

A black and white portrait of Hermann Rorschach, a young man with short, light-colored hair, wearing a dark suit jacket, a white collared shirt, and a patterned tie. He is looking directly at the camera with a neutral expression.

Philip J. Keddy / Rita Signer / Philip Erdberg / Arianna Schneider-Stocking
(Translators and Editors)

Hermann Rorschach's Psychodiagnostics

Newly Translated and Annotated
100th Anniversary Edition

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100th Anniversary Edition

by Philip J. Keddy, Rita Signer, Philip Erdberg,
& Arianna Schneider-Stocking

Including: Rorschach's 1922 Lecture
"The Evaluation of the Form Interpretation Experiment
for Psychoanalysis"



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Arbeiten zur angewandten Psychiatrie

unter Mitwirkung von

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Bd. II.

Psychodiagnostik

Methodik und Ergebnisse
eines wahrnehmungsdagnostischen Experiments
(Deutenlassen von Zufallsformen)

Von **Dr. med. Hermann Rorschach**

Mit dem zugehörigen Test
bestehend aus zehn teils farbigen Tafeln



1921

ERNST BIRCHER VERLAG IN BERN UND LEIPZIG

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Philip J. Keddy

List of Tables, Illustrations, and Figures

Tables

Table 1	Percentage of Good Form Responses (F+) for the Six Groups of Respondents
Table 2	Number of Movement Responses (M) for the Six Groups of Respondents
Table 3	Number of Color Responses for the Six Groups of Respondents
Table 4	Number of Whole Responses for the Six Groups of Respondents
Table 5	Visual-Grasping Type for the Six Groups of Respondents
Table 6	Percentage of Animal Responses (A) for the Six Groups of Respondents
Table 7	Percentage of Original Responses for the Six Groups of Respondents – Plus or Minus (+ or –) Form or Both
Table 8	Summary Table: Frequency of the Variables for the Six Groups of Respondents
Table 9	Relation of Movement and Color Responses for Normal Respondents, Respondents With Intellectual Disabilities, and So Forth (Movement and Color Table 1 of 5)
Table 10	Relation of Movement and Color Responses for Respondents With Schizophrenia (Movement and Color Responses Table 2 of 5)
Table 11	Relation of Movement and Color Responses for Respondents With Manic-Depressive Illness (Movement and Color Table 3 of 5)
Table 12	Relation of Movement and Color Responses for Respondents With Epilepsy (Movement and Color Table 4 of 5)
Table 13	Relation of Movement and Color Responses for Respondents With Organic Disorders (Movement and Color Table 5 of 5)
Table 14	The Relation of Movement and Color to the Experience Types (Erlebnistypen)
Table 15	The Relation of Seven Components of Intelligence to the Experience Types (Erlebnistypen)
Table 16	The Relation of Perception Types to Experience Types (Erlebnistypen)
Table 17	The Relation of Talents to Experience Types (Erlebnistypen)
Table 18	The Relation of Artistic Painting Styles to Experience Types (Erlebnistypen)

Illustrations and Figures

p. ii	The inkblots reproduced in miniature on the Rorschach psychodiagnostic recording blanks. Reprinted here courtesy of Hogrefe Verlag Bern, Switzerland. © Hans Huber Verlag, 1951.
p. v	The cover of the original 1921 edition of <i>Psychodiagnostik</i> published by Ernst Bircher Verlag, Bern, Switzerland.

- Figure 1 Hermann Rorschach studying a text at the desk in his apartment at the psychiatric clinic in Herisau (ca. 1919). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.
- Figure 2 Hermann Rorschach in his analysis room with chaise longue in background (1920). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.
- Figure 3 Self-portrait (ca. 1910). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.
- Figure 4 An inkblot created by a 15-year-old female student with her handwritten notes on what she had seen (1911). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.
- Figure 5 Control picture of man mowing without scythe drawn by Hermann Rorschach (1918). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.
- Figure 6 Control picture of cat colored like a frog drawn by Hermann Rorschach (1918). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.
- Figure 7 Control picture of squirrel colored like a rooster drawn by Hermann Rorschach (1918). Reprinted here courtesy of the Hermann Rorschach Archive, Institute for the History of Medicine, Bern, Switzerland.

Contents

Acknowledgments	vi
List of Tables, Illustrations, and Figures	vii
Foreword	xiii
Praise for the Book	xvii

Introductory Chapters to the Newly Translated and Annotated 100th Anniversary Edition of *Psychodiagnostics*

Introduction to the Newly Translated and Annotated 100th Anniversary Edition	3
Excerpt From an Obituary on Hermann Rorschach (1884–1922)	11
Biography of Hermann Rorschach	13
The Creation of <i>Psychodiagnostics</i>	17

Psychodiagnostics: Methodology and Results of a Perceptual- Diagnostic Experiment (Eliciting Interpretations of Accidental Forms)

Introduction to <i>Psychodiagnostics</i>	31
List of Signs and Abbreviations	33
I. The Method	
1. Test Materials	35
2. Procedure	36
3. Interpretation of Pictures as Perception	36
II. The Factors of the Experiment	
1. Statement of Problems	39
2. Number of Responses	41
3. Reaction Time	42
4. Failure to Respond	42
5. Form, Kinesthetic, and Color Factors in Their Relation to the Perception Process ...	42
a) <i>Form Responses (F)</i>	43
b) <i>Movement Responses (M)</i>	45
c) <i>Color Responses (FC, CF, and C)</i>	49
d) <i>Incidence of M and C in the Same Interpretation</i>	54
6. Modes of Visual Grasping of the Inkblots	55
a) <i>Formulation of Questions</i>	55
b) <i>Determining the Modes of Visual Grasping</i>	56

c) <i>Number of W, D, Dd, and So Forth</i>	60
d) <i>Visual-Grasping Types</i>	60
e) <i>Succession in the Modes of Visual Grasping</i>	62
7. <i>Descriptive Content of Interpretations and Percentage of Animal Responses</i>	63
8. <i>Original Responses</i>	66
9. <i>Summary</i>	68
III. Addenda to the Methodology	73
1. <i>Prerequisites of the Individual Plates</i>	73
2. <i>Parallel Series</i>	74
3. <i>Control Experiments</i>	74
4. <i>Recording Technique</i>	75
IV. Results	
1. <i>The “Intelligence”</i>	77
a) <i>A High Percentage of Good Form Responses (Optimal F+ Percentage)</i>	77
b) <i>The Optimally Strict Succession in the Modes of Visual Grasping (“Orderly” Succession)</i>	79
c) <i>A Larger Number of Whole Responses (Ws) (An Optimal Ability to Produce W Responses)</i>	80
d) <i>A Rich Visual-Grasping Type: W; W to D; or W to D to Dd</i>	80
e) <i>The Optimal Percentage of Animal Responses (The Optimal Variability of Interpretations)</i>	82
f) <i>The Optimal Number of Good Original Responses</i>	83
g) <i>A Kinesthetic Influx to the Perception Process (At Least a Few Responses Determined by Kinesthetic Engrams)</i>	84
2. <i>The Effects of the Respondent’s Varying Focus on the Seven Factors (Control Experiments)</i>	87
3. <i>Effects of Disturbances of Mood on the Components of Intelligence</i>	90
4. <i>Interrelations of Movement and Color Responses: The “Experience Type (Erlebnistypus)” – Introversivity, Extratensivity, Coarctation</i>	92
5. <i>Experience Type (Erlebnistypus) and Everyday Life</i>	108
6. <i>Experience Type (Erlebnistypus) and the Components of Intelligence</i>	108
7. <i>Experience Type (Erlebnistypus) and Moods</i>	113
8. <i>Temporary Variations of the Habitual Experience Type (Erlebnistypus) in the Individual</i>	114
9. <i>Experience Type (Erlebnistypus) Changes in the Course of the Life Span</i>	115
10. <i>Comparative Research in Experience Type (Erlebnistypus)</i>	116
11. <i>The Affectivity and the Personality</i>	117
12. <i>Imagination</i>	121
13. <i>Experience Type (Erlebnistypus) and Representation Type</i>	123
14. <i>Experience Type (Erlebnistypus) and Hallucination Type</i>	125
15. <i>Experience Type (Erlebnistypus) and Talents</i>	126
16. <i>Talent Variations and Talent Comparison</i>	129
17. <i>Experience Type (Erlebnistypus), Talent, and Drive</i>	131
18. <i>Experience Type (Erlebnistypus), Personality, and Talents</i>	133
19. <i>Experience Type (Erlebnistypus) and Illness</i>	133
20. <i>About the Question of the Development of the Experience Type (Erlebnistypus)</i>	135

V. Practical Diagnostic Use of the Form Interpretation Experiment

1. Usability 139
 2. Concerns About the Experiment 140
 3. Diagnostic Calculation 140
 4. The Content of the Interpretations 141
 5. The Experiment and Psychoanalysis 142

VI. Examples

Normal Respondents (and Respondents With Intellectual Disabilities, Cyclothymic Disorder, etc.) 145

 1. *Female, Age 26, Attendant in a Mental Institution: Normal Average Respondent* 145

 2. *Male, Age 29, Multitalented Scientist/Academic: Typical Above-Average Respondent* 147

 3. *Male, Age 26, Handyman: Typical Below-Average Respondent* 150

 4. *Male, Age 17: With Intellectual Disability (Moderate-to-Severe)* 151

 5. *Female, Age 45: Submanic Moodiness (Mild Cyclothymia)* 153

 6. *Male, Age 29: Introversive Tendency and Extratensive Occupation (Merchant)* ... 155

 7. *Female, Age 36: Educated and Gifted With Imagination* 158

 8. *Female, Age 30: Housekeeper With Pedantic Tendencies* 160

 9. *Female, Age 80: Elderly Respondent in Good Mental Condition* 162

Respondents With Neuroses 164

 10. *Female, Age 30: Respondent With Hysterical Symptoms* 164

 11. *Male, Age 37: Unstable, Infantile Respondent With Arrest of Development (“Neurasthenia”)* 165

 12. *Male, Age 28: Academic With an Obsessive-Compulsive Neurosis: First of Two Testings* 169

 12. *Male, Age 28: Academic With an Obsessive-Compulsive Neurosis: Second of Two Testings* 174

 13. *Female, Age 45: With “Nervous Exhaustion” (Latent Schizophrenia)* 180

Respondents With Psychotic Disorders: Schizophrenia 183

 14. *Female, Age 38: Housewife With Dementia Simplex* 183

 15. *Male, Age 50: Textile Merchant With Hebephrenia (Disorganized Schizophrenia), Ill for Almost 20 Years* 184

 16. *Male, Age 25: In a Prison Camp. Recently Diagnosed With Abulia and Limp Hebephrenoid Catatonia, Few Symptoms* 186

 17. *Male, Age 40: Suffering From Catatonia With Motor Excitement and Disorganized Thinking* 187

 18. *Male, Age 53: With Catatonia, Exhibiting Thought Blocking* 191

 19. *Female, Age 30: With Paranoid Schizophrenia* 193

Respondents With Psychotic Disorders: Manic-Depressive Disorder 195

 20. *Female, Age 54: In a Melancholic Phase* 195

 21. *Female, Age 54: The Same Patient in a Manic Phase About Three-Quarters of a Year Later* 196

Respondents With Psychotic Disorders: Epileptic Disorders 198
 22. Male, Age 26: With Typical Epileptic Dementia, Rapid Onset 198
 23. Male, Age 29, Hospital Guard: With Symptoms Resembling Epilepsy
 (“Epileptoid”) 201
 Respondents With Psychotic Disorders: Organic Psychotic Disorders 203
 24. Female, Age 69: With Depression in Arteriosclerotic Dementia 203
 25. Male, Age 60, Former Teacher With Alcoholism and Korsakoff’s Psychosis 204
 26. Male, Age 45: With Progressive Paralysis 207
 27. Male, Age 78: With Definite Dementia in an Older Person For the Last
 Three Years 208
 28. Female, Age 32: With Encephalitis Lethargica 210
VII. Summary 211

Addenda

The Evaluation of the Form Interpretation Experiment for Psychoanalysis 217
 Paper Presentation by Hermann Rorschach, MD 219
**Glossary of Some Key Terms Used by Rorschach in *Psychodiagnostics*
 and in the 1922 Lecture** 251
Publications of Hermann Rorschach 254
Annotations 257
 Recurring References Cited in the Annotations 257
 Annotations for Introductory Chapters 259
 Annotations for *Psychodiagnostics* 260
 Annotations for the 1922 Lecture 283

Foreword

One hundred years after the publication of *Psychodiagnosics* and the early death of its brilliant author nine months later, a new English translation of his work has been undertaken. The first English translation of this book was published in 1942, by which point a substantial movement of interested specialists had developed in English-speaking countries such as the United States. Some of them had traveled to study the test in Switzerland and others were Europeans who had emigrated from the Old Continent fleeing Nazism.

In the first years of the 1920s after the appearance of the book, the articles that were published were mainly in German; in the second half of that decade a rapid expansion of articles was observed in non-German speaking countries. The first article published in a language other than German was that of Ernst Schneider (a close associate of Rorschach), who wrote in Latvian (Schneider, 1925). It was followed by an article written in Spanish in the same year by Emilio Mira y López (Mira y López, 1925). In Peru, the psychiatrist Honorio Delgado, in contact with Freud, received the plates in 1920 and the book sent to him by Rorschach himself (Ráez, 1994, 2015). In 1924, Delgado published an article by Rorschach in Spanish (Gallegos, 2015; León & Zambrano-Mora, 1992; Ráez de Ramírez, 2015). Then in 1928, Zenon Drohocki published a paper in Polish (Drohocki, 1928). In 1929, the Swiss psychologist Marguerite Loosli-Usteri, who had probably heard of the Rorschach in Burghölzli, published for the first time in French (Loosli-Usteri, 1929). In 1924, the very first translation of Rorschach's 1922 lecture was published in English (Rorschach, 1924), and a year later, Samuel Beck published what appears to be the first article in English (Beck, 1930). In 1925, Yuzaburu Uchida introduced the Rorschach test in Japan (Kataguchi, 1957; Ogawa, 1993; Sorai & Ohnuki, 2008), and in 1930 he published a comparison with another test (Kataguchi, 1957). Between 1930 and 1932 T. Okada published five articles on the test in the journal *Psychiatria et Neurologia Japonica* (Okada, 1930a, 1930b, 1932a, 1932b, 1932c) and proposed his own scoring system (Kataguchi, 1957). In 1930, C. Fujisawa, then at Taiwan University, conducted research with the Rorschach (Kodama, 1957).

From the 1930s onwards, international publications on the Rorschach continued to increase. This culminated in the first translation of *Psychodiagnosics* by Paul Lemkau and Bernard Kronenberg into English in 1942 (Rorschach, 1942), whose approach was to find equivalent psychiatric language in English. This was followed by the later Spanish translation by Ludovico Rosental in 1948 (Rorschach, 1948), which was translated on very similar principles. A turning point came with the French edition in 1947 by André

Ombredane, who sought to translate into French the peculiarities of the meaning of the German words with all their semantic breadth. This was an innovative decision at that time, which was theorized about in the influential work of Antoine Berman decades later (Berman, 1984). The translator's aim is not to assimilate to the target language but to maintain the richness of the semantic breadth of the original and to seek to account for it.

This new, innovative English translation follows in this tradition in trying to capture the subtleties and depth of Rorschach's language and it has been edited and annotated with great care. New alternative terminology is introduced that aims to name ideas and concepts more closely to those provided by Rorschach in the original German text. So, for example, the reader will see that "Die Modi der Erfassung der Bilder" (previously translated as "modes of apperception") has been replaced by "modes of visual grasping of the images." Similarly, Ombredane translated this as "Les modes d'appréhension des images." The terminology in this edition possibly captures the meaning of "Erfassung" more accurately, which, it must be noted, is also related to the concept at the core of Rorschach's work: "Deutenlassen von Zufallsformen." This, the original subtitle of his book, becomes the suggestive "eliciting interpretations of accidental forms" in this edition.

The end product is a new, clear text that encourages the reader to consider familiar concepts in a new light. While reading the new volume, I experienced the strange sensation of reading something familiar and at the same time something new. I also found the reading to be always enjoyable, which is something that I did not always experience with the previous translation.

This edition is significantly enriched by two texts written by Rita Signer. Firstly, a biography of Rorschach, which adds hitherto unknown information about him. Some of this information has already been presented in a text published by her, but this chapter contains more details. Secondly, she has provided a study on the creation of *Psychodiagnostics*. This detailed exploration includes references to several preparatory texts for the *Psychodiagnostics* volume from 1918, 1919, and 1920. They are all extremely important for understanding the conceptual elaboration that culminated in the 1921 edition. Rita Signer's explanatory references allow us to return our focus to some of the concepts that, although present in the 1921 text, have sometimes been incompletely understood in later years. This is the case, among others, for the stabilizing role of kinesthesia and the relative coexistence of intratensive and extratensive attitudes. Furthermore, she also explores the history of the instruction "What might this be?", a subject that until now has been scarcely investigated. The chapter includes beautiful images of the pareidolias used by Rorschach in his tests. Overall, this chapter shows new aspects of the complexity of test development, both methodologically and conceptually, and provides important insights into the history of the construction of Rorschach's theoretical model.

Another important addition to this translation is the inclusion of annotations, which add invaluable insights into the development of Rorschach's ideas, including quotations from letters and manuscripts. The editors and translators use the annotations to explore the influence of Rorschach's contemporaries as well as the relevance of the Rorschach's work today. Here, the reader can find many pearls of information, such as the origin of title *Psychodiagnostics*.

This careful new translation constitutes a remarkable event in the studies of the Rorschach method and is sure to promote renewed interest in Rorschach's ideas that continue to be present in the interpretative hypotheses of all subsequent scoring systems.

Fernando Silberstein, PhD

President of the International Society of the Rorschach and Projective Methods
Argentina

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Praise for the Book

This wonderful work is a masterful replacement for the 1942 English translation of Hermann Rorschach's *Psychodiagnostics*. It is a completely redone, accessible, contemporary expression of Rorschach's original German text published 100 years ago. The A-list translation team includes Philip Keddy, Rita Signer, Philip Erdberg, and Arianna Schneider-Stocking and thus encompasses tremendous depth and expertise in the Rorschach task, in its author and his history, and in bilingual facility with English and German. Rita Signer, the 23-year former Director of the Rorschach Archives and Museum, initiates the new text with an illustrated biography of Rorschach as well as a fascinating and insightful illustrated chapter explaining how he iteratively developed *Psychodiagnostics* over the course of three years.

The 2022 translation team uses current and effective experience-near terminology that meaningfully enhances the clarity of Rorschach's prose. As just one small example, the conceptually important and commonly used phrase translated as *apperception* before is now the physically embodied phrase *visual grasping*. That much more clearly conveys Rorschach's belief that his inkblot task makes the normally automatic processes of visual perception a problem that the respondent must solve by grabbing hold of it visually and conceptually.

The translation team also now provides 39 pages of illuminating annotations. They offer rich historical context, clarify obscure terminology, and elaborate on some of the philosophical positions that Rorschach invokes. They also helpfully provide cross-references and occasional research citations that either support (e.g., linking Human Movement with empathy) or fail to support (e.g., color-shock) Rorschach's inferences.

This book will enrich all English-speaking Rorschach users. For anyone who owns the former translation, it is a must-have replacement.

*Gregory J. Meyer, PhD, Professor of Psychology, University of Toledo, OH, USA;
Co-Developer, Rorschach Performance Assessment System (R-PAS)*

Hermann Rorschach is a unique phenomenon in the history of psychological medicine: a highly creative and innovative thinker who wrote a single major work that inspired an entire psychology. Rorschach completed *Psychodiagnostics* in 1921, but soon thereafter, at the age of only 37, he died of a ruptured appendix. For this reason, having a reliable and authoritative edition in English of Rorschach's masterwork is crucial. The one extant translation was made back in 1942 by two young American physicians, one of whom was studying in Bern, Switzerland, against the distracting backdrop of the Second World War. Eighty years later, the time is clearly ripe for a new English-language edition that meets today's professional linguistic and historical standards.

This need has now been brilliantly fulfilled by the scholarly team of Philip Keddy, Rita Signer, Philip Erdberg, and Arianna Schneider-Stocking. Throughout this new rendition, Keddy, Signer, Erdberg, and Schneider-Stocking provide scrupulous explanations for their translations of key Rorschach terminology. Drawing on their different backgrounds and areas of expertise, they provide a wealth of intriguing contextualizing information about the making of Rorschach's book. In scores of intricately detailed annotations, they excerpt from Rorschach's workaday correspondence to his contemporaries and describe the remarkable range of thinkers (including artists, psychologists, philosophers, biologists, and physicists) who the author engaged in creating his psychodiagnostic system, including the now-iconic inkblot tests. The editors also do an excellent job of explaining how Rorschach's many original concepts, theories, and practices have evolved over the generations in the voluminous Rorschach literature. The result is a fully realized cultural and intellectual account of one of the most important stand-alone works in the history of psychology and, I would argue, a classic text in the general history of twentieth-century thought.

Mark S. Micale, Professor Emeritus of History, University of Illinois at Urbana-Champaign, IL, USA

Introduction to the Newly Translated and Annotated 100th Anniversary Edition

By Philip J. Keddy

“The investigative method originally grew out of theoretical questions. The discovery that the results could be used in making diagnoses was a purely empirical finding which had not been sought. Only then did the ‘research experiment’ become an ‘examination test.’”

“May the experiment be able to discover more dispositions to talents than missed professions and illusions, free more people from the fear of psychosis than burden them with such fear, and afford more relief than aggravation.”

Hermann Rorschach, *Psychodiagnostics*

First published in 1921, *Psychodiagnostics* was the only book by Rorschach published during his lifetime. The inkblot test that he presented in it has been in use now around the world for a century. An amusing reminder of Rorschach’s fame came my way while I was working on this translation. A neighbor I have never met posted a listserv notice about a missing cat “with a face like a Rorschach test.” The cat was found! But, as famous as Rorschach and his test have become in the intervening one hundred years in the professional and academic worlds, controversies focusing on questions about the utility and validity of the test have dogged it all along. Rorschach, a relatively modest person, himself noticed the furor he had tapped into, saying that the test “provokes interest and head-shaking everywhere” (Müller & Signer, 2004, p. 277).

Reading *Psychodiagnostics* enables us to see for ourselves what Rorschach launched, what he intended for the test, and how that compares with the much evolved use of it today. Our goal has been to provide an updated and hopefully more accessible translation of the book that launched this powerful and controversial tool. The Rorschach test was taught in the United States starting at least a decade before *Psychodiagnostics* was translated into English, and that probably contributed to some of the controversy as different understandings of the test began to take hold. The year 2022 will also be the 80th anniversary of the 1942 English translation. We have modernized the text taking into consideration the seventh edition of the American Psychological Association style guide,

The Creation of *Psychodiagnostics*

Rita Signer

In the introduction to his book *Psychodiagnostik: Methodik und Ergebnisse eines wahrnehmungs-diagnostischen Experiments*¹ [Psychodiagnostics: Methodology and Results of a Perceptual-Diagnostic Experiment], Hermann Rorschach wrote: “The questions on which the original experiment of this sort (1911) were based were fundamentally different from those that slowly developed as the experiment progressed” (Rorschach, 1921, p. 2). Rorschach was referring here to the inkblot experiment he conducted in 1911 with the students of a schoolteacher, who was a close friend of his, in connection with his treatise on *reflex hallucinations*. The physical evidence for this experiment is found in the set of inkblots made by schoolchildren between the ages of 12 to 16 years (many dated March 11, 1911) that have been preserved in the Hermann Rorschach Archive in Bern, Switzerland (see Figure 4 as an example). Notably, these experiments are not mentioned in Rorschach’s treatise (Rorschach, 1912), so we can only speculate about the type of questions that were posed. Unfortunately, Henri Ellenberger’s description of these experiments with students, which were included in his biographical study on Hermann Rorschach (Ellenberger, 1954), cannot be verified. Thus, we will never know the actual questions that Rorschach asked.

The situation is quite different regarding Rorschach’s book *Psychodiagnostik*, published in 1921. The Hermann Rorschach Archive has four typed manuscripts that provide unexpected insights into the genesis of *Psychodiagnostik*. The first is entitled *Untersuchungen über die Wahrnehmung und Auffassung bei Gesunden und Kranken* [Investigations on Perception and Apperception in Healthy and Ill Persons], with “Draft 1918” added to the title. This work was clearly planned for publication. The other three are typed manuscripts of lectures with slightly varying titles. In February 1919, Rorschach held a lecture entitled *Zur Wahrnehmung und Auffassung bei Gesunden und Kranken* [On Perception and Apperception in Healthy and Ill Persons]. In November of the same year, he gave a lecture on *Ein wahrnehmungsdiagnostisches Experiment* [A Perceptual-Diagnostic Experiment], and in March 1920, he spoke on *Ein wahrnehmungs-diagnostischer Versuch* [A Perceptual-Diagnostic Experiment].

A comparison of these typed manuscripts shows how Rorschach’s experiment developed within a very short time. They represent – so to speak – the developmental stages



Figure 7.

Control picture of squirrel colored like a rooster drawn by Hermann Rorschach (1918).

What is noticeable with the content is that the object most often seen was an animal. Rorschach deduced from this that the Animal percentage might be an indicator of stereotypy. Further criteria are human figures, body parts, and inanimate objects.

The results of the experiment with normal people and respondents with specific psychoses were presented in an overview. Furthermore, racial differences were mentioned (with an example comparing the inhabitants of the Swiss cantons of Bern and Appenzell).

The empirical section closes with a brief chapter on the practicability of the experiment, which has proven itself, in Rorschach's words, "empirically as a method to measure intelligence as well as a differential diagnostic aid."

Theoretical Section

In the theoretical section, Rorschach cites Eugen Bleuler's idea of perception from the latter's *Lehrbuch der Psychiatrie* [Textbook of Psychiatry] (Bleuler, 1916, p. 9). For Bleuler, perception consisted of three components: sensation, memory, and association. Rorschach deduced that the "interpretations" of his *klecksographien* were "doubtlessly" perceptions, yet with one difference: all perceptions "identifying integrations between sensation-complexes are memories of sensation-complexes." These "integrations" occur "unconsciously" during everyday perceptions. However, in the experiment, the incongruence between sensation-complexes and memories of sensation-complexes are so great that this effort of integration is perceived intrapsychically as an effort by the respondents. The difference to normal perception is "that the respondent *wants* to see something." Usually, "the respondents perceive the task in such a way that they

I. The Method

1. Test Materials

The experiment consists in the interpretation of accidental forms, that is, of undefined forms. A faithful reproduction of the plates¹ in their present form is issued as a supplement to this book and should serve not only for illustration but as ready-to-use test materials.

The making of such accidental forms is very simple: a few large inkblots are dropped on a piece of paper, the paper folded, and the ink spread between the two halves of the sheet. Not all pictures obtained in this way can be used: the usability depends on certain conditions. First of all, the forms must be relatively simple; complicated pictures make the calculations of the factors of the experiment too difficult. Furthermore, the distribution of the blots on the plate must fulfill certain requirements of spatial rhythm. Otherwise, they are lacking a picture-like quality and many respondents will reject the pictures as “simply an inkblot” without interpretations.

Every picture in the series has to fulfill certain special requirements as well as these general ones. Each individual picture, as well as the entire series, must be thoroughly tried out before it can be used as apparatus for the test. Thus the construction of a suitable series of ten pictures is not as simple as it might appear at first glance.

According to the production method, the pictures are *symmetrical*, with very few variances between the two halves. Asymmetrical pictures are rejected by many respondents. Symmetry confers part of the necessary rhythm to the figures. It has a disadvantage in that it tends to make the interpretations somewhat stereotyped. On the other hand, symmetry creates the same conditions for right- and left-handed respondents. Furthermore, it facilitates the reaction in certain inhibited and blocked respondents. Finally, symmetry promotes the interpretation of entire scenes.

Pictures that are asymmetrical and lacking spatial rhythm could add new factors to the results of the experiment which, however, cannot be discussed further here. The examination of individual sensitivity to spatial rhythm is a topic in its own right.

The order of the pictures within the series is based on empirical results. This order is also discussed in Section III: Addenda to the Methodology, (1) Prerequisites of the Individual Plates.

II. The Factors of the Experiment

1. Statement of Problems

In scoring the answers given by respondents, the material content of their interpretations of the pictures is considered last. It is more important to gain insights into the *function* of perception and apperception. The research aims primarily at the *formal principles*¹ of the perception process.

The protocols of the experiment are examined according to the following questions:

1. How many responses are there? What is the reaction time? How frequently is the refusal to respond encountered for the several plates?
2. Is the response determined only by the form of the accidental pictures, or additionally by perceptions of movement or of the color of the pictures?
3. Is the picture visually grasped and interpreted as a whole or in parts and in which parts?
4. What does the respondent see?

Other questions arise in connection with 2, 3, and 4 above, and will be discussed later.

The following statements are based on findings that have been recorded with the series of plates accompanying this book. The table below provides an overview of the material provided so far.

Diagnoses of Respondents Who Provided the Case Material			
	Male	Female	Total
Normal, educated respondents	35	20	55
Normal, uneducated respondents	20	42	62
<i>Respondents with:</i>			
Psychopathy	12	8	20
Alcoholism	8	–	8
Intellectual disability ² (mild-to-moderate and moderate-to-severe)	10	2	12
Schizophrenia	105	83	188
Manic-depressive illness	4	10	14
Epilepsy	17	3	20

	Male	Female	Total
Progressive paralysis	7	1	8
Dementia in an older person	7	3	10
Arteriosclerotic dementia	3	2	5
Korsakoff's syndrome and similar	3	–	3
Total	231	174	405

In addition, many experiments have been conducted using earlier pictures. However, these cannot be used here because comparative scoring is possible only when findings are obtained with the same or a parallel series of plates (see Section III: Addenda to the Methodology, (2) Parallel Series).

The totals indicated above are still too small, especially those of uneducated men and of those of the major part of psychoses. With regards to respondents with psychoses, this is partly due to the fact that an institution serving a country canton (Swiss state) offers relatively little diversity among the respondents. Before the printing of the plates, the number of experiments was already limited because the appearance of the plates starts to suffer after passing through hundreds of hands.

Since the collection in which this publication appears³ is intended for a wide circle of readers, I am adding descriptions of the less well-known psychoses for better understanding.⁴

Schizophrenia (Kraepelin's "Dementia Praecox") is the most prevalent mental illness. Two-thirds of the patients in most institutions are people with schizophrenia. *Bleuler* understands associative disorders as the basic symptom: loosening of the normal association of ideas, bizarre trains of thought, the connection and condensation of unrelated thoughts, the breaking of valid relationships, absurd generalizations, the use of symbols in place of the original term, the inability to engage in goal-oriented thinking. The result of this is incoherence and disruption of many associative processes on the one hand; on the other hand, perseveration, that is a constant sticking to the same trains of thought; the flight of ideas, on the one hand, a paucity of ideas on the other. Another striking symptom of schizophrenia is the defect in the ability to modulate the affects, affective rigidity, loss of affective rapport. In severe cases, this increases to "affective dementia," to an apparent total lack of affects. Hallucinations, delusions, absurd movements, actions, and manners, and so forth, may occur as accessory symptoms. The accessory symptoms may become the prominent features in the clinical picture.

Schizophrenia has four subgroups which in themselves do not comprise exclusive aspects of the clinical picture but may interchange and overlap in the same patient.

1. *Paranoia*: Delusions and hallucinations are predominant. Most superiority and persecution complexes fall in this group.
2. *Catatonia*: "Catatonic symptoms" are predominant: absurd movements, postures, manners, negativism (characterized by doing the opposite of what is expected, frequently the opposite of what is desired), impulsiveness. Schizophrenic "autism,"⁵

III. Addenda to the Methodology

1. Prerequisites of the Individual Plates

As was noted at the beginning, the picture series used in the test gradually developed on the basis of empirical observations. The particular qualities shown by the ten plates are as follows:

Plate I. Black. Failure to respond is almost never encountered. Stimulates Form and Movement responses with equal ease. This plate is also easy to interpret as a whole or in details: it contains a number of rich small details.

Plate II. Black and red. Stimulates kinesthesias more easily than Plate I. Contains a prominent intermediate figure (white space.) Introduces a color which occasionally induces a hint of “color shock.” The red runs into the black.

Plate III. Black and red. This plate is the most likely one to stimulate kinesthesias. The red is separated from the black.

Plate IV. Black. Respondents regard the interpretation of this plate as difficult for both Form and Movement answers, although the figure is generally considered “beautiful.” It is more difficult to interpret as a whole than in details.

Plate V. Black. The easiest form to interpret. Almost always interpreted as a “bat” or a “nocturnal butterfly” (moth.) Respondents with schizophrenia frequently fail to give an answer with this figure, or they may see moving people in it.

Plate VI. Black. Generally perceived as the most difficult of the figures.

Plate VII. Black. The essential part is the white intermediate figure, which very clearly resembles an oil lamp, rather than the black figures. This Plate presents the converse of Plate V, in that normal respondents rarely see the lamp while respondents with schizophrenia frequently do!

Plate VIII. Multicolored. Harmonious color and form. “Color shock” seen with neurotic respondents. Easily interpreted, at least in details.

Plate IX. Multicolored. Discordant color and form. Easily stimulates kinesthesias. In addition, a clear central figure.

Plate X. Multicolored. Disparate blots. Whole responses are almost impossible.

If the form interpretation experiment is to be corroborated intentionally and larger amounts of material are to be examined with it, this can only be accomplished in a relatively definitive manner with the test plates accompanying this book. While I do not mean to claim that this series is a “ne plus ultra,” nevertheless, I must emphasize that only those results are comparable which have been recorded with identical or at least exactly analogous, calibrated plates.

IV. Results

1. The “Intelligence”¹

Thus far in the discussion, the term “intelligence” has meant nothing more than a clinical judgment of the respondent. However, the figures given in the tables are averages, and since the number of respondents is relatively large (about 120 “intelligent” normal respondents) it should be possible to draw conclusions from the averages given. Since the entire experiment is a test of perception and apperception, these average results of the intelligent normal respondents should give information as to *how the perception and apperception of normal, intelligent respondents may be distinguished*. At the same time, it should be possible to confirm the thus far statistically determined “symptom values” for the experimental factors also on an “etioloical basis.”

The intelligent respondent in the experiment is characterized by the following factors:

- a) A high percentage of good form responses (Optimal F+ percentage)
- b) The optimally strict succession in the modes of visual grasping (“orderly” succession.)
- c) A larger number of whole responses (Ws). (An *optimal* ability to produce W responses.)
- d) A rich visual-grasping type: W; W to D; or W to D to Dd.
- e) The optimal percentage of Animal responses. (The *optimal variability of interpretations*.)
- f) The optimal percentage of Original responses. (The *possession of an optimal number of engrams of one’s own*.)
- g) A kinesthetic influx to the perception process. (At least a few responses determined by kinesthetic engrams.)

(Only the Color responses of the intelligent normal respondents show nothing characteristic.)

These seven factors may vary considerably from the average in individual cases. They can vary up or down. These individual variations express the mixing ratio of those faculties composing what we call “intelligence,” or, better yet, the *various types of intelligence*.

a) A High Percentage of Good Form Responses (Optimal F+ Percentage)

To obtain a *high percentage of good Form responses*, respondents need four different abilities. First, they need the ability to keep their attention focused throughout the entire experiment. Clear perceptions are only possible with a certain ability to concentrate.

V. Practical Diagnostic Use of the Form Interpretation Experiment

1. Usability

The investigative method originally grew out of theoretical questions. The discovery that the results could be used in making diagnoses was a purely *empirical* finding which had not been sought. Only then did the “research experiment” become an *examination test*.¹ The diagnostic usage thus served in the first instance as a control for the findings. The subsequent experiments, based on protocols, were performed by colleagues with respondents unknown to me to establish diagnoses.² I am especially indebted to *Dr. Emil Oberholzer*³ for his cooperation in this work.

The more correct the diagnoses – without any indication of age, gender, health, neurosis, or psychosis – the more certain it became that the method had to be correct.

Time and again, there were and still are incorrect diagnoses. This is most frequently due to the fact that most symptoms are indeed identified correctly, however, their *summary for the actual diagnosis* was made more difficult and was distorted by a weaker presentation of a primary clinical symptom and a stronger presentation of a secondary symptom.

The experiment is primarily a qualitative reagent. It indicates the quality of the symptoms, but the *quantitative* degree remains uncertain, as does, therefore also the mixing ratio of the symptoms. Experience and practice play a great role, but it should be possible to increase the certainty of the calculations in the standard test through control experiments which are focused on one individual symptom, and, in parts, through the methods of psychologists.

Over time, the experiment may almost always decide the question of whether the respondent is normal or neurotic, schizophrenic, or suffering from organic illness. Already today, it is possible to arrive at a very differentiated diagnosis in patients, and an equally differentiated personality diagnosis in normal and neurotic individuals.

It is important to note that the experiment often reflects *latent schizophrenia*. The experiment also reflects either neuroses or constitutional moods that are only barely perceptible neuroses. The inadequacy of the quantitative reaction can go so far that the difference between manifest and latent is no longer visible. At times it is impossible to determine from the protocol if there was a latent, manifest, or temporary progression of

VI. Examples¹

(See Rorschach's List of Signs and Abbreviations after his introduction to *Psychodiagnostics* above and the glossary of some key terms used by Rorschach in the addenda at the end of the book [Translators' note])

Normal Respondents (and Respondents With Intellectual Disabilities, Cyclothymic Disorder, etc.)

The following examples primarily take into account healthy respondents and borderline cases between health (normalcy) and illness. The examples are discussed briefly. The findings for people with psychoses at the end of this section may serve as an illustration of the described conditions and be used for comparison with normal records.

1. Female, Age 26, Attendant in a Mental Institution: Normal Average Respondent

I	1. Two Santa Clauses with brooms under their arms (the figures on the side) ²	D M H
	2. Two figures, female figures, lifting their arms (middle)	D M+ H
II	3. A butterfly (frequently interpreted; must be considered as F+!)	W F+ A
	4. Two marmots (red above)	D F+ A
III	5. Two marionettes	W+ H
IV	6. A butterfly (plate turned upside down, column-like middle part and neighboring wings)	D F- A
	7. An ornament on a piece of furniture (plate in upright position)	W F+ Orna- ment Original+
V	8. A bat	W F+ A
VI	9. A moth (flame-like parts at the head of the figure)	D F+ A
	10. A tree (plate turned upside-down, whole picture)	W F+ Plant
VII	11. Two human heads (upper third)	D F+ Hd
	12. Two animal heads (middle third)	D F+ Ad
VIII	13. (No color-shock) Two bears (red)	D F+ A
	14. Rocks (the middle figures)	D F- Object

IX	15. Two clowns	D M+ H
	16. Or blazing flames (brown above)	D CF Fire
X	17. A rabbit's head (green medial)	D F+ Ad
	18. Two caterpillars (green medial)	D FC+ A
	19. Two mice (gray lateral)	D FC+ A
	20. Two pigs' heads (blue medial)	D F+ Ad
	21. Two spiders (blue lateral)	D F+ A

Counts, Calculations, and Summary Scores

Responses: 21

Whole or Parts	Determinants	Contents
W: 5	M: 4	H: 4 (+)
D: 16	F: 14 (2-)	Hd: 1 (+)
Dd and so forth: 0	FC: 2 (1-)	A: 9 (8+, 1-)
	CF: 1	Ad: 3 (+)
	C: 0	Plant: 1 (+)
		Object: 1 (-)
		Ornament: 1 (+)
		Fire: 1

F+: 86% ($12 \div 14 = 85.7\%$)

A%: $12 \div 21 = 57\%$

Original: 5% +

Visual-grasping type: W to D

Succession: optimally strict

Discussion of Findings

Experience type (Erlebnistypus): 4 M: (2 FC+ 1 CF+ 0 C), i.e., more introversive than extroversive moments. Affectivity lively, approachable (1 CF), but not labile to the point of moodiness or impulsiveness, instead stabilized by good affective adaptability (2 FC) and stabilized further by introversive moments (4 M). Good capacity for empathy (4 M: 2 FC), intelligence without special ambitions (21 responses, 5 W), concretely practical and adaptive (5 W, 16 D), without pettiness or pedantry (no Dd, Dd (oligophrenic), or S). The succession is optimally strict. The forms are very good, well-adapted thinking. A marked

VII. Summary

- I. In the “Form Interpretation Experiment” the respondent interprets indefinite-shaped figures. It is possible to calculate the findings because the same series of ten test plates is used in each case.

The interpretations of the figures differ from the actual perceptions only for some of the respondents. In these cases, the difference is due to the fact that the perception is carried out with more or less awareness of the effort of integration of recent impressions and engrams. This is not in general but individually; it is not in principle, but gradually.

- II. The questions refer primarily to the formal principles of the perceptive process. The actual material content of the interpretations comes into consideration only secondarily. There are many factors that can be calculated from the experiment protocol: the clarity of form perceiving, the relationships between kinesthetic and color factors, whether the test pictures are visually grasped in whole or in parts, and more. All these factors show typical relationships that are characteristic of the various categories of normal individuals and of those with psychotic disorders.

- III. The experiment can be perfected with standardized parallel series and appropriate control experiments.

- IV. Results: Certain optimal relationships of the factors of the experiment correspond to certain components of the trait “intelligence.” In particular, the calculation of the visual-grasping modes allows the establishment of certain “visual-grasping types” and intelligence types (abstract, theoretical, practical, imaginative, grumbling, pedantic, etc.).

The relationship of movement and color moments to each other represents the relationship of introversive factors, focused on inward work, to extratensive ones, focused on the outside world, of a single respondent, a state, a form of psychosis, and so forth. This relationship can be designated as “experience type” (Erlebnistypus).” The following types are to be distinguished:

- Introversive experience type: Predominance of kinesthetic responses (for example, imaginative respondents).
- Extratensive experience type: Predominance of Color responses (for example, practical respondents).
- Coarctated (narrowed) experience type: Marked receding of movement and color factors to the extent that the respondent reacts exclusively with Form responses (for example, pedantic respondents, respondents in depressive mood, those with melancholia, and those with dementia simplex.)

Annotations for Introductory Chapters

Excerpt From an Obituary on Hermann Rorschach (1884–1922)

- 1 **“Morgenthaler”**: This text is taken from Walter Morgenthaler’s obituary of Hermann Rorschach, which was reprinted in the second edition of *Psychodiagnostik*, published in 1932. Walter Morgenthaler (1882–1965) and Hermann Rorschach met for the first time at meetings of the Schweizerische Gesellschaft für Psychiatrie (Swiss Society for Psychiatry) when Hermann Rorschach was in Münsterlingen (1910–1913). A closer relationship between them developed in 1914 and 1915 when Rorschach became an intern in the Psychiatrische Universitätsklinik Waldau (University Clinic Waldau) near Bern, where Morgenthaler was a senior physician. In 1954, Oberholzer gave a short lecture at the commemoration of Hermann Rorschach’s 70th birthday November 8, published in the same year as *Erinnerungen an Hermann Rorschach* [Reminiscences of Hermann Rorschach] and later in *Hermann Rorschach: Gesammelte Aufsätze* [Collected Papers]. K. W. Bash, (Ed.). Huber, 1965, pp. 95–101. There he wrote that Rorschach was very interested in drawings made by patients and encouraged them to continue sketching. According to Morgenthaler, during his stay in the Waldau, Rorschach concerned himself nearly exclusively with his work on religious sects and sectarians, thus putting aside his inkblot experiments at that time. Morgenthaler played an important role in finding a publisher for Rorschach’s perceptual-diagnostic experiment. In 1919, Rorschach lectured on his experiment at the annual meeting of the Swiss Psychiatric Association. At this meeting, Morgenthaler suggested to Rorschach that he publish his perceptual-diagnostic experiment in Morgenthaler’s *Arbeiten zur angewandten Psychiatrie* [Works on Applied Psychiatry] with the publisher Bircher in Bern. Morgenthaler was accredited as editor for all 11 German editions of *Psychodiagnostik*, even though the last three editions were published after his death. Morgenthaler also played an important role in popularizing and institutionalizing the Rorschach method after Rorschach’s death in 1922. In 1917, Morgenthaler qualified as a university lecturer. He became the honorary president of the International Rorschach Society, which was founded in 1952, and in 1957, Morgenthaler initiated the Rorschach Archives. As a psychiatrist, he had recognized very early on the importance of psychology in modern society while also recognizing the complementary responsibilities of psychiatrists and psychologists. Morgenthaler was very interested in the creative work of patients. In 1921, he published a book on his most creative patient, Adolf Wölfl, entitled *Ein Geisteskranker als Künstler* [A Mentally Ill Person as Artist], published by Ernst Bircher as Volume 1 in the series *Arbeiten zur angewandten Psychiatrie* [Works on Applied Psychiatry]. Wölfl influenced the development and acceptance of outsider art (the English term for *Art Brut*, from the French “raw art”) and is today regarded as one of the most famous representatives of this art form.
- 2 **“Hermann Rorschach ... generation”**: This quote is from Bleuler’s letter to Rorschach’s wife in which he expressed his sympathy about her husband’s death. Bleuler, who was well acquainted with another Swiss psychiatrist, C. G. Jung, wrote this about Rorschach. Bleuler was Director of the Psychiatric University Hospital Burghölzli in Zurich. Jung joined the staff in 1900 and worked there until Bleuler asked him to resign 8 years later. For a description of the fallout between Bleuler and Jung, see Bair (2003).

The Creation of *Psychodiagnostics*

- 1 **“Psychodiagnostik: Methodik und Ergebnisse eines wahrnehmungs-diagnostischen Experiments”**: There is an issue with the translation of the title: *Psychodiagnostik* is singular case but it was translated by Lemkau and Kronenberg as *Psychodiagnostics*, plural, and we have not been able to find an explanation for this. Because the book is well known as *Psychodiagnostics* with an “s” we have kept that title. With regard to this issue, the translation of Rorschach’s Lecture published in 1924 is interesting. The first part of the Lecture contains Oberholzer’s introduction. Here, the anonymous translator used for the German term “Psychodiagnostik” not “Psychodiagnostics” but “Psycho-Diagnostic” (without plural!) (pp. 225–227).

The title “Psychodiagnostics” was advocated by the editor Walter Morgenthaler. In a letter to Rorschach dated August 9, 1920, Morgenthaler wrote:

In my view, you are too modest regarding the title of your work, which is much more than only perceptual diagnostics (“Wahrnehmungsdiagnostik”), and also much more than what is understood by a mere experiment. For this reason I would suggest as the main title “Psychodiagnostics” (or something similar). I could find neither an equally precise and short German term nor a foreign-language designation.

Two days later Rorschach answered:

It is not only modesty that is to blame for the title. I have brooded a long time about the title and asked colleagues and philologists for advice, but I didn't obtain anything that suited me. Terms like “psychodiagnostics,” “disease diagnostics” or “personality diagnostics” seemed to me too broad. I don't want to give the impression that the experiment would allow extensive psychograms... At least today, the term psychodiagnostics seems to me too spectacular. The German designations were too long and those suggested by the philologists sounded either strange or even mystical or were likewise monstrous constructions of words. That's why I stayed with the term “perceptual diagnostics” (Wahrnehmungsdiagnostik), made after the pattern (Assoziationsdiagnostik). (Müller & Signer, 2004, p. 240)

Rorschach was using Stern's term “psychogram” when he said, “I don't want to give the impression that the experiment would allow extensive psychograms.” For an explanation of what Stern meant by psychography and a psychogram, see Annotation 38 in Section II: The Factors of the Experiment, (9) Summary. Psychodiagnostics is defined today as “a branch of psychology concerned with the use of tests in the evaluation of personality and the determination of factors underlying human behavior” (Merriam-Webster, n.d.). That the term refers to a whole *branch* of psychology suggests agreement with Rorschach's contention that it is too broad for a single test. Additionally, the fact that Rorschach wanted to use a term modeled after “association diagnostics” might be an example in support of the argument made by Ellenberger and reiterated by Akavia, that the Jung and Riklin word-association studies that led to a test were “an important resource and touchstone” for Rorschach in the development of his inkblot experiment/test (Akavia, p. 73). Bleuler (1916, pp. 51-70) also discussed “disturbances in association and thinking,” which were the focus of the Word Association Test.

See Akavia, N. (2013). *Subjectivity in motion: Life, art, and movement in the work of Hermann Rorschach*. Routledge.

Annotations for *Psychodiagnostics*

Rorschach's Introduction to *Psychodiagnostics*

- 1 “The questions that my original experiments ... progressed”: In connection with his dissertation published in 1912, Rorschach wrote on October 17, 1910, to his supervisor Eugen Bleuler: “Should prior investigations on various types of intellect be necessary, I could find sufficient material among the students of a schoolteacher who is a friend and neighbor of mine” (Müller & Signer, 2004, p. 109). Rorschach's letter of November 14, 1920, to Professor Hans W. Maier— who at the time was the Associate Director at the Burghölzli in Zurich, reveals that in 1911 he had actually conducted such experiments with 12- to 16-year-old students (Müller & Signer, 2004, p. 271). In the Rorschach Archives, there are many inkblots created by students with their handwritten notes of what they had seen and what part of the inkblot they had seen it in. See picture of an inkblot made by a student in Figure 4: On the left side of the inkblot there is written “Wald” [forest] and “Ufer eines Sees” [shore of a lake]. On the right side there is written “Tannenwald” [pine forest], “Haus” [house], and “Wiese” [meadow].