feared, however, that the exactitude and conscientiousness of the present 16-year-old could quickly change to pedantry in an association with children where she feels it her official responsibility to get upset over a missing dot over an *i*. There exists a danger that exactly such an unthankful profession as teaching, whose effects one cannot easily see and evaluate and which brings more human disappointments than any other occupation, would strengthen Frieda's tendency to gloomy moods. If she succumbed to the two dangers enumerated, her schoolroom would lack the inner warmth, the happy, lighthearted joy of doing; it would be burdened rather with an atmosphere of duty, drudgery, and dryness - in which neither the pupils nor the teacher could feel well.

Already there appears in Frieda a sense of the "seriousness" of life, conscientiousness, an almost overanxious pressure to do everything well in an almost unhealthy way; somewhat as though the girl were not exactly well balanced mentally.

Consideration can better be shown for her peculiarities in an office than in a normal school class where there are many students and where the teachers change every hour. In a notary's office, Frieda would have routine work which she would adjust to quickly and skillfully, more uniform surroundings, more quiet and more free time which she should spend with girl friends interested in sports so that she could find companionship and not shut herself off more and more from her fellows. She needs fellowship with people of her own age who would divert her from her anxieties much more than she needs association with children and critical authorities, or with rivals against whom she must continually measure herself.

Example 6

Gertrud is the 15 ½-year-old daughter of a gardener's family with several older and younger brothers and sisters. The question is whether Gertrud should take a well paid position in a village book printing plant or learn some other occupation and, if so, what occupation. She was an average student in the primary school.

Bero-Protocol

Response time = 34 min.

I				
Two bears	D	F+	A	P
c "Miller" (kind of night butterfly) (middle)	D	F+	A	
d Half moon (half of middle portion)	Dd	F±	N	
II				
Two dogs	D	F+	A	P
Two crabs (red)	D	FC	A	
d Outstretched finger (side)	Dd	F+	Ad	
a Lamp (middle portion and upper red)	D	F+	Obj	
III				
Two men	W	M+	H	P
Lobes of lungs (inner red)	D	CF—	Anat	
b Lying cat (part of head)	Dd	F+	A	
c Lying dog ("leg" of figure)	D	F±	A	
IV				
c Bat	W	F+	A	P
a Elephant head and trunk (side at bottom)	Dd	F+	Ad	
c Cut through a daisylike flower (upper middle)	D	F+	Bot	
A little man has fallen on the floor and stretches his leg in the air	Dd	m	H	
V				
Crows	W	FCh	A	(P)
Crocodile (middle portion)	D	F—	A	
Camel head (side)	Dd	F—	Ad	
VI				
c Fox or owl head (upper third)	D	F+	Ad	
Ship's anchor (middle black)	D	F+	Obj	
b Various fog banks (half)	D	ChF	Fog	

VII

Clumps of willows (part)	D	F+	Bot	
Bridge with little deer	D	F+	Scene/A	
Vase	S	F—	Obj	

VIII

Two lizards, but completely red – usually only the stomach is red	D	FC	A	P
c Two brown spotted calves (orange)	D	FC	A	P
Like dark colored pansies (gray)	D	FC	Bot	
Two animals with big ears want to get acquainted with each other (yellow)	Dd	F+	Scene/A	O
		Tendency to m		

IX

Two fire red dead-nettle blossoms (orange)	D	FC	Bot	
Butterfly (lilac)	D	F+	A	
c Owl in flight (blue)	D	F+	A	P
d A bird up above, a chicken (brown)	D	F+	A	
and below it's a cat (brown)	D	F+	A	
X				
There are two little birds (upper orange)	D	F+	A	
Below leaves of a tulip plant (green)	D	FC	Bot	
Then come two peculiar little men in hoods or some such thing, no, they've put sacks over their heads, they exchange greetings and go on, using canes	D	m	H	O
And below – it couldn't be potatoes, the eyes are too big	D	FC	Bot	
b A scal (rose)	D	F±	A	
That looks like a crumpled up, rotting plant leaf (outer green turned toward c)	Dd	CF	Bot	
No, it is very clearly a buffalo	Dd	F+	A	
d And there is still another hedgehog (blue-gray)	D	F+	A	

Scoring Summary:

Response time = 34 min.	P = 8		
Response total = 42/17	O = 3		
W = 3	F = 27 (-4.5)	H = 4	F% = 83
D = 27 (-2)	M = 1	Anat = 1	A% = 59
Dd = 11	M = 3	A = 21	P% = 18
S = 1	FC = 7	Ad = 4	O% = 7+
	CF = 2	Obj = 3	
Sequence: Orderly	FCh = 1	Bot = 7	No color shock
Exper. bal.: 1 M: 5½ C	ChF = 1	Fog = 1	Shading shock V?
Apper. m.: W-D-Dd	N = 1		

Would it not be too bad if a being with so much enjoyment of color and such a pleasure in elaboration were to be stuck into a printing plant to feed pages to one machine or to supervise another one stitching books?

To be sure, Gertrude could there find outlet for her industriousness, but her strong emotional needs would remain unfulfilled. She has a sound sense for the practical (D-Dd type, A:Ad); she is distinctly gifted in manual activities

(D type and numerous FC's). Could she do an apprenticeship as a gardener? With her ability to elaborate and sense of the decorative, she could equally well become a flower arranger, dress stylist, or salesgirl in a wallpaper store.

Since she can not easily decide at present, she should first spend the customary year as a household servant, if possible in French-speaking Switzerland. There she would have the opportunity to become fluent in the French language, and during the year she could think about the choice of profession.

(Gertrud entered apprenticeship as a fashion designer and is very happy with her work. The employer is very satisfied with the girl and praises her in every way. She would like to retain Gertrud as an employee in the business after her apprenticeship is finished).

GROUP V: EXPERT OPINIONS

Opinion as an expert witness: The investigating officer charges the psychologist to find out:

1. Whether the plaintiff, Miss X, can in general be trusted to tell the truth,
2. In particular, whether her accusations against the accused Y can be taken seriously.

Accompanying the written request, which must be answered in writing, is a thick bundle of documents. The plaintiff X is 23 years old. She was a child born out of wedlock who lost her mother early and had been committed by the community to the care of a distant relative. After leaving school she had many positions as a housewife's helper.

X now raises the complaint that, while of school age, she was sexually misused by her foster father, specifying three different instances. The man has succeeded in proving that in one of these instances the girl must be mistaken, and he also denies both of the other occasions. Since all three are somewhat distant in time, actual proof is almost impossible; claims stand against counter-claims.

As she herself admits, the 23-year-old has in the meantime had relationships with various boys. According to the reports of her teacher and pastor, she had something to do with half-grown boys, partly her school companions, during her last school year. The rumor went around the village that actual sexual traffic took place. The investigation (school authorities, teacher and pastor), however, brought out only that it had remained at the level of looking and touching. The school marks are those of a poor student. The testimony of the employers is highly varied: some praising, some having reservations. Since X never remained in the same place long, one can only gather from them in general that the girl is capable of housework. From the official conduct record comes "Nothing derogatory known." With the documents is a handwritten

letter from X to a girl friend which, in coarse terms, reports a sexual experience.

The defendant is known in the village as a quiet and respected citizen. He is a tradesman with a wife and 4 children. None of the children gave so many difficulties in rearing, he says, as the former foster child. The previous teachers also confirm that as a student, Miss X was not easy to deal with.

The remaining testimony is indefinite and hardly anything of significance can be extracted from it. A shopkeeper by whom the girl was employed for a time says that X filched little things from the shop (chocolate, candy, cookies, postcards). When she was discharged because of the thefts (whose value she had to make good) she took with her a landscape (photo in a frame) from her room. Upon complaint she later sent it back to its owner.

Some witnesses designate the girl as "boy-crazy."

*

With Miss X, first the Bero- and then the Ro-test were given. Nothing was said about the trial in connection with the testing. The examiner, in order to accustom her to his presence, had her write a letter applying for a position. After that the association Test of C. G. Jung was given. It showed a relatively long reaction time and poor memory.

Bero-Protocol

I					
c	Gas masks, the large eyes there	WS	F—	Obj	O—
a	Here is something sexual (middle below)	Dd	F—	Sex	
II					
	Two dogs have torn something,	W	F+	A	P
	there is blood, and there the	Confab., comb. D	C	Blood	
	pelvis bones (upper red)	D	F—	Anat	
III					
	Blood again already	D	C	Blood	
	Two men point to it	comb. W	M+	H	P
IV					
	Spread out fur rug	W	F+	A	P
V					
	Flying lizard, like a prehistoric one	DW	F±	A	O—
VI					
	Pine tree	W	F+	Bot	P
	and again female sex organs (below)	Dd	F—	Sex	
VII					
	Pear	S	F—	Bot	
	Chamber pot (under the "bridge")	S	F—	Obj	
	Two spooks with horrible heads go after one another (upper black)	D	M+	H	O
b	Clouds	D	Ch	Clouds	

VIII

The black ones are prettier

Nothing but animals
(details them)

Crabs (blue and yellow)

Salamanders (red)

And that a crab again (gray)

And that there (turns) doves (brown)

Color shock

W F+ A

D F± A

D F+ A P

D F+ A

D F+ A

IX

(Sighs:) The colors!

Fire lily (orange)

Ice fern (outer blue)

Shock

D CF Bot

Dd CF Ice

X

That is something awful again (confluence inner green)

And there too (confluence inner orange)

Birds (upper orange)

The whole thing is a smear of colors

(wishes to give up, is encouraged to further responses)

Potatoes (brown)

Dd F— Sex

Dd F— Sex

D F+ A

W C Color

D FC Bot

Response time = 16 min.

Scoring Summary and comparison with results of Ro-Test:

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
Resp. time = 16 min.		15 min.	P	= 5	9
Resp. total = 27/12		30/18	O	= 3 (-2)	4 (-3)
WS = 1 (-1)	—		F%	= 50	63
DW = 1	2 (-2)		A%	= 33	56
W = 6	8 (-3)		O%	= 10±	13±
D = 12 (-2)	11		F	= 18 (-9)	19 (-7)
Dd = 5 (-4)	4 (-1)		M	= 2	1
S = 2 (-2)	5 (-1)		FC	= 1	2
Sequence: Orderly-loose	Orderly-loose		CF	= 2	4
Exper. bal.: 2 M:7 C	1 M:8 C		C	= 3	2
Apper. m.: (D)W-D-Dd(S)	(D)W-D-Dd(S)		ChF	= —	2
			Ch	= 1	—
Shock = VIII/IX	IX		H	= 2	1
Combinative-confabulatory	W tendency		Anat	= 1	3
Enumerating			Blood	= 2	1
A = 9	13		Sex	= 4	2
Ad = —	4		Obj	= 2	1
Bot = 4	1		Other	= 3	4

Conclusions from the above scoring, as they could be used in the report in connection with material from other sources:

Probably the girl cannot be counted among the fully "normal," for Rorschach said that even a single C was suspicious. The subject produced 3 and 2

respectively. But the remaining findings are also suspicious, above all the mode of apperception. According to Boss, this would be characteristic for psychopaths even if there were no color shock. This appears clearly in both tests. However it is advisable that still another psychiatric evaluation should be suggested to the investigating officer.

In spite of this we can answer with certainty the investigating attorney's questions, especially the first.

The intelligence of the subject is below average. In judging we may not, it is true, take the F% too greatly into consideration because the subject produced numerous sex and anatomy responses which, in part, appear to have come about through perseveration, and which, in addition, are not free of a confabulatory tendency. The increase of the A% in the Ro-test is striking, but the entire result shows something labile. This is expressed much more strongly in the indicators of affectivity than in the intelligence factors. It is to be wondered at that the foster father and the teachers did not emphasize even more the difficulty of rearing the child. It is possible that the deviational aspects of the character first really developed in the "freedom" associated with leaving school. The comparison between response time and response total tells us that we are dealing with a person who talks easily and gladly but with little qualitative value - with an easy talkativeness which is the more significant because it includes confabulatory tendencies (DW, occasional confabulatory D's and Dd's). In addition there is the stubborn defiance (CF, C and S) which can come out in an aggressive, violent way. The occasional M and Ch factors are not sufficient to contain the egocentric, autistic and very impulsive, and, for the most part, unadapted affectivity; no more is the intelligence adequate to act as a brake on the emotions. The subject may also succumb to thievish tendencies - one wonders that the girl stole only trifles.

The oppositional tendencies alone are so strong that the subject must be very persistent in her stubbornness.

The sexual responses prove that sexual fantasies must play a significant role with her; probably the anatomy responses are also partly sexual.

The subject is very impressionable; probably so strongly so that it is possible that she accepts her dreams and daydreams as reality, as actual experiences. I consider it possible as well that the subject participates in experiences, tales she hears, as strongly as if they had happened to herself - and that she afterward takes these tales for real experiences. The mixture of the M's, FC's, CF's and C's is characteristic for persons who are susceptible to feverish and exalted illusions.

The WS, the S's and the experience balance, taken together in their characterological meaning make it seem possible that the subject slanders out of resentment and vengeful impulses, the more so since "mouthwork" is so easy for her. As she is still capable, to a certain extent, of logical thinking

(sequence), as she is stubborn and since, with her intellectual pride (anatomy), she does not wish to be known as a liar, once she has said something she sticks to it tenaciously. This is also shown in the fact that (according to the evidence) she cannot revise her statements where it has been proved that she must be mistaken. (She gives an exact date; the defendant can prove through letters – and his wife confirms it – that he was at that time outside the country.) Moreover, the sparsely scattered Ch responses show a measure of slyness – of the sort which can often be observed in the mentally less gifted and is sometimes designated as “dumb slyness.”

With regard to the questions propounded by the investigating officer, the form interpretation test shows decisively:

1. In general the plaintiff cannot be believed.

2. There exist strong grounds for suspecting that also in specific instances in her accusations she cannot be believed. On the other hand there is still the possibility that even notorious liars might tell the “truth” once. My personal impression is this, that out of a mixture of resentments, fantasies of rape and daydreams taken for real, the subject claims untrue things; and out of obstinacy and autistic pride stubbornly sticks to them.

Example 2

Opinion for the juvenile judge. He wishes to be advised as to whether the 10-year-old boy Franz must be put into a reformatory or whether one dare try him once more with placement in a foster home. Grounds must be given for the opinion.

Franz comes from the rural family of a poor daily laborer. There are numerous older and younger brothers and sisters. The parental home is dirty, disorderly, neglected. A teacher reports that the children are often lousy. Her report about Franz is not favorable. He is often “absent” during instruction, a poor student, in spite of the fact that one gets the impression that he is not so stupid. He can do more whenever he applies himself, but this he does only occasionally, usually lacking the ambition. He does not keep his desk in order, often comes around in dirty and torn clothing and is not concerned about it. On the other hand he creates no disciplinary problems, and is dependent. However, he must lack finer feelings, for one time he tore the heads off young sparrows; so run the reports by several other children of Franz’s neighborhood.

The parents, especially the father, have animosity toward the school. He would not talk to the teacher about his children and was rude and impudent.

The pastor describes the family as very poor, the circumstances being unhappy. The father drinks, there is often conflict between the parents and then difficulties with the neighbors. The children often lack supervision, they

are often left to themselves because the mother also goes away to work. She is a laundress and has a bad reputation because she is "sticky-fingered."

Another bit of information states that the mother is not unhappy when one of her children brings home something edible, fruit, vegetables, eggs. She asks no questions about its source.

A sister-in-law claims the mother is thievish and encourages the children to steal.

Franz has made away with all sorts of little things. From his schoolmates he stole pencils, crayons, pens. He pilfered one boy's pocket-knife. From one neighbor he took a grafting saw which he then used for getting wood in the forest. The boy is also supposed to have stolen a twenty franc note from the same neighbor, with whom the parents have a standing quarrel, and the man went directly to the village policeman. Franz admitted all the other thefts, but denies having stolen the money. It later came out that the thief was someone else, but in the meantime the authorities had realized that the boy was in danger. The case was turned over to the juvenile court.

Franz was taken away from his parents and placed with farm people some distance from his home village. In the first weeks people were satisfied with him, but then he stole the farmer's cigars and sent them home to his father, stole a rubber ball from a neighbor girl and made a present of it to his favorite sister. In the village the children talked about the boy and called after him "Thief," and Franz beat up the son of one of the village authorities so that he bled from the nose and mouth. Thereafter the foster family did not want to keep him any longer. (Documents)

And now one faces the question stated at the beginning.

Bero-Protocol

Response time = 22 min.

I				
Two bears rocking on a tree-trunk with roots	W	M+	A	P
II				
Two little animals, dogs, who are sucking on something	W	F+	A	P(M?)
And there are two dwarf men, jumping around so (red)	D	M+	H	P
c This way it's almost like an animal head, the muzzle below, there (inner red) the eyes and there the cheeks and ears black)	W	F-	Ad (infantile)	
III				
Two little animals with many legs (inner red)	D	F±	A	
Two men, who are looking for something (upper part of black)	D	M+	H	
b A little dog (outer red)	Dd	F+	A	
IV				
Skinned off hide	W	F+	A	P
Mountains, with three points (above)	D	F±	N	

V					
	Dead bird with torn wings	W	F+	A	P
c	Below like pine branches (periphery)	D	F+	Bot	
VI					
	A sort of arrow with feathers, there is a game like that, one throws the arrow into a target of straw (middle black and S)	S-D	F+	Obj	O
b	A man with a hunchback sits on the grass bank (upper third, right)	Ch-D	M+	H	
VII					
	A bridge, and deer and a little duck cross over	m-D	F+	Scene	O
	Rotting leaves	W	FCh	Bot	
VIII					
	Two salamanders	D	F+	A	P
c	Cows	D	FC	A	P
	Little crabs (blue)	D	F+	A	
IX					
	A pretty flower (orange)	D	CF	Bot	
	There go two, who have hoods on, and the wind blows (brown)	D	M+	H	O
	And above flies a great owl (blue)	D	F+	A	P
X					
	Blackbird nest, with straw stalks hanging down (inner blue)	D	F+	Obj	O
	Potatoes (brown)	D	FC	Bot	
	Almost like dandelion leaves, but should be more jagged (inner green)	D	CF	Bot	
	Little bird (upper orange)	D	F+	A	
	Perhaps rabbits (outer gray blue)	D	F-	A	

Scoring Summary and comparison with Ro:

	<i>Bero</i>	<i>Ro</i>	<i>Bero</i>	<i>Ro</i>
Resp. time =	22 min.	22 min.	P = 6	6
Resp. total =	26/11	29/15	O = 4	5
W =	6 (-1)	3 (-1)	H = 4	4
D =	19 (-1)	21 (-3)	Hd = -	1
Dd =	1	4 (-1)	A = 12	14
S =	Tendency	1	Ad = 1	-
			Obj = 2	3
F =	19 (-1)	20 (-5)	Bot = 5	5
M =	5	4	N = 1	2
m =	Tendency	-	Scene = 1	-
FC =	2	3	F% = 80	75
CF =	2	2	A% = 50	48
FCh =	1, Tendency -	Tendency	P% = 27	20
			O% = 15+	17+
Sequence:	Orderly	Orderly	No shocks	
Exper. bal.:	5 M:3 C	4 M:3½ C	Infantile abstractions	
Apper. M.:	W-D	W-D		

The dreaminess finds expression in the rather numerous M's. Certainly Franz is not so stupid, but he does not display the kind of industriousness which is prized in the schools and which, with children, is characterized in the form interpretation test by numerous Dd's. Franz is a D type: The lad with practical understanding, no theoretician, no large-scale arranger, but also not a pedant. He confines himself to the significant, as shown by the relationship H:Hd and A:Ad. As a D type with a rather ambiequal experience balance, he is practical also with his hands, not only in his thinking, and is by no means distracted. He makes an effort to finish a thing off quickly as is shown in the tone of the responses. This cannot be represented in the protocol except in the response time and the response total. He is capable of producing the average number of responses in the average time, but he shortens the business and is finished in 22 minutes.

In none of the tests is there anything which leads to the conclusion of actual (inner) disorientation due to neglect. With his numerous M's, average intelligence and orderly sequence, the boy is by no means unstable. The results of both tests look as normal as possible. Why then does the boy steal? It could very well be that in this respect he has not had the right training. A child who sees that his brothers and sisters are praised when they steal eggs, vegetables, etc. from the neighbors reacts normally when he also steals. He has had no opportunity to build other ideals. For such a child, stealing is a part of life and there is nothing unusual about it except that one must be cunning enough not to let one's self be caught. (With his single Ch, Franz surely has also his share of slyness.) Perhaps the statement of the sister-in-law is true, that his mother actually encourages her children to steal. Anyway, it is interesting about Franz's thefts that he steals no money: he takes things he can use or which he can give to relatives. It is understandable that he steals school supplies for himself, that he makes away with a small saw to use in getting wood. What boy would not like a pocket-knife? It would be moving, the way he gives gifts to his father and little sister, if the gifts had been acquired in a legitimate way. But as a poor child he cannot acquire them in a legitimate way any more than the crayons, the pocket-knife, the saw.

For a rural boy there is nothing monstrous in the fact that he pulled the heads of of young sparrows. The farmers regard the sparrows as useless birds, they rob sparrow nests and kill the young birds by throwing them on the ground or wringing their necks. That is "the thing to do," exactly as when the fisherman kills his catch. It can happen that in trying quickly to wring the neck of a young bird one tears the head off. In reading the report of the teacher one cannot completely avoid the feeling that his schoolmates might have taken advantage of the opportunity to lower Franz's status. The form interpretation tests of animal torturers look different from that of Franz. There one finds regularly, along with a more extratensive experience balance, a few S's, and

the ready aggressiveness shows itself in the responses which point directly to sadistic impulses and whose content is actual pleasurable fantasies of torture. Here the indications in the form interpretation test lead one to expect rather a friend than an enemy of animals.

Franz is a completely normal poor boy. The signs of disorientation in him are external, arise from the environment in which he grew up. There is no inner disposition to disorientation.

How can Franz be helped? The best way would be by making it possible for him to *develop ideals which are more socially acceptable through living in a more normal milieu where he can observe good examples for a long enough time*. It is not necessary to commit him to an institution. It would probably be more profitable for him to become acquainted with the relationships in a "normal" family (as contrasted to his parental family), and to adjust and find his place in it, for he really became ill because of the bad relationships within his own family. The task is to find for Franz a foster family which is prepared for relapses and can have patience. Franz cannot change from one day to the next – he will be able to do it only when, through association with a loved and appreciated parent substitute, he corrects the standards of behavior acquired from his parents. Since it is apparent how closely attached he is to his father and one of the little sisters, it should be possible to permit him to send them little presents now and then. He should be able to place his trust in his future foster father, so that he could communicate his modest wishes and thereby acquire the feeling, a little at a time, that he does not *need* to steal, that stealing is not necessary because he can get what he wants in other ways. Judging by the form interpretation tests, Franz would be a gratifying subject for re-education, if only someone would have the patience to let him develop honor. The psychic process through which this occurs has already been explained.

Example 3

Opinion for the juvenile court. The question is, "What shall be done with 17-year-old Paul? What is his character, and what kind of apprenticeship is he best suited for?"

Paul is the late-born youngest child of a large family. The parents were small farmers, and the father died when Paul was 4 years old. A married brother helped his mother take care of the farm. The "nestling" was at first completely spoiled by everyone. He was a pretty and clever child. In school things went very well at first, then difficulties came up: Paul appeared to be less gifted than his relatives believed and was not able to pass the examination admitting him to the secondary school of the village. After leaving school, he first entered an apprenticeship as a wagonmaker. He became involved in an affair with some girls, in which other school boys and half grown boys took part, and thus came into contact with the juvenile court. He got off with a warning, since it came

out that his delinquencies were not very serious, but he could no longer remain in this apprenticeship. He claimed that he hadn't liked the trade anyway.

Leaving his home village, he became apprenticed to a furniture maker, where he stuck it out for about half a year. Then he left his allegedly somewhat hypocritical master and entered apprenticeship with a new master, in still another village. Here after half a year he was again unable to stick it out. He felt he was being taken advantage of and had too little free time. After the work in the shop, he had often to help in the garden and in the field, and when he went out, he had to give an account of where he had been. Therefore he sneaked out of his room by the window at night, and as this became known and continued in spite of the master's warning, the man would keep him no longer. The boy, grown large, broad and strong, thought he would be suited for apprenticeship as a metalsmith. Such a place was found, but after about half a year the apprentice walked off. The master was rough, disorderly, drank brandy and then no longer remembered the orders he had given previously; he made disturbances and the apprentice had to take the consequences. Another place with a metalsmith was sought for Paul, but this also did not last for long. Just as all the other employers had, the new master complained that the youth had his mind on everything possible except his work, could not stick to anything, was unreliable and lazy. Paul, on the other hand, found the business too small: one could learn nothing but sharpening picks and repairing mowing machines. Now and then there was a kitchen range to build, but that was all - it was unskilled labor, tiresome and uninteresting. However they agreed to wait and see how things developed. Paul remained, until he disappeared one day. He went on foot to the nearest city where he took an unwatched bicycle and rode it to another community. Here he left the bicycle against the corner of a house and again went on foot for some distance, then took another bicycle, and so on. He intended to cross over the border and join the Foreign Legion, but he took his time about it, and spend three days going the 100 miles to Geneva. There he was arrested: he had ridden nearly to the border, and it was noticed that he abandoned the bicycle and attempted to cross the border without it.

In the evidence there is nothing derogatory about his parental family. The other children all turned out satisfactorily. The school record is average to rather good.

Bero-Protocol

Response time = 28 min.

I				
Two dogs	D	F+	A	P
c Forest (upper edge of the "Arms")	Dd	F+	N (inf)	
Rocks in the forest (S, black simply taken as forest)	S	F-	N	
b Mountain (the rounding of the bear's back)	D	F+	N	
At the bottom a fish pond	S	F±	N	

II				
Crabs (inner red)	D	FC	A	
Two dogs	D	F≠	A	P
Open mouth with uvula (upper red)	D	FC	Anat	
Candle stick (middle part)	D	F+	Obj	
Mountains (ears of the dogs)	Dd	F—	N (inf)	
Cliffs (S between inner red and black)	S	F—	N	
Icicles (side at bottom)	Dd	F+	Ice	
III				
Ink blot (leg)	D	ChF	Bot	
b Lake of Lucerne (half of black)	D	F—	Map	
Cliffs (below the arm)	S	F—	N	
Blot of drawing ink (red)	D	CF	Ink	
c Rotten chunk of wood (leg)	D	FCh	Obj	
IV				
Mountain (upper side)	D	F—	N	
c A man (the athlete)	D	F+	H (P)	
Someone's loading a rack of hay (near the athlete)	Dd	m+	H	O
a Forest (middle part)	D	F—	N	
V				
Bird	W	F+	A	P
Water drops (the "legs" and to both sides of them)	Dd	FCh	Water	
Cow head (within)	D	F+	Ad	
Deer head (upper middle)	D	F+	Ad	
VI				
b Mountain (middle third)	D	F—	N	
Cliff (S therein)	S	F—	N	
c Fox head (upper third)	D	F+	Ad	
Drops of water (s)	DdS	F+	Water	
Bird (black)	D	F+	A	P
a Point of a hand wrought fence	S	F+	Obj	
d Icicles (on middle third)	Dd	F+	Ice	
One from the other side too (S near corresponding projection on upper side)	DdS	F+	Ice	
VII				
c Crabs (upper part)	D	F+	A	
Bridge	D	F+	Obj	
a Crow head (above)	Dd	F+	Ad	
Little squirrel (side)	Dd	F+	A	
Two faces (above, toward middle)	D	F+	Hd	
Horns (above)	Dd	F+	Ad	
Drops of water (below)	Dd	F—	N	
Hooks (tiny inward projections left and right of bridge)	Dd	F+	Obj	
VIII				
Two eyes (in orange)	Dd	F+	Eyes (inf)	
Lizards (red)	D	F+	A	P
Beetle legs (gray projections)	Dd	F+	Ad	
Lake and rivers (blue)	D	CF	N	

c	The dogs again (orange)	Perseveration, confabulation	D	F±	A	
	Fried eggs (yellow)		D	CF	Food	
	Inkblot (gray)		D	CF	Ink	
	Table bell (S between orange)		S	F+	Obj	
	IX					
c	Bird, which is flying (blue)		D	F+	A	P
	"Pike" for poling a boat (midline)		Dd	F+	Obj	O
	Bat (lilac)		D	F±	A	
a	Butterfly - more from the color (orange)		D	FC	A	
c	Icicle (middle continuation of orange)		Dd	F-	Ice	
	X					
	Pinchers (part of middle orange)		Dd	F-	Obj	
	Parrots (middle green)		D	F+	A	
	Lake (outer green)		Dd	F-	N	
	Inkblot (blue-gray)		D	CF	Ink	
c	Skull (the larger eye in brown)		Dd	F±	Anat	
	Dog's head (inner part of brown)		Dd	F-	Ad	
b	Chicken (red)		D	F+	A	
a	Two little birds (upper orange)		D	F+	A	
	And two there also (middle orange)		D	F+	A	

Scoring Summary and comparison with Ro-test:

	Bero	Ro		Bero	Ro
Resp. time =	28 min.	28 min.	P	= 7	4
Resp. total =	63/22	47/12	O	= 2	1
W	= 1	2 (-1)	H	= 2	—
D	= 33 (-4)	23 (-2)	Hd	= 1	5
Dd	= 7 (-6)	17 (-2)	Anat	= 2	3
S, DdS	= 9 (-4)	5 (-1)	A	= 16	10
			Ad	= 7	3
F	= 51 (-15.5)	41 (-14)	Obj	= 8	3
M	= —	—	Bot	= —	1
m	= 1	—	N	= 14 infantile	16 infantile
FC	= 3	2	Food	= 1	1
CF	= 5	3	Ink, etc.	= 4	4
FCh	= 2	—	Ice, water	= 6	1
ChF	= 1	1	Map	= 1	—
			Eyes	= 1 infantile	—
F%	= 71	70			
A%	= 36	30	Perseverations		
P%	= 11	10	No shock		
O%	= 3	2			
Sequence:	Loose	Loose	Experience balance:		
Apper. M.:	D-Dd-S	D-Dd-S		o M:6½ C	o M:4 C

The test results are not exactly reassuring. The easy-going and lazy way in which the N's are perseverated, the way the subject simply gives "Inkblot" because he is unwilling to take more trouble with the forms, these, when taken in connection with the relatively many responses indicate a chatterbox. The

overlarge content category, the too low F% and the loose sequence lead one to suppose that the thinking is very scattered and undisciplined. The intelligence is certainly nothing to shout about. The easy fatigability becomes particularly clear when the Ro-test is compared with the Bero-test: the Dd's like the N's increase absolutely as well as relatively, and on the Ro-test which was given immediately after the Bero-test, the response total (in the same response time) decreased. Also the capacity for building stereotyping trains of thought is too low, and strengthens the impression of a lack of discipline. It is significant that with response totals of 63 and 47 respectively, not a single M was given. If we relate this fact to the loose sequence and the easy-going ways of the subject, the inner emptiness and lack of self-control become apparent. Also significant in this connection, considering the extratensive experience balance, are the many S responses: they mean a protest against the outer world which is strengthened by stubbornness (CF), and Paul must be a rather aggressive fellow. The DdS and Dd point to grumbling, fault-finding tendencies; there is almost no indication of generous, large scale perceiving and thinking (almost no W's). Here and there Paul is not entirely honest (confabulations in D's), is not always accurate in his claims and statements and talks away audaciously. The affectivity is egocentric. However, there are no pure C's present although some CF's are very nearit.

As a talkative and easily interested Dd type (easily interested, because his content category is so varied), he must have been an active student, and to judge by his anatomy and map responses, not entirely without ambition. This could have given rise to the impression that he was more gifted than he really is.

What he needs is disciplining in every respect. The lack of inner principle must be replaced by a strict outer ordering of his life. Perhaps it would be possible to discipline Paul through habit formation.

I consider the case so serious that I doubt whether an employer or master tradesman in an apprenticeship could bring the boy under control. If one is strict in his supervision the boy runs away, as experience has taught.

He therefore belongs under trained supervision. I would place him in a closed home for juvenile delinquents, where he would have the opportunity to learn a trade under constant supervision and could not run away. Such a measure offers some guarantee that Paul would not slip completely off into the asocial.

Paul lacks the ability to do work which requires independent thinking. He would adjust better to a machine (weaving, spinning yarn or something similar) which *sets the pace* of the work and *forces* him to a certain discipline.

GROUP VI: PROBLEMS ARISING IN THE USE OF THE FORM
INTERPRETATION TEST

1. A subject gives 140 responses. *Proof that one can get as much out of the first 5 or 6 responses to each card as out of the total number of responses.*

Example: Arthur, p. 112).

Comparative Scoring Summary

Total response time with 140 responses = 91 min.

Relative response time = 2/3 min. per response.

Response total = 140/73, or 53, with considerable increase on the colored cards.

W = 8	10	F = 38 (-7.5)	101 (-18)	P = 7	8
D = 24 (-2)	62 (-10)	M = 2	5	O = 6 (-1)	11 (-2)
Dd = 18 (-1)	59 (-5)	m = 1	2		
Do = 1	3	FC = 2	5	H = 2	3
S = 2	6 (-3)	CF = 4	11	Hd = 3	8
53	140	C = -	-	Anat = 1	4
		FCh = 1	4	Food = 1	3
		ChF = 5	12	A = 18	36
		53	140	Ad = 9	27
F% = 80	82			Obj = 7	26
A% = 51	52			Bot = 4	10
P's = 7	8			N = -	6
O% = 12±	8±, rather more			Infan. = 2	4
Sequence: Loose to orderly	Loose to orderly			Other = 6	13*
Exper. bal.: 2 M:5 C	5 M:13½ C, relatively same			53	140
Apper. Mode: W-D-Dd(Do-S)	W-D-Dd(Do-S)				

Shading shock on cards I and VI

Clear confabulation on occasional D's

* Including 4 map responses

When one summarizes the entire 140 responses there is actually no significant difference in the results. If one were to calculate the P%, then with 140 responses it would be significantly smaller than with only 53. However, in considering the P's one can not look exclusively at the percentage; it is well to keep an eye on the absolute number:

One who sees 9 or more P's has a tendency to banal thinking;

The thinking of one who sees less than 3 to 4 P's is estranged from that of the collective.

The absolute number will now be compared to the P%. One who gives 9 to 12 P's but only makes a P% of 12 (because he produces so many responses) thinks at the same time banally and yet somehow deviously. One who gives 5 to 7 P's and shows a P% of less than 15 can adapt intellectually without going so far as to be banal. He does not in general think about things which concern the community (however he can do that also). One who gives 3 to 4 P's, but because of his low response total gets a P% of 30 to 40, thinks banally in spite of the few P's.

In summarizing the entire 140 responses, it becomes even clearer that we must doubly underscore the Dd in the Mode of Approach or Apperceptive Mode. While the number of W's is increased only by 2, the D's and Dd's, Do's and S's are approximately tripled. The F's seen with poor form and with good form remain relatively the same, and therefore there is about the same F%. The relationships among the M's, m's, FC's, CF's and in the Experience Balance remain about the same (with greater absolute numbers), but the Ch score increases a very little proportionately, although not enough to be taken into consideration in the evaluation. In the content area it is striking that the Ad's increase greatly in proportion to the A's. This does not alter the fact that the A's are still more numerous than the Ad's; psychodiagnostically the situation remains the same as when the scores for only 53 responses were summarized. The Obj responses, of which there were already relatively many in 53 responses, increase considerably in the 140. Both times they must be looked at as an expression of a need to depotentialize by objectifying. It is very appropriate to our picture of Arthur's personality that he makes an effort to neutralize his unadapted emotions through (intellectualistic) objectifying - through an "objective standpoint" from which he looks at the world. The additional 4 N's increase the significance of the 2 or 4, respectively, infantile abstractions: the naiveté becomes more clearly apparent. Through the increased production of anatomy and map responses, the ambition also appears more clearly.

Nothing new of significance, however, is added by the use of the 140 responses instead of only the first 53.

What has here been shown be confirmed by similar comparisons.

2. The Effect of a Psychotherapeutic Treatment as Mirrored in the Form Interpretation Test.

The subject, a 23-year-old man with kleptomaniac traits was tested with the form interpretation test before and after a long treatment by a physician. First the Ro-test and then about a year later the Bero-test were given.

<i>Before treatment</i>		<i>After</i>	<i>Before</i>		<i>After</i>
Resp. time =	30 min.	32 min.	O	= 5	4
Resp. total =	34/8	36/14	P	= 4	7
WS	= 1	—	H	= 4	4
DW	= 2 (-2)	—	Hd	= 1	2
W	= 3	7	Anat	= 2	—
D	= 18	25 (-3.5)	A	= 14	15
Dd	= 6 (-1)	3 (-1)	Ad	= 2	2
Do	= 2	—	Obj	= 3	2
S	= 2	1	Bot	= 4	6
			Other	= 4	5

<i>Before treatment</i>		<i>After</i>	<i>Before</i>		<i>After</i>
F	= 25 (-3)	25 (-3.5)	F%	= 38	86
M	= 3	3	A%	= 47	47
m	= 1	2	P%	= 11	18
FC	= —	4	O%	= 14+	11+
CF	= 4	1			
C	= —	—			
FCh	= —	1			
ChF	= 1	—			
Sequence:	Rather Rigid Orderly				
Exper. bal.:	3 M:4 C 3 M:3 C				
Approach:	DW-D-Dd(Do-S) W-D-Dd				

Shock, IV, VIII

The reality testing has become better (after the treatment the DW's and the WS are missing); the oppositional attitude has lost intensity (fewer S's, no WS, fewer CF's as indicators of stubbornness and stubborn persistence in defiant attitudes), which also lies in the direction of a better adjustment to reality.

The indicators of thievish impulses are missing in the Bero-test. More and better perceived W's have taken the place of the DW's. The pedantry, anxiety and pettiness have mostly disappeared, and thereby the subject has become more practical in his thinking (increase of D's). The spasmodic quality in his thinking (sequence) has loosened. The slightly hypochondriac aspect present before the treatment (2 Anat and 1 ChF) disappeared, the adaptability of the thinking (P%) improved as did that of emotions (increase of FC's, decrease of CF's). The physician pronounced this a highly successful cure. His patient says gratefully that he has become an "entirely different man." The comparison of the form interpretation tests confirms both statements.

3. *The Effect on the Form Interpretation Test of Making a Complex Active.*

a)

Subject, a 15½-year-old servant girl, has several times had sexual relationships with an older hired man. A juvenile court has the subject's personality investigated, because there is a question as to whether the girl shows character traits of a prostitute and thus should be put into an institution.

First the Bero-test was given, then in the intervening pause the delinquencies were discussed and afterward the Ro-test was given.

<i>Bero</i>		<i>Ro</i>	<i>Bero</i>		<i>Ro</i>
Resp. time	= 30 min.	30 min.	O	= 3	3
Resp. total	= 25/10	26/8	P	= 4	4
W	= 6 (-1)	4 (-1)	H	= 4	3
D	= 14 (-2)	16 (-3)	Hd	= 1	—
Dd	= 3 (-1)	4	Anat	= —	1!
S	= 2	2	Sex	= —	3!
			A	= 12	10

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
F	= 17 (-4)	18 (-4)	Ad	= 2	3
M	= 3 Tend.	2 Tend.	Obj	= 2	5
m	= 1	1	Bot	= 2	1
FC	= 2	3	Map	= 1	—
CF	= 1	1	Flame	= 1	—
FCh	= 1	1	Other	= —	—
Sequence:	Orderly	Orderly	F%	= 71	72
Exper. bal.:	3 M:2 C	2 M:2½ C	A%	= 56	50
Approach:	W-D-Dd(S)	W-D-Dd(S)	O%	= 12	11
Shock:	none	none			

Through the conversations with the subject during the interval, sexual trains of thought were strongly stimulated in her. Their effect (reverberation) appears in the second test through 1 Anat and 3 Sex responses.

In connection with the form interpretation test, the Jung Association Test was administered to the subject. Nothing appeared therein which would indicate particularly strong sexual fantasies in the girl. Thus, when the sexual complex is so strongly expressed in the second form interpretation test, the (suggestive) conversation must be responsible for it.

b)

Subject is a 16-year-old, strongly introverted boy who seldom says anything. In order to stimulate him to increased responses he was told after the first test, "You have certainly looked up into the clouds and seen forms there humans, animals, etc. — just do the same thing here with the cards."

	<i>Bero</i>	<i>Ro</i>		<i>Bero</i>	<i>Ro</i>
Resp. time	= 39 min.	31 min.	P	= 4	6
Resp. total	= 17/8	19/8	O	= 2	2
W	= 5	4	H	= 3	2
D	= 9 (-1)	10 (-1)	Hd	= 1	1
Dd	= 2 (-1)	3 (-1)	A	= 7	8
Do	= —	1	Ad	= 1	—
S	= 1	1	Obj	= 2	—
			Bot	= 2	—
F	= 13 (-2)	13 (-2)	N	= —	1
M	= 3	2	Clouds	= —	2
m	= —	—			
FC	= 1	1	F%	= 77	77
CF	= —	—	A%	= 47	50
FCh	= —	1	P%	= 24	31
ChF	= —	2	O%	= 10 approx.	10 approx.
Sequence:	Orderly	Orderly	Shock:	None	None
Exper. bal.:	3 M:½ C	2 M:½ C			
Approach:	W-D-Dd	W-D-Dd			

The clouds and the nature response "Streaks of fog" in the Ro-test quite probably resulted from the suggestive conversation between the two tests (the Ch responses are lacking in Bero-test).

c)

The subject was asked after the second card on the Bero, "What can you make out of the whole blots?" Thereupon the subject gave a W to card II, and afterward made an effort to produce nothing but W's.

Card I				Card V			
D	F+	A	P	W	F+	A	P
Dd	F+	A		Card VI			
Dd	F+	Ad		Dd	F+	H	
Dd	F+	Bot		W	ChF	Clouds	
Card II				Card VII			
D	F+	Bot		W	F-	A	
D	F-	Anat		W	ChF	Clouds	
D	CF	Blood		Card VIII			
Dd	F+	H		W	CF	Color	
W	CF	Fire/Smoke		D	F+	A	P
Card III				Card IX			
W	CM	Anat		W	CF	A	
Card IV				D	F+	A	
W	ChF	Clouds		Card IX			
				W	CF	Color	
				D	FC	Bot	
				D	F+	A	

Practically all the W's, except for the W F+ A P on card V, are seen with poor form, unclearly. Through the suggestive question of the examiner the subject was started on the perception of W's. The way the scoring summary looks, the subject would be a W type (capable of grasping complicated relationships, an organizer, large scale thinker, etc.); he is, however, much more a practical person. The intervening suggestive question falsified the test.

4. Effect of a Particular Attitude ("Transference").

It appears possible (and needs closer investigation with a large number of subjects) that the particular attitude of a subject toward the examiner influences the form interpretation test.

Example: A 25-year-old (medically diagnosed and under treatment) impotent man was first tested by a male examiner with the Bero-test, then by a female examiner with the Ro-test.

The results of both tests agree rather well with one another numerically. However the Bero-test given by the male examiner shows more and partly an entirely different sort of sex response from the later Ro-test given by a woman.

Scoring Summary:

<i>Bero, with man</i>		<i>Ro, with woman</i>			<i>Bero</i>	<i>Ro</i>
Resp. time =	35 min.	35 min.	O =	5	6	
Resp. total =	52/17	44/18	P =	7	8	
W =	9 (-1)	10 (-1)	H =	8	7	
WS =	1 (-1)	1 (-1)	Hd =	4	4	
D =	26 (-3)	20 (-2)	Anat =	1	2	
Dd =	15 (-2)	12 (-3)	Sex =	6 tendency	4	
Do =	—	1				
F =	31 (-7)	28 (-7)	A =	19	14	
M =	8	7	Ad =	8	4	
m =	3	—	Bot =	1	2	
FC =	4	6	Obj =	4	2	
CF =	2	1	Other =	2	5	
C =	1	1	F% =	79	75	
ChC =	—	1	A% =	52	45	
FCh =	1	1	P% =	15	16	
ChF =	2	—	O% =	12	12	
Sequence:	Orderly to loose	Same with tendency to inversion	Detailing, Descriptions, Tendency to combination			
Exper. bal.:	8 M:5½ C	7 M:5½ C				
Approach:	W-D-Dd	W-D-Dd				

The sexual responses:

Bero

Card I/1: At first glance, a vagina.

Card II: When I first saw the card it reminded me of a vagina.

Card III: At first I thought it was a vagina again.

Card V/2: Entrance to vagina (S between feet of figure).

Card VI/1: It has to do with a female ape.

Card VII/2: Completely indecent, clearly a female vagina (c-position, confluence of the "bridge").

The indirect sexual responses:

Card IV/7: Two figures who turn in a circle, want to get at one another (c-position above, the "ears" middle).

Card VII/2: Two hedgehogs walk toward one another (c-position, blots usually seen as hedgehogs).

Card VII/3: Two beetles push against each other with their noses, make acquaintance. (c-position, darker inner part).

Card IX/4: Those are two bulls jumping on one another, that is, naturally, bull and cow (lilac, c-position).

The last response shows that something sexual is meant with the animals and figures walking toward one another (although often disguised). They involve potency fantasies.

Ro

Card II/4: Female sex parts (lower part of red).

Card III/5: Two very disturbing representations of masculine sex organs. It is uncomfortable to be reminded of them!

Card VI/4: Vagina (lower middle).

Card VII/5: That is malicious, to have something in the middle, indefinable masculine or feminine sex organs, probably masculine.

No indirect sexual responses:

Obviously it does not disturb the subject to give female sex organ responses to both examiners. On the other hand, it is very disturbing for him to be reminded of male sex organs in front of the woman.

In addition, potency (coitus) fantasies were expressed to the male examiner and none to the female examiner.

Probable these differences mirror the psychic attitude of the subject to man and to woman, as determined by his illness (especially symptom). It is painful to be reminded before a woman of a masculine (especially of his inadequate) sex organ, and the potency fantasies are repressed. On the other hand, it doesn't mean anything to the subject to be reminded of feminine sex organs before the man. In addition, the subject gives himself over uninhibitedly to potency fantasies which are so particularly characteristic of impotent persons.

5. Changing the Affectivity and the Experience Balance by Use of Alcohol.

The subject, a 20-year-old man was completely sober as the Bero-test was given him. On the following day he drank two large glasses of beer immediately before taking the control (Ro) test. He is highly sensitive to alcohol and reacted with euphoristic phenomena. This shows itself clearly in the form interpretation test.

Qualitative Determinants

	<i>Bero</i>	<i>Ro</i>	<i>Bero</i>	<i>Ro</i>
Resp. time =	35 min.	20 min.		Confabulations
Resp. total =	40/11	55/18		among D's and Dd's
F%	= 82	71	Shock = VI	—
M	= 3	2	O% = 21±	33±
m	= —	2	Sequence:	
FC	= 4	4	Orderly tendency. Loose to Orderly	
CF	= 1	4!	to inversion	
C	= —	1!	Experience balance:	
FCh	= 2	—	3 M:3 C	2 M:7½ C
DW	= —	3!	Approach:	
			W-D-Dd	W-D-Dd

Presumably other kinds of persons would react differently to use of alcohol; certainly there are those who become more coarctated, others with whom no such weighty differences appear.

CONCLUDING REMARKS

The experiences with the Bero-test presented in this book are based on the examination of over 500 persons of both sexes, among which were about 300 young people and children. In addition 63 double protocols of patients (Bero and Ro) were at my disposal for comparison.

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