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Looking Into the Artist's Deeper Self

ART AND PSYCHOANALYSIS. Edited by William Phillips. 552 pp. New York: Criterion Books. \$8.50.

By LEON EDEL

WILLIAM PHILLIPS, co-editor of Partisan Review, has had the happy idea of bringing together in this book twenty-six essays relating to art and psychoanalysis. About half of the essays are the work of psychoanalysts and clinical psychologists; the remainder are by literary critics. Most often the art in question is the literary art; indeed only one essay is devoted to the plastic arts. A majority of the essays are concerned with applying psychoanalytic concepts to the lives of writers, a few to their works; a certain number, such as Thomas Mann's discussion of "Freud and the Future," are general and expository. The remainder are concerned with theoretical questions and the continuing debate about art and neurosis.

To these essays, partly for historical reasons and to give the book a larger perspective, the editor has added certain older writings: Freud's brilliant discussion of Dostoevsky; Otto Rank's outmoded but useful discussion of the creative process; Edmund Wilson's key essay of two decades ago, "The Wound and the Bow," perhaps the most incisive and influential contribution—from the literary side of the fence—to the subject of the artist's relation to his deeper self and the society in which he creates.

Mr. Edel, biographer of Henry James, is the author of "The Psychological Novel."

The Artist

IN recent years the connection between art and mental health has been formulated not only by those who are openly or covertly hostile to art, but also and more significantly by those who are most intensely partisan to it. The latter willingly and even eagerly accept the idea that the artist is mentally ill and go on to make his illness a condition of his power to tell the truth. —Lionel Trilling in "Art and Psychoanalysis."

One of the difficulties which exists when two disciplines meet is that the writers representative of each are driving toward different ends. When psychoanalysts touch literary material they tend to use it to illustrate psychoanalytic concepts. They arrive at a diagnosis of a "case"—literary though it may be—instead of an esthetic judgment. On their side literary biographers and critics are often bulls in the other china shop; they incur the risk of amateur "psychologizing," which leads them more often than not into other kinds of error and irrelevancy. To arrive at a proper fusion of the two disciplines is difficult; and the common failing on both sides frequently resides in the attempt to imprison something as mobile and fluid as the creative personality in rigid preconceptions and formulas.

The present volume has the value of providing a focus for certain of these questions and

often an illuminating discussion of them, as in the late Ernst Kris' broad and humane if strictly Freudian essay on the contribution and limitations of psychoanalysis. When we place some of the more recent essays beside certain of the older ones, we become aware also of the considerable progress that has been made in bridging the disciplines. It comes as a bit of a shock to reread Marie Bonaparte on Poe with her jargon-loaded formulations describing him as a "sadonecrophilist genius" or to come upon the recurrent and indiscriminate bestowal of the adjective "Oedipal" in other of the essays.

One turns with relief to the lucid and simple way in which Erich Fromm expounds Kafka's "The Trial" for us in terms accessible to everyone and with a fine sense of literary values. So too Selma Fraiberg's discussion of Kafka's relation to his inner world of dreams is a model of cautious and yet fascinating biographical inquiry; and we can admire the shrewdness of William Empson's exploration of "Alice in Wonderland."

These are in marked contrast to the language of Phyllis Greenacre's exploration of Swift, where we stumble over perfectly valid technical language ("margin of genitofallic interest" and "prenatal Oedipal situation") and recognize that this work surely was intended for the profession and not the lay audience.

The editor of the collection seems most interested in the debate concerning art and neurosis—a kind of revitalizing in a new form of Lombroso's old theory of the insanity of genius. He has included Lionel Trilling's valuable essay on "Art and Neurosis" which took issue with Edmund Wilson's idea of the artist's "wound" and suggested that "we are all ill, but we are ill in the service of health." But are we really all ill? The editor in his preface straddles the question somewhat and seems on safest ground when he remarks that it is meaningless to speak of "neurotic art" except when it occurs in the "exercises of mental patients."

THE common ground on which the two disciplines meet is in reality in the discernment and the study of man's capacity to create and use symbols. To date, there has been, unfortunately, much more clinical diagnosis of creative personalities than the deeper study of their creative process. This is as "reductive" a process as the debunking biography. Psychoanalysis should be able to help critics discover what makes for uniqueness in the artist, the great voice, the inimitable style, the individual form, no matter what medium he may use for expression. The essays in this book touch upon these matters; but what emerges as a whole is that the rapprochement between the critical and psychoanalytical disciplines is still in restless and uneasy beginnings.



Detail from painting by Henri Matisse. Courtesy Carstairs Gallery.

It Isn't Life That Counts

HOW TO READ A NOVEL. By Caroline Gordon. 247 pp. New York: Viking Press. \$3.50.

By ROBERT GORHAM DAVIS

CAROLINE GORDON is deeply concerned because many intelligent people who read novels do not seem to know what it is they are reading. Any teacher who has lectured on fiction to adult audiences and been willing to brave a question period afterward can match the amusing complaints that Miss Gordon quotes at the beginning of her book. Readers of cultivation are shocked and puzzled by the kind of life offered them in contemporary novels—especially in those recommended by academic critics. When they have such a critic before them in the flesh they are eager to make him account for the wastelands into which he and his confreres seem always to be leading them.

Miss Gordon's answer, in effect, is "Wait! You can't judge something until you know what it is you're judging. Fiction is art, not life. Art is a matter of rules, principles, techniques. Learn those principles, see how they work in the novels of the great masters. Then come back to me, say after a year, and perhaps we can talk."

"How to Read a Novel" gives such readers the start they need for their year's work. Though she is a novelist of originality herself, Caroline Gordon does not try to be original here. The book is not so rich in style or particular judgments as those of some other practitioner-critics like E. M. Forster and V. S. Pritchett in England, Frank O'Connor and Sean O'Faolain in Ireland, Jean-Paul Sartre and François Mauriac in France. Miss Gordon attempts only to present to a wider audience that view of the novel which has become orthodox in the best American colleges in the last twenty years.

Mr. Davis, on leave this year from the English faculty at Smith College, is teaching at Columbia and the New School.

The key is the "great technical secret," "great compositional law," which Henry James discovered in his struggle to write plays and which he first successfully employed in fiction in "The Portrait of a Lady." Miss Gordon quotes at length from Percy Lubbock and Joseph Warren Beach, the critics who first made James' technical achievements understood. Through use of a "central intelligence," James combined dramatic and narrative techniques. Miss Gordon explains what dramatic techniques are by analyzing "Oedipus" according to the principles of Aristotle's "Poetics." Now the reader is ready to appreciate the successes and failures of other novels than those of James, the success of "Madame Bovary," for instance, or the failure of Andre Gide's "The Counterfeiters."

MISS GORDON says that those intelligent people who disliked James' work did so from ignorance of the art he was practicing. She implies that if they could have read a book like her present one they would have judged quite differently.

This puts a rather heavy burden on technique and appreciation of technique. Miss Gordon herself quotes Jacques Maritain as saying that "the novel differs from other forms of art in being directly concerned with the conduct of life itself." For the kind of reader she has in mind, Miss Gordon does not explain fully enough or originally enough how the nature of an author's concern for life finds expression in and is modified by the nature of his art and how both ultimately are to be judged. When Miss Gordon's questioners—including William James—have finished this book they will appreciate certain great novels more perceptively, but they may still need much indoctrination before they feel that the questions about current fiction which trouble them have been answered.



Painting by Giorgio de Chirico. Collection Ruth Stephan. Courtesy Pierre Matisse Gallery. "A capacity to create and use symbols."

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Unfolding the "Unconscious":
Kurt Lewin

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a fish - a face - and eyes

1. can-can
 2. stalactites
 3. in the looking glass
 4. a-b-c
 5. turkey in the straw
 6. fresh fruit
 7. withered dahlias
 8. fancy free
 9. fantasia
 10. symphony in the sky
 11. the seer
 12. midnight blues
 13. nude
 14. astral landscape
 15. scintillating
 16. lady of the evening
 17. safe hiding
 18. in a cave
 19. the golem
 20. snake pit
 21. homeward bound
 22. the question
 23. a fish - a face - and eyes
 24. prenatal
 25. two-faced
 26. prehistoric
 27. dragon
- others shown on request.

"man, like the iceberg, is seven-eighths submerged. Within this area lies the great inner world of imagery from which fantasy material is externalized. the irrational nature of this fantasy by no means contradicts rational thinking. on the contrary — it is only with true knowledge, technical and formal — and a great emotional need, that true individuality in art can result. my paintings are the result of deep introversion to the *unconscious* mind, deliberately distorted, since art based purely upon the rational mind alone sterilizes the impulses which come out of the *unconscious*."

ann mittleman.

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argent gallery
hotel delmonico
park avenue & 59th street
new york city

february 22 - march 13, 1954

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August 19, 1950

LETTERS TO THE EDITOR

"The Strange Banner"

SIR: About your editorial "The Strange Banner" [SRL July 22] I have this to say: If you are making reprints I am in the market for a thousand copies. The use of them would be in the Middle West, two to a person known to be concerned with this business of McCormickism. I would ask each person to send one copy to McC. with a letter and to dispatch the second copy similarly to a newspaper in the Tribune zone. Your editorial admirably suits a need of hundreds in this area to make their private fight with the *Chicago Tribune* a more effectual one.

DAVID H. STEVENS.

Ephraim, Wis.

EDITOR'S NOTE: Reprints are available from this office at a cost of \$2 per hundred.

Loading the Dice

SIR: Oliver Evans has sent me the review of his verse by José Garcia Villa [SRL July 1] which appeared in your journal and I feel impelled to protest against the submission of the work of a poet in traditional forms to a critic whose own verse is so eclectic that it sometimes consists of nothing but punctuation and almost invariably, if not altogether invariably, separates each word from the word before and after by periods or commas. This is loading the dice in a very adverse fashion! You ought to remember how important such notices are to the poets. A volume may represent half a lifetime of poetic experience! A little thought, a little concern, a little humanity is not inappropriate. I don't think poets should be reviewed by their close friends but I do think their books should be given for review to someone who might conceivably have some degree of sympathy with the general character of the work. You have a responsibility, in other words, and I think in this instance you have neglected it gravely to the great injury of someone who deserved of you much better!

TENNESSEE WILLIAMS.

Rome, Italy.

World Government Now

SIR: For many months now I have closely followed *SRL*'s editorials calling for better understanding among nations, world peace, and more humanitarianism. Every one of them has been interesting, good, and full of noble ideals. Yet there is one criticism that I feel ought to be expressed—against those articles and against all of us who, through our written and spoken words, try to make those inanimate phrases act for us. And that is: it's time—actually past time—that we put those thoughts and words into effective action.

If world peace is more important than global conflict, if human brotherhood is more important than blatant nationalism, world government more important than state anarchy, and justice more important than bigotry,



THROUGH HISTORY WITH J. WESLEY SMITH

"What do you say we forget about Carthage today, Cato?"

then it's time that we made sure these ideals are put into practice instead of into editorials.

It is evident that world "statesmen" do not have these ideals uppermost in their minds, that they are still playing the old and deadly chess game of power politics. And they have given little or no inclination of wanting to change their ways. That being the case, might it not be well to revert to the principles set forth by America's founding fathers—that if the leaders will not act, the people must?

THOMAS BARBOUR LESURE.

Belmont, Mass.

A Lighthouse for the Literary

SIR: I was delighted to read James Thrall Soby's criticism of recent books on art by the psychoanalysts D. F. Schneider and Lionel Goitein [SRL July 1]. That these supposed scientists should publish so much half-baked guesswork about artists and works of art does no credit to their usually scrupulous profession. It is possible that, psychoanalytically, Rodin's "Thinker" is really sitting "on his privy seat" and that a Corot landscape presents unconsciously the detailed topography of the female genitals. Yet we may wonder whose unconscious is really revealed here? That of the artist or of Dr. Goitein, who makes these unqualified assertions? Dr. Schneider is more responsible toward his readers: he indicates occasionally that his conclusions are hypotheses, not facts.

Forgive me if I add an unkind postscript about your reproduction of Picasso's "Three Musicians," recently acquired by the Museum of Modern Art. I suppose it is natural for the editor of a literary magazine to feel

that he may cut an article before he publishes it, but cutting—or "cropping"—a painting is a different matter. Without warning your readers you have actually cropped large strips off both sides of this picture, thus seriously damaging what is generally considered one of the half dozen greatest compositions in modern painting. To make matters worse, your caption reads: "Picasso's 'Three Musicians'—a style that became more and more overtly neo-classic." The phrase is quoted accurately from Mr. Soby's text but actually it is used by him to describe a style diametrically opposed to the cubism of the "Three Musicians," which, of course, is anything but neo-classic.

In France literary people, including many of the greatest, are seriously interested in contemporary painting and sculpture. They often know the artists personally and write about their art with wisdom, sympathy, and enthusiasm. Here in America the literary world seems comparatively blind so far as the visual arts are concerned. For this reason *The Saturday Review of Literature* is all the more to be congratulated on Mr. Soby's columns both because they are excellent in themselves and because they serve as a lighthouse for the literary who have not yet learned to see.

ALFRED H. BARR, JR.

New York, N. Y.

Exclusive Garden Path

SIR: I have come across the following phrase in countless English books over many years. While its application is familiar to me, I have wondered about its origin and have searched in vain through Roget and

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PAINTING AND PERSONALITY

Anne Roe, Ph.D

Reprinted from Rorschach Research Exchange
Volume X - Number 3, October 1946

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PAINTING AND PERSONALITY*

Anne Roe, Ph.D.

The material reported in this paper was collected as part of a study of creative artists and alcohol, done for the Section of Alcohol Studies, Laboratory of Applied Physiology, of Yale University, of which Dr. E. M. Jellinek is director.**

In this paper it is proposed to examine the Rorschach and Thematic Apperception Test protocols of the artists. Two general problems have been set for investigation: the personality structure of painters, as represented by this group, and the relationships between personality and painting performance.

The 20 subjects are all of high rank as painters; they are 38 to 68 years of age, averaging 51; all now reside in or near the metropolitan New York area; the four who were born abroad came to this country at an early age and have since had their chief residence here. They are included in the large invitation art shows as a matter of course; most of them have served on juries; all have won important prizes. Six are members or associates of the National Academy of Design; six have been Guggenheim fellows. Twelve have paintings in the permanent collection at the Metropolitan Museum of Art; 18 are included in the permanent collections at the Whitney Museum, and pictures by 16 of the group were purchased by the Encyclopedia Britannica for their collection of American Art. Eighteen of them are listed in Who's Who. In general they are known chiefly for their oils, but a few are better known for watercolors, and most of them work in other media from time to time. The group includes representatives of different styles of painting, traditional, romantic, realist, abstract, modern surrealist. There are also two "social painters" in the group.

The group was so selected, for the purposes of the main study, that it included men who could be classed from very moderate to very heavy drinkers, there being six of the latter. The percentage of heavy drinkers is probably somewhat higher than would be found among successful artists generally, but artists appear to be a relatively heavy drinking group, perhaps partly because of metropolitan residence. Selection on the basis of drinking is important for this paper only for its bearing on the general adjustment of the group.

The Rorschach Method

The Rorschach was always given before the Thematic Apperception Test (TAT) and was enjoyed by most of the subjects. Scoring follows the practice of Klopfer and his associates.

The major data on the Rorschachs are given in Table I. For convenience

* Paper presented at Seventh Annual Meeting of the Rorschach Institute, New York City, 1946.

** Acknowledgment of assistance must also be made to others than Dr. Jellinek under whose direction the study was done. The names of the 20 artists who participated in the study are withheld for obvious reasons, but their great courtesy and generous cooperation are acknowledged with deep gratitude. I am also especially indebted to Dr. Ruth Munroe with whom I have consulted at all points with great profit to myself and to the study. Assistance in understanding technical details about painting was given by Mr. Lloyd Goodrich, Research Curator of the Whitney Museum. Through Dr. David Shakow the test protocols were submitted for blind analysis to several experts: the Rorschach to Dr. Bruno Klopfer, and the TAT to Drs. Hugh Carmichael and Charlotte Buhler.

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the range in each category is indicated at the bottom of the column. A glance at the table shows that this is a very heterogeneous group of men, so far as personality structure goes and the range in most of the categories is wide. A few fairly constant tendencies are, however, clear.

The only comparable study in the literature is that reported by Prados (2). The results of the present study have been tabulated to correspond with his presentation, and a comparison of the results of the two studies is shown in Table 2. Prados' group included 20 professional artists, but he apparently did not consider them all of high standing and he included academicians and abstractionists in unstated proportions. Five of his group were women, and his age range was 25-62 with the majority in their thirties. It should be kept in mind that all of the group reported in this study are men of very high standing who average 51 years of age, so that the groups are not strictly comparable.

I have not undertaken to describe the material given in these tables in any detail, since piecemeal examination of the results is not very meaningful. The Inspection Technique Check List developed by Munroe and reported in this journal (1), offers a much more fruitful basis for discussion. According to this technique, any character of the test which is excessive or relatively lacking with respect to the general picture for each individual, is checked on a list prepared "with a view to covering all major aspects of personality function as represented in the test." The total number of checks entered for any subject gives a quantitative measure of present adjustment which is in close accord with clinical observation.* It should be noted that the higher the score, the more severe the maladjustment. Group comparisons need not be limited to the total score. The check-list also affords a simple means of noting specific areas of disturbance.

Almost all of the information which can be gleaned somewhat laboriously from Table I is presented in Table 3 in a much more readily comprehensible form, and one from which individual comparisons and a group summary are easily made. Apparent differences between Tables 1 and 3 are usually due to the fact that additional responses are taken into account in the check lists under somewhat varying circumstances, thus increasing the sensitivity of this measure for estimating the individual's resources.

The Inspection Technique Score (ITS) for these subjects ranges from 3 to 18 with a mean of 10.3. The scores of other adult groups are not available in literature for comparison. I have, however, a group of vertebrate paleontologists, who average 7.7 with a range of 1 to 15. Munroe's experience with this measure among women college students led her to the conclusion that scores of more than 10 indicate maladjustment to an extent likely to affect college work to awaken the concern of teachers on "personality" grounds.

It is clear that the time per response is not important for the group as a whole, and that refusals are rarely encountered. (The one subject who has a check for refusal refused Card II but was able to give responses on the Inquiry.)

In the section for Location, entries for high W production (W over 60%)

* The only qualifications I would make with regard to the use of this measure are that it may be more accurate as a measure of malfunctioning in the disorganized person than in the person who has never become quite organized on a mature level, and that the behavioral maladjustment of the very coerced person may be somewhat overestimated by it, although the extent of the basic underlying difficulty is probably more accurately measured. It should be noted, too, that the cost to the individual in terms of inner misery, of maintaining his level of adjustment may not be indicated by it, but Dr. Munroe suggests that this may be indicated by the number of near checks given, and I think that this will probably prove to be true. In any case, these are relatively minor points which are greatly overshadowed by its remarkable efficiency in general.

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are frequent, and there is noted also the fact that in several instances over half of these were vague (V) and in one instance some were of poor quality (B). There is also a relatively high incidence of S responses in this group.

In the section on Content it is obvious that P is adequate, with one exception, that O is rarely high, and that in 3 cases the O's sometimes have very poor form. Range of content is seen to be as often expanded as it is restricted. The number of sex and anatomy responses is large even though allowance was made for special sophistication in this group. Only 5 of this group failed to give any response with specific sexual content and 1 of these also gave no anatomical responses. In addition the sex responses tended to be more exactly delimited and specified than is usual.

For comparison with other groups, I introduced what I call "Technical responses" as a content category. For this group, the category comprises little more than the usual "art and design" responses (but designs were included only when there was some specific technical reference) or a response designating a painting by some artist. There were very few of these "technical responses"; 10 of the men gave none, and 10 gave 1-6 such responses (or 0-11% of their total responses). Twelve of these responses were designs; the other 10 were references to the work of specific artists. Durer, Goya, Kandinsky, Klee and Sheeler were each mentioned once, but Georgia O'Keefe was mentioned 5 times, always with a sexual reference and with somewhat derogatory intent (in Cards III, V, VI, VIII and IX).

In the area of form responses, it is seen that F% is generally neither over- nor under-emphasized, but that form level is inadequate in 7 cases, either because of vagueness or because of poorly seen or even bizarre responses.

Although there are relatively few check list entries for shading determinants, it is striking that over half of these men are given a check for shading shock. The overlap with excessive sex responses is not exact, nevertheless the interpretation undoubtedly ties up with these. It can be noted that use of Fc is relatively high in some of these records, which, in this setting, probably gives some indication of relatively good handling of the problems in this field.

Disturbances in the movement area are considerably more prevalent; there is more tendency toward over-emphasis than toward under-emphasis of movement responses, but at the same time there is a definite diminution of M responses, through relative lack of them or through dilution of them in terms of restricted action or of use of Hd rather than H. FM is oftener excessive than lacking.

Color shock* is noted for all but two of these subjects and is most often mild. The two subjects for whom color shock is not recorded are those with the lowest and highest ITS scores.

Eight subjects used FC for only one main or one strong or two weak or doubtful additional. In Table 2, 3 subjects are recorded as having more CE than FC, but 5 are indicated in Table 3, because strong additional are taken into account in these entries. It is also to be noted that marked imbalance in the number of color and movement entries is always on the side of preponderance of movement entries. Munroe states that this is also true of her group and that she thinks the criteria for this entry need revising.

Quantitative analysis, then, offers the following information about this group, taken as a whole. The 20 artists show a great variety of personality picture.

* It should be remembered that Munroe's definition of color shock is broader than the one customarily employed, but even by her definition the proportion of entries for color shock in this group is high.

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and a great range of adjustment levels. As a group they are characterized by above average intelligence, unusually great W. production, marked prevalence of color shock and shading shock, and overproduction of responses with sexual content. In addition they show some tendency toward overproduction of S, poor sequence, frequent use of vague or poor forms, diminution in use of M, along with a tendency toward excessive movement in general and underproduction of FC with above average Fc.

Some further observations are of great importance for theory. When I first analyzed these records, I was struck by the fact that so few of them could, by any criteria commonly used, be called the records of "creative" personalities. Since, in fact, all of these men are functioning in society as creative artists, and all have been extremely successful in this function, I felt that independent check of this observation was needed. It was for this reason that the records were sent to Dr. Klopfer for blind analysis; he was given the age of each man and otherwise told only that all of the men were professionally successful. For obvious reasons he was not asked to comment specifically on "creativity."

From two of the records it was impossible to delete material which made it obvious that the subjects were artists (there were a number of side remarks in the other records which could be deleted without affecting the protocol itself in any way). Of these two, Klopfer remarked that one could be a successful painter, but that for the other it must be an avocation since it was improbable that he could be successful at this. Of the other 18 Klopfer remarked in five instances that creative ability was present (qualified as limited in one instance and probably not usable in another because of neurotic conflicts); he remarked upon its absence in five cases and by inference in three more. In the other five instances Klopfer made no comment on this point, although it seems apparent that he was not particularly impressed by its presence. This seems ample confirmation of my own impression, and indeed, he expressed considerable surprise when informed that all of the subjects are painters.

Since the Rorschach has been used for predicting the probability of vocational success in creative fields it is important to emphasize that neither quantitative nor qualitative analysis of these records has made it possible to establish any criteria whose presence indicates capacity to function successfully as an artist, or whose absence indicates the opposite.

Largely because, I have been unable to reach any conclusions from these data alone, I do not propose to discuss at length here the implications of these findings but suggest that they raise problems of great theoretical importance. It is possible, of course, that the apparent paradox is largely the logical fallacy of a shifting middle term, one of the greatest hazards in all psychological work, but I think it is more than this. The main alternatives may be boldly stated as: 1) Our ideas of what constitutes "creativity" in terms of personality structure are inadequate, or 2) A creative personality is not a prerequisite to success as an artist in our society. These alternatives are not altogether mutually exclusive, and both need careful examination in the light of more evidence than has been adduced here. Nor should the general problems raised be thought of only with regard to painting but with regard to what is usually called creative work in any field.

Certainly, however, in the light of these results, no one is justified in counselling any subject against pursuit of a creative profession on the grounds that his Rorschach does not show creative ability. Few men have attained as much success as painters as these, yet for a number of them no Rorschacher would have predicted any creative ability at all. Study of the lives of these men brings me to the conclusion that "creativity" is based in much deeper levels of the personality than we have yet been able to approach by anything but deep analysis and not always then.

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A further observation is of considerable interest. The Rorschach material shows that the group as a whole lacks the sort of masculine aggressiveness associated with the mature sexual role in our society. This is confirmed by the TAT findings. It should be stated, before discussion of the point at length, that the problem is not one of homosexuality. There is no overt homosexuality in the group and the latent homosexual trends are not generally very strong.*

Presumably "normal masculine aggressiveness" is exemplified by the frontiersman, and it seems probable that this is our major cultural stereotype. How many, and which, adult males in our society actually display a development in accordance with this stereotype is another problem, and one which is of considerable importance. My own experience with these tests (outside of clinic use) has been largely limited to professional men (artists, scientists, physicians) and my usual social contacts are of the same sort. Within these limitations of experience it has been my observation that the non-aggressive adaptation demonstrated by this group is, in fact, one which is characteristic of the intelligent and sensitive professional man, and one which seems much more desirable on many grounds than the old stereotype. If it is not equally true of other groups, it seems inevitable that rather peculiar group splits and quite probably group conflicts should occur.

Even though this type of non-aggressive male may be in many respects much more desirable, his development within the social groups from which some group leaders come may turn out to have been a serious disservice to society. For in council with men from other cultures without the same inhibitions, or with the aggressive male from our own culture the more passive type is clearly at a serious disadvantage.

In actual fact, in spite of the frontiersman stereotype, it seems probable that a very high percentage of our male population experiences at least some confusion about the male role, largely owing to the general tendency among mothers and female school teachers to impose excessively rigid repression of open aggression in boys. Certainly psychiatric experience in the war would bear this out. It is greatly to be hoped that future research will be directed toward clarification of this situation.

The Thematic Apperception Test

It should be stated with emphasis that this test provoked from every one of the 18 artists to whom it was administered very derogatory comments about the pictures. In some cases the reaction was so strong that it was difficult to get any responses other than these comments. Because of this, interpretations must be made with great caution. It is probable that the repellent nature of the stimuli altered the responses, but we have no experimental or clinical data which intimate the direction in which such alteration would occur, or how extensive it would be. This should not invalidate the test altogether but at the very least it might well alter the general feeling tone of the stories to a marked degree, and may in part be responsible for the greatly curtailed time references characteristic of this group.

Table 4 presents the data on this test. The entries indicate in each instance the number of the card to which the item applies. Again no attempt will be made to verbalize the table, but merely to explain the nature of the entries.

* All of these men have been married, and all but 2 are now married; 8 of them have been divorced, two of them several times. So far as my somewhat limited observation goes, I feel that the present marital relationships in the group are more satisfactory than not, and several are clearly very much more so than the average. Of course a satisfactory marital relationship can be developed at many different levels and with many different personality combinations. Only 9 of the men have children, but it is entirely probable that this has been influenced to some extent by the early economic uncertainties which many of these men suffered.

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Perceptual difficulties are not common; the most frequent one was misrecognition or uncertainty about the gun in card 3. This can be taken, I think, as being in accord with the very unaggressive nature of this group. It should be noted that in general these men tended to pay little attention to details. It is impossible to guess how much of this is related to the W tendency shown on the Rorschach and how much to the fact that the pictures were so distasteful that they got through them as quickly as possible.

There was common misrecognition of the sex of the figure in card 3, and occasional misrecognition of that of the upper figure in card 10.

There are not many unusual stories. My criteria for this scoring are limited by the limitations of my experience with this test, and unusual here means only unusual for this group.

Unacceptable stories are those so designated by Rapaport (3), that is, stories of homicide, suicide, homosexuality, etcetera. These are rare.

Unrelated stories are those which have no obvious relation to the stimulus, although in the few instances in which they occurred the subject traced a relation through free association.

The list of "formal characters" is compiled from various sources. Others suggested in the literature have been omitted if they did not apply to any members of this group. Queer verbalization here does not mean queer in the sense of psychotic; rather it indicates language of an unusual, highfaluting sort.

Phrase repetition, personal references, and the introduction of personal judgments about the behavior of the protagonists do not require further explanation. Introduction of non-existent figures is regarded by Rapaport as a serious indication, but in these instances I am not certain that it is.

Interpretation, usually of card 4, as a movie, ballet, poster or what not, seems to be a mechanism for further dissociating the subject from the situation. Because this card is really "cheap" from the point of view of these men it is not certain that it is always the emotion suggested that they wish to withdraw from, and not just the card, although it is certainly not inconsistent in some cases if it is the emotion.

Overspecification refers to unusual specifications of details in the stories, naming the protagonists, giving definite times or places at which the action takes place, and so forth. Overgeneralization has the opposite meaning.

It has already been mentioned that time references were greatly curtailed. It may be that it is a characteristic of painters to concentrate on the immediate moment to the exclusion of past and future - it is not at all inconceivable that this should be the case - but this interpretation must be taken with caution.

There is no relation between average number of lines per card in the responses to the TAT and the number of responses given to the Rorschach.

The responses to the TAT appear to bear on interpretation of the development of the psychological situation seen in cross section in the Rorschach. But little can be said by way of generalization. So far as imagination and creativeness are concerned, the group is as heterogeneous on the TAT as it is on the Rorschach, but there would be only a low correlation between the two tests in this respect.

The Relation of Personality to Painting Characteristics

Results of a prolonged attempt to find relations between various formal

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characteristics of the personality tests and characteristics of the painting of the various men are reported here. It is recognized that description of the paintings is a highly subjective procedure, but every effort has been made to keep it as reasonable as possible. In constructing Table 5, which is designed to show the main characteristics of each man's painting and the points of similarity with others critical comment about the men has been considered and I have relied as little as possible on personal judgment.

It is clear from the table that subdivision of these men into fixed groups is risky, but in a crude fashion numbers 16, 6 and 13 may be described as primarily colorists, numbers 19, 15, 12, 4, 7, 11 and 10 as naturalistic and representational, numbers 9, 20, 17, 8, 2, 1, and 14 as men whose painting is dominantly stylized but not non-representational and 18, 3 and 5 as men whose work is non-representational.

Entries in Tables 1 and 3 have been made in accordance with this scheme to facilitate comparisons. A glance at these tables brings out a number of interesting contrasts. The group of representational and naturalistic painters seems to be in general less maladjusted than the others. They give a moderate number of responses on the Rorschach, succession is always orderly or indeterminate, they have few difficulties in the location area (only one used S and one has excess Dd). There is no use of FK, c or C and little of m, and the number of O's is rather small. None has an entry on the check list for vague or poor forms. They have somewhat less disturbance in the movement area than the stylized group, and about the same amount of disturbance in the color area. Their mean ITS is 7.9 as compared with means of 12.7, 11.4 and 11.3 for the other groups. No differences between the groups appear in the TAT analysis.

Rorschach (4) attempted to differentiate painters according to their intro- versive and extratensive features. Table 6 shows the classification of this group according to his scheme and comparison with Table 5 shows that the scheme does not hold with any consistency. It should be noted, too, that Rorschach believed a dilated experience type fundamental for most talents; only half of these men meet that criterion.

The four men in this group who are entered in the table as colorists have a Sum C approximately equal to or less than M, but their average percent of responses on the last three cards is 45; for the others this figure is 36.

A different classification of these men on the basis of their emotional use of color can be made as follows. It goes somewhat beyond the outstanding characteristics which are recorded in Table 5.

Group I. Color used sensuously and for fun: 2, 3, 5, 13, 16, 18, 19.

Group II. Color used sensuously but sombrely: 4, 6, 7, 8, 11, 14.

Group III. Color subordinated to representation and not important in itself: 1, 9, 10, 12, 15, 17, 20.

For these groups the average percent of responses to the last three cards is I, 45.3; II, 31.8; III, 37.4. The value for P for the difference between I and II is less than .01 and for the difference between I and III is between .02 and .05, hence these differences may be taken as significant.

There are a few other differences not statistically significant for these small groups, but which do show interpretive consistency. Shading shock is slightly more frequent in Group II than in the others, although the use of shading determinants shows no differences. Average form level shows no differences, but B or V is entered for form on the check lists of 6 of Group I and of only 1 each of the other groups. More of Group I have dilated protocols and in part because of this, perhaps, their W% is much lower than Group II although about the same as Group III

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(44%, 70%, 48%). It is noteworthy, too, that while the W:M ratio is high in this group in general (the median is about 3.5), it is above the group median in 5 of Group II, 4 of Group III and only 2 of Group I. Checks for deficiency of M are given for only one of Group I, and for 3 and 4 of the other two groups.

Again it should be emphasized that these differences are only suggestive, and must be interpreted with caution. But they do show some consistency. Group I, which uses color quite freely and for fun, shows more responsiveness to color, more freedom in using M, dilation, less compulsion in terms of W, less control in terms of criticism of form, less drive as shown in the W:M ratio. Group II shows more shading shock than the others, and greater drive, and compulsiveness. And only one of this group has an entry for originality of his painting in Table 5, whereas 4 and 5 of the other groups do. Group III is sometimes more like I, sometimes more like II.

It would seem, then, that the use of color in painting does bear some general relationship to personality structure, and that, roughly, the anxious, cautious, compulsive person does not use color freely or for fun. Indications from the case studies bear this out. Subject 19, for instance, painted only in black and white for many years, and his ability to use colors at all (first as water colors, later as oils) came only after he had worked through certain repressions and with great conflict. This is not to say that Group I is generally without conflict, which is not true, but that they are less likely to react to it with a cautious restrictiveness.

There is a close association between ratings for fantasy and originality in Table 4 and $O\%$ on the Rorschach. This is shown in the difference in average $O\%$ for those who do and those who do not have entries in one or both of these columns, the figures being 26.3 $O\%$ and 7.5 $O\%$. Only two in the group rated as original in their painting have zero $O\%$ on the Rorschach. What is perhaps even more striking is that there is an association between originality of painting and use of S as a determinant.

Six of the seven men noted by Klopfer as "creative" are among those whose painting is rated as showing originality and fantasy, and the seventh in Klopfer's list was rated as having limited creative ability. Hence it is clear that all who showed creative ability on the Rorschach also show originality in their painting; but there are four who are considered original painters whose Rorschach records give no indication that this might be true.

Division by entries in the other columns in Table 5 has been checked against possible pertinent factors in the Rorschach and TAT protocols in many additional ways with no clear results, and I do not think further investigation will be fruitful. It is probably too superficial an approach to have meaning in most instances.

There are, however, some interesting points of specific agreement between the Rorschach and TAT records and the painting, and I list a few of the more striking ones.

One painter stated that while he has no difficulty with the general plan of a painting, he always has trouble with some little detail. One of the most characteristic things about his Rorschach was that he constructed quite good wholes, but in a number of them some small detail was either unrelated or bizarre, and to a lesser extent the same tendency appeared in the TAT.

Another painter commented that he was not constrained by the things he saw in front of him; his Rorschach amply confirmed this, and he gave several unrelated stories on the TAT.

The man with the highest $D\%$ often has difficulty with making his

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compositions a unified whole, although he is in general less concerned with this than are the other men.

A painter whose protocol is full of references to terrifying things in empty space customarily covers his canvas completely with a mass of details, leaving no large undifferentiated surfaces.

Klopfer's comments about another man include the remark that he is virtually unable to pay any attention to facts by themselves. A prominent critic has described this man's painting as all instinct and emotion, completely non-intellectual.

It was clear from the studies of several of these men that the painting of women has some strong emotional meaning for them, that it gives a feeling of dominance which is specifically masculine but which is not aggressively assertive and hence is acceptable to them. It is a safe way to feel dominant and male. As one of them said, "It does nobody any harm."

SUMMARY

This paper has reported Rorschach and TAT test results of 20 of our leading painters. The Rorschach was readily accepted by all of the men, and the TAT was objectionable to all because of the quality of the pictures. The Inspection Technique Method of Munroe proved to be an extremely useful method for handling the data.

Analysis of the results showed a great variety of personality pictures, and a great range of adjustment levels in the group. Neither quantitative nor qualitative analysis of these records made it possible to establish any criteria whose presence indicated capacity to function successfully as an artist.

Although both the Rorschach and TAT proved of great value in understanding the individual artist and the meaning his work has for him, they are inadequate gauges of the presence of the sort of creative ability which is needed to become a successful painter in our society.

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Table I Rorschach Tabulation

Subj.	Age	Section I											Suc- cession			
		R	W	W%	D	D%	d%	Dd	Dd%	S	S%					
16	50	16	13	81	3	19	0	0	0	0	0	0	0	0	0	I
6	51	29	17	59	10	34	0	0	1	4	1	1	1	1	1	C
13	49	58	17	32	25	47	4	7	6	11	3	2	6	0	0	C
19	49	32	12	37	12	37	5	16	1	3	0	0	0	0	0	C
15	63	20	6	30	11	55	2	10	1	5	0	0	0	0	0	I
12	62	21	17	81	4	19	0	0	0	0	0	0	0	0	0	I
4	45	21	10	46	9	43	1	5	1	5	0	0	0	0	0	I
7	45	20	12	60	7	35	1	5	0	0	0	0	0	0	0	I
11.	47	10	10	100	0	0	0	0	0	0	0	0	0	0	0	I
10	60	20	8	40	7	35	2	10	3	15	0	0	0	0	0	L
9	47	53	24	45	20	38	3	6	2	3	4	1	0	0	0	L
20	62	12	8	75	3	25	0	0	0	0	0	0	0	0	0	L
17	38	24	10	42	7	29	5	21	2	8	0	0	0	0	0	L
8	51	28	24	82	3	11	0	0	0	0	2	7	3	3	3	L
2	44	102	8	8	41	41	22	22	28	28	3	3	7	7	7	C
1	68	43	11	28	19	44	5	12	5	12	3	3	0	0	0	O
14	52	13	9	69	4	31	0	0	0	0	0	0	0	0	0	O
18	47	86	42	49	19	22	4	5	14	16	7	8	8	8	8	O
3	60	14	8	57	6	43	0	0	0	0	0	0	0	0	0	O
5	40	25	11	44	7	28	2	8	4	10	1	4	4	4	4	L
Range		10-102	6-42	8-100	0-41	0-55	0-22	0-22	0-28	0-28	0-7	0-8				
Section II																
M	Fm	m	k	K	FK	F	Fc	c	C ¹	FC	CS	C ² sym				
4	3	0	0	0	0	5	1	0	1	0	1	0	0			
6	5	0	0	0	1	8	1	0	1	1	4	0	0			
8	2	0	1	0	1	15	12	2	0	8	1	0	0			
4	4	0	0	0	0	7	9	0	2	4	1	0	0			
4	4	0	0	0	0	8	3	0	0	1	0	0	0			
4	4	0	0	0	0	7	3	0	0	1	1	0	0			
1	6	0	1	0	0	6	3	0	0	2	2	0	0			
4	4	0	0	0	0	4	8	0	0	1	3	0	0			
0	4	0	0	0	0	3	1	0	0	0	2	0	0			
2	1	0	1	0	0	6	5	0	1	0	2	0	0			
1	3	1	0	1	0	17	5	3	3	2	3	4	0			
5	6	3	2	0	0	6	0	0	0	1	0	0	0			
3	1	1	0	0	0	11	5	0	0	1	0	0	0			
1	4	2	0	0	0	5	3	0	1	1	1	0	0			
6	11	0	0	0	0	37	30	0	1	4	1	0	0			
4	18	1	0	0	4	15	8	2	1	8	3	0	0			
4	1	1	0	0	0	4	1	0	0	0	3	0	0			
1	3	0	1	0	0	32	13	1	1	10	2	0	0			
13	9	4	0	0	1	7	0	0	1	1	2	0	0			
3	3	1	1	0	0	10	4	0	0	0	1	1	1			
3	3	0	2	0	1	10	4	0	0	0	0	0	0			
0-13	1-18	0-5	0-2	0-1	0-4	3-37	0-30	0-3	0-3	0-10	0-4	0-4				
Section III																
	FX	AX	P	0	F level*	$\sum M$ + $\sum C$	M: $\sum C$	M	FM-M: Fc+c+C ¹	% last 3 cards						
	31	25	3	3	2.7	8.5	4:4.5	47	3:1	50						
	28	31	7	3	1.7	7.5	6:1.5	80	9:2	31						
	28	25	5	16	2.1	15.5	8:8.5	48	2:14	51						
	22	37	6	11	3.1	7	4:3	57	5:11	47						
	40	35	4	0	2.7	4.5	4:0.5	69	4:3	40						
	33	38	6	5	1.9	7	4:3	57	2:3	38						
	28	58	5	0	1.3	1	1:3	25	6:3	48						
	20	50	6	0	1.3	3.5	0:3.5	0	4:8	30						
	30	30	2	1	2.0	4	2:2	50	1:1	30						
	30	30	5	0	1.6	3	1:2	33	4:6	35						
	32	24	6	28	1.9	15	5:10	33	9:11	47						
	50	60	5	1	2.4	3.5	3:0.5	86	2:0	33						
	46	42	7	8	2.8	1.5	1:0.5	33	6:5	29						
	18	39	5	10	3.9	7.5	6:1.5	80	11:4	21						
	37	49	7	47	2.0	9	6:3	67	19:31	42						
	35	27	5	6	1.5	11	4:7	36	1:11	40						
	31	39	6	0	1.3	4	1:3	25	3:1	31						
	37	30	7	44	2.1	20	13:7	65	13:15	37						
	50	36	3	0	1.1	2.5	0:2.5	0	1:1	50						
	40	21	6	4	1.5	5.5	3:2.5	55	3:4	40						
Range:	16-60	21-58	2-7	0-47	1.1-3.9	1.5-20				21-51						

*Weighted Average

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Table 2.

Comparison with Data from Prados.

Total No. of Responses	P* R**		Location Categories											
	P	R	(W)	P	R	(D)	P	R	No d	P	R	No DdS	P	R
> 200	1	0	((W))	1	1	((D))	2	10		4	8	No DdS	7	7
101-200	1	1	(W)	0	0	(D)	14	8	(d)	2	1			
81-90	0	1	W	4	2	D	3	2	d	10	8	DdS	10	6
71-80	0	0	W	10	6	D	1	0	d	1	3	DdS	1	3
61-70	5	0	W	1	4	D	0	0	d	1	0	DdS	0	1
51-60	2	2	W	4	7	D	0	0	d	2	0	DdS	2	3
41-50	4	1	W			D			d			DdS		
31-40	2	1												
21-30	3	7												
10-20	2	7												

	P***R		P	R		P	R
M > FM	8	FC > CF	3	9	M > Σ C	4	6
M = FM	3	FC = CF	2	3	M = Σ C	6	7
M < FM	7	FC < CF	12	3	M < Σ C	10	6
no M	2	no FC	3	4			

	F%		A%		(% last 3 cards)	
	P	R	P	R	P	R
60	1	0				
51-60	4	0	1	1	0	1
41-50	4	3	2	4	3	6
31-40	6	9	5	8	13	9
21-30	4	6	8	7	4	4
10-20	1	2	4	5		

*P, data from Prados
 **R, data of this study
 *** "M generally outnumber FM" (Prados)

	M	FM	m	k	K	FK	Fc	c	C'	FC	CF	C
	P	R	R*	P	R	P	R	P	R	P	R*	R*
> 14	2	0	1				0	1				
13, 14	1	1	0				0	1				
11, 12	1	0	1				1	1				
9, 10	4	0	1				0	1	1	0		1
7, 8	1	1	0				1	0	2	1	0	2
5, 6	5	4	3	1	2	0	0	0	1	3	0	0
3, 4	3	7	8	2	1	0	1	3	5	2	1	4
1, 2	3	5	6	7	9	7	8	1	6	4	15	4
0	0	2	0	10	8	13	12	19	12	15	0	2

* not given by Prados

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TABLE 3
MUNROE INSPECTION TECHNIQUE CHECK LIST.*

Subject	16	6	13	19	15	12	4	7	11	10	9	20	17	8	2	1	14	18	3	5
Number of R	19	28	55	32	21	23	25	23	12	23	53	13	24	30	102	43	17	89	15	20
T/R	-										+								✓✓	
Refusal	++																			
W	+									V	V	+	+	+++	-		+	3	+	
Dd			+							+					+++	+				+
S			+								++				+	+		++		
Suc											<i>ll</i>				<i>ll</i>					
P, Com																				
O			B												+					B
At, Sex	+	++	++	+			++	++		+++	+	-			++	+				++
Range			+																	+
F%																				
F		V	BV								VV				B			VB	✓	3B
Shad. Sh.		✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	11V, 1✓✓
FK, FC		++	✓	FC	FC	FC	FC	+		FC		✓	✓	✓	FC	+				1-, 1--
C			+							++	++					+				3+, 1++
C'										+	+					+				3+
K, k		+								+	+									2+
M																				2-, 4--
FM, F:M																				3-, 3+, 2++
Movement		++	++	+						+	+	+	+	+						4+, 1++
Color Sh.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
FC																				14✓, 4✓✓
CF, CF:FC	+																			7-, 1--
C	++										+++									3-, 5+
Color	+		+									+								
Col: Move.		---																		
Total checks	9	15	14	5	10	3	9	9	8	11	17	9	12	9	18	7	9	9	17	9
New Checks	5	6	3	4	1	3	6	6	2	3	5	1	4	6	6	2	1	3	3	2
Technical R %	0	10	8	0	0	0	5	0	10	10	11	8	0	0	0	5	0	2	7	0

* "Year checks" entered in bold print.

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TABLE 4
THEMATIC APPERCEPTION TEST

Subject	16	13	19	15	12	4	7	11	10	9	20	8	2	1	14	18	3	5
Refusal of Card	4				5			2								10		
Perception																		
Important det.																		
Uncertainty		3,9		7, 10	4, 6	3	3	3									3	3
Misrecognition		2	3		2, 3			8										
Omission																		
Sex																		
Uncertainty						3, 10	3, 6	3	10, 14				10					3
Misrecognition		3	3, 10		10	3, 10	3, 10	5	3	3	3	3		5			3	3
Omission																		
Content																		
Unusual Story						5	3				5		3, 11	5		7, 9		
Unusual addition	8, 9	8, 10	10	1, 4, 9	4, 9		2, 8, 9	6, 8	5	3, 8		4, 3	2, 4, 7	8	8	1, 4, 9	2, 5	
Unacceptable			2					10				2, 3, 6	4	8	4, 5			
Unrelated																10, 13		
Formal Characters																		
Queer verbalization		8																
Phrase repetition																		
Refs. reference			5			1		1						1, 8	1			
Refs. judgment	4, 6, 7	8, 14	1			4, 5		8	5, 8	4, 7		1, 7					6	1
Non-exist. figures		4, 5, 7	5			5, 6	5	3, 5	5				10					
Movie, ballet, etc.							4	4		3, 6					4		3, 4	
Over-specification																		
Over-generalization																		
Time reference	10, 14	1, 4, 5	1, 8, 10	3, 4, 7	2, 3, 4	1, 4, 5	1, 3, 5, 7, 10	1, 3, 4, 5, 10	1, 3, 4, 5, 7, 8, 10, 14	4, 7, 9, 10	1, 3, 4, 5, 8, 9, 10, 13	2, 3, 5, 9	2, 4, 8	3, 5, 6, 7, 9, 10	1, 3, 4, 5, 6, 7, 8, 10, 14	1, 3, 5	1, 2, 4, 5	
Past omitted																		
Future omitted	5, 7, 8	1, 4, 5, 6, 8	8, 9, 10	3, 4, 7, 8, 10, 14	1, 2, 3, 4, 6, 8, 10	10	1, 3, 5, 7, 10	1, 3, 4, 6, 10	3, 5, 8, 14	1, 3, 4, 5, 8, 9, 10	1, 4, 8, 9, 10, 13	2, 5, 9, 10	2, 6	3, 4, 6, 7, 9, 10	3, 4, 5, 6, 7, 9, 10, 14	1, 3, 5, 6		

Entry indicates number of card throughout table

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Table 5.

Characteristics of Paintings

Subject	Colorists	Naturalistic	Representational	Stylized	Fantasy	3-dimensional form	2-dimensional pattern	Emphasis on details	Interest in individual	Social satire	Sensuous color	Original	
16	XX			X	X		X						Dominantly
6	XX												colorists
13	XX	X	X				X				XX	X	
19	?	?	X		?	X	X			X		X	2 varying styles
15		XX	XX									XX	Naturalistic
12		XX	XX	?									and
4		X	X						X		X		Representational
7		X	X						X		X		
11		X	X						X		XX		
10		X	X	X			X	X					
9		X	X	X	X	XX		X	?	X		X	Transitional
20		X	X	XX		XX	X	XX				X	
17			X	XX	XX	XX	X	XX				XX	Dominantly stylized
8			X	XX	XX	XX	XX	X			XX	XX	but
2			X	X	XX	XX		?	X	XX		XX	not Non-representational
1			?	XX	X	XX			X			X	
14			?	XX			X						
18				X	X		XX			XX			Non-representational
3	X			XX	X		XX				XX	X	and
5				XX			XX						stylized

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Table 6.

Comparisons with Rorschach's Classification of Painters.

Rorschach's Description of Painting.	Erlebnistyp	Subjects with this Erlebnistyp
Expressionist, using much black and white, intrapersonal motives:		
Abstract, Futurists	x M O C	15, 17, 20
Symbolist	M > C	2, 6, 12, 18, 19
Synthesis of Motion, Form, Color The Timeless Classic Art	x M x C	5, 11, 13, 16
Impressionists, Colors, extrapersonal motives		
Copyists, Decoration, Commercial artists	M < C	1, 4, 9, 10, 14
Naive, enjoying color	O M x C	3, 7

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4. Rorschach, H. Psychodiagnostics. Berne, Hans Huber. 1942.

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EASTERN PSYCHOLOGICAL
ASSOCIATION

*Seventeenth
Annual Meeting*

Under the Auspices

of

FORDHAM UNIVERSITY

Fordham Road and Third Avenue
The Bronx, New York City

**FRIDAY AND SATURDAY
April 26th and 27th, 1946**

REGISTRATION: Lobby, Keating Hall

Friday: 9:30 A.M.—3:30 P.M.

Saturday: 9:30 A.M.—2:00 P.M.

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Friday — 10:00 A.M.

April 26th

PERSONALITY

Room No. 317, Keating Hall

J. McV. Hunt, Chairman, Brown

- 10:00—Experiments on the Personality of Pre-school Children. **Werner Wolff**, Bard College.
- 10:20—The Impact of a Children's Story on Mothers and Children. **Martha Wolfenstein**, Hunter College.
- 10:40—A Study of Personality Characteristics of Effective and Ineffective Students. **J. R. Wittenborn**, Yale University.
- 11:00—Norms for the Picture Story Method. **Percival M. Symonds**, Columbia University.
- 11:20—Mental Hygiene in the Disabling Diseases. **Morton A. Seidenfeld**, National Foundation for Infantile Paralysis.
- 11:40—Frustration, Emotion, Mechanism and Social Behavior. **S. Stansfeld Sargent**, Columbia University.

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Friday — 10:00 A.M.

April 26th

ROUND TABLE ON PROJECTIVE TECHNIQUES

Auditorium A, Freeman Hall

Bruno Klopfer, Chairman, City College

Preliminary Report of Rorschach Studies of Nazi War Criminals in Nuremburg. **Lt. Col. Douglas M. Kelley**.

Rorschach and T.A.T. Records of Successful Artists. **Anne Roe**, Yale University.

Rorschach Observations on Students Showing Different Performance Patterns on the A.C.E. Test. **Ruth Munroe, Sarah Lawrence**.

Other Participants to be Announced

*Please send to
Mr. Barr at the
Museum of
Modern Art*

8

Friday — 1:40 P.M.

April 26th

COMPARATIVE

Auditorium B, Freeman Hall

Louis W. Max, Chairman, New York

1:40—Individual and Group Hoarding in Rats. **George A. Miller**, Harvard University; **Leo J. Postman**, Harvard University.

2:00—Effects of Enforced Wakefulness Upon the Growth and Maze-learning Ability of White Rats. **J. C. R. Licklider**, Harvard University; **M. E. Bunch**, Washington University.

2:20—Hormonal Control of Bisexual Mating Behavior in the Male Rat. **Frank A. Beach**, American Museum of Natural History.

2:40—Factors Influencing the Spawning Frequency of the Female Cichlid Fish, *Tilapia Macrocephala*. **Lester R. Aronson**, American Museum of Natural History. Introduced by **Frank A. Beach**, American Museum of Natural History.

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Friday — 1:40 P.M.

April 26th

CLINICAL

Auditorium, 3rd Floor, Keating Hall

Dorothea McCarthy, Chairman, Fordham

- 1:40—The Test Results of 60 Alcoholic Patients on the Weschler-Bellevue Scale. **Lowell S. Trowbridge**, Boston University.
- 2:00—Standardization of the Inter-Society Color Council Color Aptitude Test. **Forrest Lee Dimmick**, Hobart College.
- 2:20—An Evaluation of Two Short Industrial Intelligence Tests. **Vera Kilstein**, Boston University. Introduced by **Lowell S. Trowbridge**, Boston University.
- 2:40—A Study of the Applicability of the Hunt-Minnesota Test for Organic Brain Damage to Children Between the Ages of Ten and Sixteen. **Sonia A. Avakian**, Fordham University. Introduced by **Dorothea McCarthy**, Fordham University.
- 3:00—The Stress Tolerance Test. **M. R. Harrower**, New York City; **Roy R. Grinker**, Chicago, Ill.

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Davis

Reprint from
Quarterly Journal
OF STUDIES ON
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MARCH 1946

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Alcohol and Creative Work*

PART I. PAINTERS

Anne Roe, Ph.D.

*Research Assistant (Assistant Professor), Psychology, Section on Alcohol Studies,
Laboratory of Applied Physiology, Yale University*

IN learned treatises on genius and geniuses, as well as in folklore and popular opinion, reference to the role of alcohol in the life and work of creative men is common. "Alcoholic" poets and artists figure in the histories of literature and painting no less than in fiction. Alcohol has frequently been blamed as a baleful influence wrecking the personal if not the creative lives of artists. But since antiquity alcohol has also been praised as a stimulant to creativity. Thus Huneker (1) remarks that "Art and alcohol are inseparably wedded as in the Greek myth Apollo and Dionysos imaged beauty and ecstasy"; and Jacobsen (2) speaks of "That small group of geniuses of peculiar constitution whose spiritual and artistic powers have been liberated, at propitious times, by alcohol."

There has been no specific study, however, of the actual role, if any, that alcohol customarily has played, or of the various roles that it may have played in the lives of different artists. Because of the theoretical importance of this question not only for the psychology of the use of alcohol but also for the psychology of art and the understanding of creativity, the present study has been undertaken, and the following pages are a first report of the results.

Careful consideration of possible methods of approach led to the conclusion that analysis of the lives and productions of historical figures was perhaps feasible in the case of writers but offered little promise in the case of painters. Many poets, novelists and playwrights have

*The project of which this is a first report was briefed by Professor E. M. Jellinek, Director of the Section on Alcohol Studies of the Laboratory of Applied Physiology, Yale University, who assigned its execution to me. Throughout the work he has maintained close contact with its progress and his criticism, advice and suggestions are gratefully acknowledged. Special acknowledgment is due also to Dr. Ruth Munroe who instructed me in the use of the Inspection Technique and contributed numerous constructive suggestions; Mr. Lloyd Goodrich, Research Curator of the Whitney Museum, who generously assisted with technical details after the data were gathered; Dr. Bruno Klopfer who did the "blind" Rorschach Test analyses; Dr. Hugh Carmichael who did the "blind" Thematic Apperception Test analyses; and Dr. David Shakow who kindly arranged for the "blind" test analyses.

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[Reprinted from PSYCHOANALYSIS TODAY]

ERNST KRIS, PH. D.

APPROACHES TO ART

WHAT are the conditions within which the specific artist who made these works to themselves a...
 No one discipline... questions, and... are interrelated...
 In the "heredity of Freud's hypothesis... scarce, and met... only within pa... most among th... mentary evidenc... study of man w... ogists whose terr... teachers of man... few" to whom... solve from the... which we others... torturing uncert... were also made... aspects were main... and literary tradition... life of the individual; secondly, the "life history" in the psychoanalytic sense, and the work of the artist; third, the formal relationship between the working of the creative imagination of the artist, and thought processes observed in clinical study.

Mr Barr

Thought these might interest you

Ernst B.

The very fact that certain themes of human conflict are recurrent wherever men live, or where certain common cultural condi-

¹ Freud, S.: "Civilisation and Its Discontent," *International Psychoanalytical Library*, No. 17, pp. 122 (London, 1929).

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ERNST KRIS, PH.D.

APPROACHES TO ART

I

WHAT are those things like, that under changing cultural conditions were endowed by contemporaries or posterity with the specific aura that the word art conveys? What have the men who made these things been like, and what has their work meant to themselves and to their public?

No one discipline of human knowledge can hope to answer these questions, and no answer can be satisfactory unless the questions are interrelated.

In the "heroic age" of psychoanalysis the general validity of Freud's hypotheses had to be established. Clinical material was scarce, and met with the objection that the findings were valid only within pathology; the study of documents of culture—foremost among them works of art—seemed a field where supplementary evidence could be obtained. Freud's predecessors in the study of man were not the neurologists, psychiatrists, and psychologists whose terminology he partly adopted, but the great intuitive teachers of mankind: the philosophers, writers, and poets, "the few" to whom it is "vouchsafed . . . with hardly any effort to salve from the whirlpool of their emotions the deepest truth to which we others have to force our way, ceaselessly groping among torturing uncertainties."¹ These men themselves and their work were also made objects of psychoanalytic interpretations. Three aspects were mainly stressed: first, the ubiquity in mythological and literary tradition of certain themes known from the phantasy life of the individual; second, the close relationship between "life history" in the psychoanalytic sense, and the work of the artist; third, the formal relationship between the working of the creative imagination of the artist, and thought processes observed in clinical study.

The very fact that certain themes of human conflict are recurrent wherever men live, or where certain common cultural condi-

¹ Freud, S.: "Civilisation and Its Discontent," *International Psychoanalytical Library*, No. 17, pp. 122 (London, 1929).

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Dr. Ruff
Michigan State College
East Lansing, Mich

MYTH, MIND, AND HISTORY

WALTER ABELL

I think this theory has quite illuminating bearings on modern art and will be so applying it later. Should like some time to have your reactions.

Cordially,
W. A.

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HARRY B. LEE ESQ.

A Critique of the Theory of Sublimation

Harry B. Lee

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