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ABSTRACT

AN INVESTIGATION OF PERSONALITY DIFFERENCES BETWEEN WOMEN WITH HIGH AND LOW PREMENSTRUAL TENSION

By

Elizabeth Ann Walker Seagull

As women continue to move toward a more equal status in our society it becomes increasingly important to understand those peculiarly female problems which may affect their functioning in occupations and activities previously closed to them. Premenstrual tension is such a problem; as existing research has shown, from twenty five to ninety five percent of women are sufferers to some extent. Not only physical symptoms but behavior changes such as irritability, depression, and impaired concentration have been linked to the increase in incidence of accidents, suicide attempts, psychiatric and general hospital admissions, arrests and child abuse by women during the premenstrual and early menstrual days as compared with the rest of the cycle.

One theory attempting to explain these phenomena has been that women suffering from premenstrual tension were more neurotic, or less well adjusted than non-sufferers, and tended to be more depressed, irritable, and so on throughout their cycle. Furthermore, sufferers were said to be more somatically preoccupied and hypochondriacal than non-sufferers.

The present study attempted to investigate whether women reporting large numbers of premenstrual tension symptoms appeared significantly more neurotic or less well adjusted than women reporting few premenstrual tension symptoms, on standard projective measures of personality. Secondly, the present study investigated whether these women appeared significantly different on these same measures when administered during the premenstrual as compared with the intermenstrual phase of their cycle.

Eight female undergraduate subjects were selected from the extreme groups on a pre-measure of premenstrual tension (Menstrual Distress Questionnaire, Moos, 1968). Standard Rorschach and TAT tests were administered to four high and four low scorers during the premenstrual and intermenstrual phases of their cycles, using a counterbalanced design. In addition, each subject gave a close friend a questionnaire, designed by the experimenter, concerning S's behavior on that day. These were returned directly to the investigator.

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A great many hypotheses predicting which TAT and Rorschach characteristics would distinguish the two groups, and the two cycle times, were tested using a multivariate analysis of variance. Most of them were not upheld.

Major findings were:

1. More TAT stories with unhappy endings were told in the premenstruum ($p = .05$).
2. More TAT stories with neutral endings were told in the intermenstruum ($p = .007$).
3. Three behavior questionnaire items showed interaction effects, with low premenstrual tension Ss rated higher in the intermenstruum, high premenstrual tension Ss rated higher in the premenstruum: tense ($p = .04$), change in eating habits ($p = .02$), and avoids social activities ($p = .02$).

Two Rorschach variables differentiated premenstrual from intermenstrual records, but in the opposite direction from that predicted:

1. A higher percentage of anatomical responses in the intermenstruum ($p = .05$).
2. A higher percentage of good form responses in the premenstruum ($p = .04$).

The results were discussed in terms of Sherfey's (1972) theory of premenstrual tension as heightened sexual tension.

Conclusions were drawn that on the basis of the present study:

1. It appears that in premenstrual tension mood and behavior changes, not personality changes occur.
2. No differences were demonstrated between Ss high and low in premenstrual tension on dimensions of neuroticism or adequacy of personality functioning.

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AN INVESTIGATION OF PERSONALITY
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HIGH AND LOW PREMENSTRUAL TENSION

By

Elizabeth Ann Walker Seagull

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

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Department of Psychology

1973

DIFFERENCES BETWEEN WOMEN WITH
HIGH AND LOW PSYCHOLOGICAL
AND EMOTIONAL STABILITY

By

Elizabeth Ann Wolf or Cadwall

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Psychology

1977

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TO MY PARENTS

The author wishes
express his help in all
the education in the
signature studies.

Sincere thanks are
expressed to Dr. Andrew Barclay, D
for his help with
the project.

The contribution of
this work could not have been
possible without the clinical
staff of the hospital. The author
wishes to express his appreciation
of this formidable task.

Though the subject
of this work is a well known
subject, the author would
like to express his appreciation
of the staff of the hospital.

The author would
like to express his appreciation
of the staff of the hospital
for their willing participation
in the project.

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The author wishes to express her thanks to Dr. Bertram Karon, not only for his interest and help in all phases of the present investigation, but for his contribution to her education in the field of psychology over the course of nine years of undergraduate and graduate studies.

Sincere thanks are also extended to the other members of the author's committee, Dr. Andrew Barclay, Dr. Bill Kell, and Dr. Dozier Thornton. Dr. Barclay's untiring willingness to help with the statistical analysis of the data is acknowledged with especial gratitude.

The contribution of Dr. Ilona Engel to the present study was of such magnitude that it could not have been carried out without her. Dr. Engel's donation of untold hours of time to the clinical interpretation of the projective test protocols is a tribute to her unselfish spirit. The author finds words inadequate to express her thanks for the performance of this formidable task.

Though the subjects of the present study cannot be named here, thanks are due them also for their willing participation in the research.

The author would like to thank Dr. William Weil, chairman of the Department of Human Development at Michigan State University, for his understanding and encouragement during the time when the author was struggling to complete this research while holding a full time position on the faculty of his department. His understanding attitude made the task much less difficult than it might have been.

A very special expression of thanks must go to my secretary, Phyllis Finger, who struggled long and valiantly with the peculiar requirements of tables and margins, and to her predecessor, Lenore Shebuski. I also wish to thank all the others who helped with the typing in various stages, especially Pamela Watkins and Bonnie Mollenkopf.

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The author also wishes to acknowledge the financial support made available by the Department of Psychology for this research.

Finally, I would like to thank my husband, Dr. Arthur Seagull, for his willing help as sounding board, clinical rater, critic, proofreader, and empathic listener over the course of two years of work on the present study, and for his innumerable intangible contributions toward the state of happiness and well-being that made possible my devotion of time and energy to this research.

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INTRODUCTION

There is now a considerable body of research showing that the regular monthly endocrine changes which women undergo as a part of their normal reproductive function are accompanied by a host of other cyclical phenomena, both physical and psychical, which bear no obvious connection to menstruation. Included among these are the sharp increase in incidence of: hospital admissions due to acute illness, both mental and physical; accidents, suicide attempts and death from these causes; crimes of violence and crime in general; death from circulatory disease; disobedience among schoolgirls; and mothers bringing their children to the doctor for minor sniffles, which occur in the few days prior to menstruation and the first few days of menstrual flow.

Accompanying these behavioral changes, and others well known to men and women everywhere such as increased irritability, tension, depression and lethargy, are physical changes resulting from the change in hormone level and balance during the premenstruum and early menstrual days. Among them are found increased water retention, hypoglycemia, and increased capillary fragility. Although there is great variation in the severity and type of cyclical physical and behavioral symptomatology from one woman to another, almost all women experience at least some symptoms to some degree. At one end of the continuum are women periodically severely disabled due to epilepsy, psychosis or severe physical illness in association with menstrual cycle phase. At the other, are those who experience only slight discomfort.

A good deal of controversy surrounds the question of whether such cyclical phenomena are predominantly physical or psychic in genesis. The weight of evidence so far seems to indicate that both body and mind, if, indeed, one can separate them conceptually at all, play an important role in the origin and perpetuation of menstrual symptomatology, with psychic determinants more important in some women than others.

As the feminist movement continually increases the reality of the equal status of women in our society, a concern that is voiced again and again is that since women are periodically irrational, flighty, or lacking in good judgement at monthly intervals corresponding with their menstrual cycle changes, they cannot be trusted in sensitive and responsible positions in the public and private sectors. The present research will attempt to explore the nature of such seeming changes in personality at different times

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in the menstrual cycle through the use of projective techniques and ratings of behavior. Women who report high numbers of symptoms of premenstrual tension will be compared with those who report few symptoms to see whether the women high in premenstrual tension tend to be more "neurotic", as has been suggested.

CHAPTER ONE
REVIEW OF LITERATURE

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REVIEW OF LITERATURE

The premenstrual tension syndrome was first described and named by Frank, in 1931, who felt that abnormally high levels of "female sex hormone" due to increased production or decreased excretion was the cause of the cyclical symptoms he observed. He believed that women fell into three general categories: 1. Those normal women who suffered minor premenstrual disturbances such as increased fatigue, irritability, decreased concentration and slight pain. 2. A group whose premenstrual symptoms, primarily pain, necessitated a day or two of bed rest each month. 3. A group of women in which "grave systemic disorders" such as epilepsy and bronchial asthma manifested themselves periodically, premenstrually. Symptoms were diverse, ranging from edema to increased sex drive to severe tension of a suicidal nature. What they had in common was their onset from seven to ten days premenstrually, with complete relief usually occurring within a few hours of the onset of menstrual flow.

Since that time a host of periodic premenstrual symptoms have been reported and almost as many explanations proposed. As Dalton (1964a) points out in her excellent review, the name "premenstrual tension" is somewhat unsatisfactory, because similar cyclical symptoms, which may have the same etiology, occur in some women around the time of ovulation or during menstruation, rather than premenstrually. In addition, the syndrome may persist beyond menopause or after hysterectomy or ovariectomy (Greene and Dalton, 1955; Kramp, 1965; Thomas, 1933), and in a few cases periodic symptoms of this sort have their onset at menopause (Greene and Dalton, 1953, 1955). Overall, the picture is one of confusion. The only sure sign that a complaint is to be included under this rubric is its regular monthly periodicity.

The Symptoms of the Premenstrual Tension Syndrome:
A Summary of Findings

I. Physical Symptoms

A. Water retention

Variously described as "swelling", "turgidity", "bloating", "pelvic fullness" or "edema", and often accompanied by pain, especially in the breasts, this is a major premenstrual complaint. Any part of the body may be involved, though breasts and abdomen are most often mentioned.

(Allen and Henry, 1933; Argenz and Abinzano, 1950; Atkinson and Ivy, 1936; Baden and Lizcano, 1963; Bickers and Woods, 1951a, 1951b; Bruce and Russell, 1962; Coppen and Kessel, 1963; Ferguson and Vermillion, 1957; Frank, 1931; Greenblatt, 1940; Greene and Dalton, 1953; Greenhill, 1953; Kessel and Coppen, 1963; Moos, 1968, 1969b; Morton, 1950; Pennington, 1957; Rees, 1953a; Stieglitz and Kimble, 1949; Sutherland and Stewart, 1965; Sweeney, 1945; Thomas, 1933).

Thirst may accompany this bloating (Bickers and Woods, 1951a, 1951b; Rees, 1953a; Sweeney, 1934; Thorn, Nelson and Thorn, 1938), as may infrequent urination (Morton, 1950; Sweeney, 1934). Oddly enough, urinary frequency is also reported as a premenstrual symptom (Pennington, 1957; Sutherland and Stewart, 1965).

Significant weight gain, usually attributed to water retention, and often accompanied by obvious swelling is frequently reported as a symptom of premenstrual tension. The amount gained varies from woman to woman, and though most women experience this symptom to some extent, in extreme cases the premenstrual weight gain may be as much as ten or twelve pounds. It is usually lost during the time of the menstrual flow, sometimes accompanied by prodigious micturation. (Bickers, 1952; Bickers and Woods, 1951b;

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B. Pain

Headache is one of the commonest of the premenstrual tension symptoms (Bickers and Woods, 1951a; Bruce and Russell, 1962; Coppen and Kessel, 1963; Ferguson and Vermillion, 1957; Greene and Dalton, 1953; Greenhill, 1953; Healey, 1928; Israel, 1938; Moos, 1968; Pennington, 1957; Rees, 1953a; Rubenstein, 1942; Stieglitz and Kimble, 1949; Sutherland and Stewart, 1965). Low back pain, general aches, breast pain, abdominal cramps, aching thighs and, more rarely, premenstrual arthritic and neuritic pain are also reported. Often the pain accompanies swelling and many authors believe that water retention is directly responsible for the pain. In the case of headaches, for example, intracellular water retention would increase intercranial pressure, resulting in headaches. (Altmann, Knowles and Bull, 1941; Argonz and Abinzano, 1950; Bickers and Woods, 1951a; Bruce and Russell, 1962; Ferguson and Vermillion, 1957; Frank, 1931; Freed, 1945; Greenblatt, 1940; Greene and Dalton, 1953; Israel, 1938; Moos, 1968; Morton, 1950; Rees, 1953a; Rose, 1948; Stieglitz and Kimble, 1949).

Dysmenorrhea, or pain during menstruation, may or may not accompany premenstrual pain. Some authors claim it is rarely found in women with premenstrual tension, while others include it on their list of premenstrual tension symptoms. Just as with premenstrual tension, there is a dispute in the literature over whether primary dysmenorrhea (i.e., dysmenorrhea for which there is no demonstrable cause) is a "psychosomatic" phenomenon. (Argonz and Abinzano, 1950; Baden and Lizcano, 1963; Coppen and Kessel, 1963; Greenblatt, McCall, and Topin, 1941; Israel, 1938; Lamb, Ulett, Masters and Robinson, 1953; Pennington, 1957; Schuck, 1951; Seward, 1944; Wittkower and Wilson, 1940).

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C. Fatigue

Also described as "tiredness", "lethargy", "drowsiness" or "weakness", fatigue is another of the commonest of premenstrual symptoms, experienced to some degree by a great many women. (Altmann, et. al., 1941; Baden and Lizcano, 1963; Ferguson and Vermillion, 1957; Frank, 1931; Freed and Kroger, 1950; Greenblatt, 1940; Greene and Dalton, 1953; Hegarty, 1955; Merryman, Boiman, Barnes and Rothchild, 1954; Moos, 1968; Morton, 1950; Pennington, 1957; Rees, 1953a; Rose, 1948).

D. Gastro-intestinal symptoms

Nausea and vomiting (Freed, 1945; Greene and Dalton, 1953; Moos, 1968; Pennington, 1957; Rees, 1953a), diarrhea (Sutherland and Stewart, 1965) and constipation (Ferguson and Vermillion, 1957; Sutherland and Stewart, 1965) may all occur premenstrually, as may halitosis (Sutherland and Stewart, 1965).

E. Dermatologic symptoms

Acne is one of the commonest of premenstrual symptoms, and other dermatologic lesions, such as cold sores and canker sores may occur also. (Ferguson and Vermillion, 1957; Freed, 1945; Greene and Dalton, 1953; Israel, 1938; Lawrence and Werthessen, 1942; Moon, 1968; Pennington, 1957; Sutherland and Stewart, 1965.) Some women notice a change in scalp and hair, becoming either oily or dry (Sutherland and Stewart, 1965). Sutherland and Stewart (1965) also report that 40% of the 150 women they surveyed experienced periodic periocular pigmentation changes, but other authors do not report this. Itching may be present (Rees, 1953a), sometimes accompanied by vaginal discharge (Sutherland and Stewart, 1965).

F. General impairment of health

Dalton (1964b) studied emergency hospital admissions, excluding those due to accident, or for psychiatric reasons, and found that 49% of 174 women of menstrual age admitted. were in the four premenstrual or first four menstrual days. Cases of acute appendicitis, urinary infections, viral infections and respiratory disease were especially likely to be admitted in the premenstrual days. The early

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menstrual days had a high incidence of bacterial infections. Symptoms prominent premenstrually were pain, fever and vomiting, while pain and hemorrhage were often part of the clinical picture in the early menstruum. Dalton points out that where premenstrual or menstrual symptoms are present, they tend to make the illness appear more acute, and thus increase the likelihood of hospital admission. The high incidence of bleeding in the early days of the menses is of special interest in light of Brewer's (1938) finding that in normal women, capillary resistance to hemorrhage drops markedly and rapidly on the first day of the menstrual flow and does not reach normal intermenstrual levels until the second or third day after the flow stops.*

Among general practice patients confined to bed with a temperature over 100° F. and with symptoms of less than 24 hours duration, 52% of 52 had the onset of fever in days 25 to 4. (Menstrual cycles are standardized for data-gathering purposes on a basis of 28 days, counting day one as the first day of menstrual flow.) (Dalton, 1964b) Dalton speculates that her finding of a higher incidence of bacterial infection in days 1-4 and of viral infections in days 25-28 may reflect the longer prodromal phase characteristic of bacterial infections, or may indicate that a virus contracted premenstrually weakened the body, making it more vulnerable to bacterial infection. She points out that in veterinary medicine the connection between estrogen and progesterone levels and resistance to infection has long been known.

Even earlier, Weinstein, Aycock and Feemster (1951) reported a relationship between hormone levels in women and a susceptibility to poliomyelitis. Of 50 women admitted to a hospital with polio, 78% were in day 25-5 of their menstrual cycle at the beginning of illness. Of these women, approximately two-thirds were in the four premenstrual days. In addition, the number of

*Brewer mentions in his article that the increased probability of hemorrhage around the time of the menstrual period is well known clinically, and yet it is hardly mentioned in the literature. Aside from his article and Dalton's, reported above, I found no other mention of the phenomenon. Medicine appears to suffer, like psychology, from the feeling that "clinical" data is hardly worth publishing, even if it is of grave importance.

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pregnant women who contracted polio was three times the expected frequency. In pregnant women, high progesterone levels would counteract the protective action of estrogen.

G. Rinorrhea

Greene and Dalton (1953) report that 7.2% of the 84 women they surveyed experienced premenstrual rinorrhea.

H. Dizziness or Vertigo

In some cases it is not clear that reports of "dizziness" or "faintness" refer to something other than the "weakness" or "fatigue" described above. Other reports clearly refer to "vertigo". Morton (1950), in describing his patients with cyclical hypoglycemia associated with the menstrual cycle, refers to "the shakes", which is perhaps similar to the "dizziness" reported by others. At any rate, although not among the commonest complaints, dizziness is still not rare, with reports varying from 1% to 16% of normal women surveyed. (Argonz and Abinzano, 1950; Ferguson and Vermillion, 1957; Greene and Dalton, 1953; Israel, 1938; Moos, 1968; Morton, 1950; Rubin and Winston, 1953; Sutherland and Stewart, 1965; Williams and Weekes, 1952).

Moos (1968), in addition to dizziness, mentions "cold sweats" and "hot flashes" among autonomic reactions, while Rees (1953a) mentions "palpitations."

I. Infrequent or rare symptoms

1. Asthmatic attacks associated with menstrual cycle phase (Frank, 1931; Freed, 1945; Greene and Dalton, 1953).

2. Coma premenstrually or during menses (Freed, 1945; Morton and McGavack, 1946).

3. Diabetes mellitus, Morton and McGavack (1946) report a case of diabetes in which the patient experienced marked glycosuria and hyperglycemia shortly before the end of menses, and was hypoglycemic postmenstrually. She was successfully treated with estrogen.

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6. Glaucoma va
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4. Epilepsy is frequently aggravated periodically around the time of menstruation. Some patients experience attacks at no other time of the month and there are cases in which the first attack occurred at menarche and convulsions ceased altogether at menopause. (Frank, 1931; Frohlick, 1953; Freed, 1945; Greene and Dalton, 1953; Healy, 1928).

5. Fever. A premenstrual rise in body temperature is not at all unusual (Seward, 1934) but a true cyclical fever is. Reimann (1946), reports two cases of cyclical fever with a premenstrual rise and a menstrual fall in one case over 13 and in the other 32 years.

6. Glaucoma varying cyclically with menstrual phase (Greene and Dalton, 1955).

7. Hearing loss. Miller and Gould (1967) report two cases of sensori-neural hearing loss fluctuating with the menstrual cycle, worsening premenstrually. Progesterone treatment worsened the condition.

8. Varicose veins may become more prominent and painful premenstrually, or in a few unusual cases, may be present at no other time. (Rivlin, 1955; Sutherland and Stewart, 1965).

9. Spots before the eyes is reported by Sutherland and Stewart (1965). Two percent of 150 women they surveyed responded positively to this as a premenstrual symptom on a questionnaire. Most likely, they were tapping "somatic complainers" with this question, as others do not report this symptom and, indeed, Moos (1968) uses "blind spots" and "fuzzy vision" as control symptoms precisely because they are not considered to be associated with the menstrual cycle.

Although the symptoms discussed in this section have been labeled "physical", it is clear that such experiences as pain and dizziness, for example, are highly subjective. For convenience, the symptoms are divided into physical and psychical on the basis of how they tend to be felt by the individual; nothing about underlying causation is intended by the division. Similarly, there is more overlap than separation between these artificial categories.

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II. Psychological Symptoms and Behavioral Changes

A. Tension, irritability, nervousness

One of the most frequently noted premenstrual changes is the change in a woman's temperament. At other times she may be calm and easy going, but a few days before the onset of the menses many women find themselves easily upset and unable to cope with everyday irritations which usually would not ruffle them. (Altmann, et al, 1941; Argonz and Abinzano, 1950; Baden and Lizcano, 1963; Bickers and Woods, 1951a; Bruce and Russell, 1962; Ferguson and Vermillion, 1957; Frank, 1931; Greenblatt, 1940; Greene and Dalton, 1953; Hegarty, 1955; Israel, 1938; Janowsky, Gorney, and Kelley, 1966b; Moos, 1968; Morton, 1950; Pennington, 1957; Rees, 1953a; Rose, 1948; Stieglitz and Kimble, 1949; Suarez-Murias, 1953; Sutherland and Stewart, 1965).

B. Depression

Often the premenstrual irritability is accompanied by depression (Altmann, et al, 1941; Bruce and Russell, 1962; Coppen and Kessel, 1963; Ferguson and Vermillion, 1957; Greene and Dalton, 1953; Hegarty, 1955; Israel, 1953; Janowsky, et al, 1966a; Moos, 1968; Morton, 1950; Rees, 1953a; Stieglitz and Kimble, 1949; Suarez-Murias, 1953; Sutherland and Stewart, 1965; Wessman and Ricks, 1966) which may range from a slight drop in feelings of well-being to catatonic or suicidal depression. Sometimes it is described as a feeling of "foreboding" or "impending doom", and crying is frequently present (Altmann, et al, 1941; Greenblatt, 1940; Israel, 1938; Moos, 1968; Morton, 1950; Williams and Weekes, 1952).

C. Change in activity level

In contrast to the lethargy described in section I,C, a sudden increase in activity level premenstrually is observed in many women (Mall, 1958; Moos, 1968; Williams and Weekes, 1952). Altmann and his co-workers (1941), studying ten normal women over a total of 55 cycles, found that in 71.8% of the cycles, there was a burst of physical and mental activity, premenstrually, which concerned "cleaning, putting in order, or mental organizing" and was

Insomnia and Sleep Disordered Breathing

Insomnia and sleep disordered breathing (SDB) are common disorders that often co-occur. The prevalence of SDB in the general population is estimated to be 2% to 10%, and the prevalence of insomnia is estimated to be 10% to 15%. The co-occurrence of SDB and insomnia is estimated to be 10% to 20%. The pathogenesis of SDB and insomnia is complex and involves both anatomical and physiological factors. SDB is caused by a narrowing of the upper airway during sleep, which leads to partial or complete obstruction of the airway. This results in hypoxemia and hypercapnia, which can lead to arousals and fragmented sleep. Insomnia is characterized by difficulty falling asleep, staying asleep, or waking up too early. The pathogenesis of insomnia is thought to involve dysregulation of the sleep-wake cycle, which can be caused by a variety of factors, including stress, anxiety, and medical conditions.

The relationship between SDB and insomnia is complex. SDB can lead to insomnia by causing arousals and fragmented sleep. Insomnia can also lead to SDB by causing hyperventilation and respiratory alkalosis, which can lead to airway narrowing. The treatment of SDB and insomnia often involves a combination of lifestyle changes, such as weight loss and smoking cessation, and medical treatments, such as continuous positive airway pressure (CPAP) for SDB and cognitive behavioral therapy (CBT) for insomnia. The goal of treatment is to improve sleep quality and reduce the risk of complications associated with SDB and insomnia.

Pathogenesis of SDB and Insomnia

SDB is caused by a narrowing of the upper airway during sleep, which leads to partial or complete obstruction of the airway. This results in hypoxemia and hypercapnia, which can lead to arousals and fragmented sleep. Insomnia is characterized by difficulty falling asleep, staying asleep, or waking up too early. The pathogenesis of insomnia is thought to involve dysregulation of the sleep-wake cycle, which can be caused by a variety of factors, including stress, anxiety, and medical conditions. The co-occurrence of SDB and insomnia is estimated to be 10% to 20%. The pathogenesis of SDB and insomnia is complex and involves both anatomical and physiological factors.

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D. Insomnia

Again contrasting with the sleepiness so often reported, many women (from 5% to 40%, according to different authors) suffer from premenstrual insomnia, (Bickers and Woods, 1951a; Israel, 1938; Moos, 1968; Morton, 1950; Pennington, 1957; Rees, 1953a; Sutherland and Stewart, 1965; Williams and Weekes, 1952).

E. Impaired concentration

If one takes into account the lethargy or loss of sleep due to insomnia of the woman suffering from premenstrual tension, and couples with it the frequent depression and nervous irritability, it is hardly surprising that impaired concentration should be a feature of the premenstrual syndrome (Ferguson and Vermillion, 1957; Frank, 1931; Kopell, Lunde, Clayton, Moos and Hamburg, 1969; Moos, 1968; Morton, 1950; Pennington, 1957; Wickham, 1958).

F. Decreased efficiency

Again, the factors mentioned above would lead one to expect decreased efficiency in work. Kopell, et al (1969), however, reports that simple reaction time does not vary with cycle phase. Lough (1937a, b) found that the results of a daily five minute arithmetic test taken by college women were not affected by cycle phase, and attributed this to "compensation." Wickham (1958) likewise cast doubt on the importance of menstrual cycle phase as an influence on test results, but failed to test his subjects in the premenstruum. Billig (1953), however, reports 62 decreased efficiency days per month per 100 women in his study in industry, and his results are substantiated by the self-reports of women in other studies (Moos, 1968; Morton, 1950; Seward, 1944). Work absenteeism connected with menstruation is reported by Billig (1953), Dalton (1964b), Moos, (1968), and Seward (1944). Seward, however, points out that

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women may take advantage of cultural attitudes and malingering around the time of menstruation. Moreover, those women in active, rather than sedentary work suffer less from pain, and therefore miss less work, and housewives report 47% more illness associated with menstruation than do working women.

G. Change in appetite

Anorexia (Pennington, 1957) or increased appetite (Rubenstein, 1942; Thorn, Nelson and Thorn, 1938) may be a part of the premenstrual picture. When hunger is present, a craving for sweets is often noted (Morton, 1950; Rees, 1953b).

H. Increase in sexual drive

One of the most interesting premenstrual changes reported is an increase in sex drive (Frank, 1931; Merritt, 1962; Morton, 1950; Rees, 1953a). Several studies have been made of this aspect of the premenstrual syndrome, with varying results. Boas (1955), for example, found that of 246 women surveyed, 87% experienced "libido changes" at some time in their cycle, but that there was no uniform type. Some found their sex drive heightened premenstrually, some postmenstrually, and some at ovulation. Hart (1960), on the other hand, found a trend toward a peak in sexual desire associated with menstruation, in spite of individual differences. Fifty-nine percent of 123 married women reported that their maximum in sexual drive occurred close to menstruation, with 22% specifying just before, 22% just after, 8% both and 3% during menstruation. Allen and Henry (1933) found similar results. Shader, DiMascio and Harmatz (1968) found a significant ($p < .01$) relationship between the number of premenstrual symptoms a woman experienced and her level of non-situational non-premenstrual anxiety. The women highest in anxiety, in turn, were those who most frequently reported premenstrual changes in sex drive ($p < .01$). Of 11 out of 76 women who were high in anxiety and reported changes in sexual desire premenstrually, 9 experienced an increase and 2 a decrease in desire. Sixteen of the total of 76 women, or 21.1%, reported a premenstrual increase in sex drive.

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Cases of premenstrual nymphomania have been reported by Freed (1945), Israel (1938), Mall (1958) and Rubenstein, Shapiro and Freeman (1940). In the case seen by Mall, the woman had an unusually high estrogen level. This is confusing in view of Money's (1967) assertion that estrogen is not a libidinal hormone, but rather that "sexual desire with its attendant imagery, sensations and actions is maintained well-functioning in both men and women by androgens (p. 151) ." Furthermore, since estrogen and androgen may act antagonistically in sufficient quantity, it seems more likely that a very high level of estrogen would decrease, rather than increase sexual desire, by cancelling out the effect of the androgens. Rubenstein and his coworkers treated five women with "over-intense" sexual cravings, at least two of which experienced their symptom premenstrually. They were given subcutaneous testosterone propionate with good results, which the authors hypothesized worked by depressing the gonadotropic function of the pituitary. Greenblatt, Mortara and Torpin (1942), on the other hand, gave the same treatment to women who complained of too little sex drive, also with good results !

In relating so subtle and individually, socially and culturally determined a phenomenon as sex drive to hormonal levels, one is treading on extremely shaky ground, for as Money (1967) points out, " It is most likely that, once an optimal level of circulating hormone has been reached, the control of sexual desire is strictly nonhormonal (p. 145). " Furthermore, "It seems likely that the body may develop some degree of hormonal tolerance, perhaps by way of conditioning and learning (p. 153) . "

The human female is surely affected by her hormones, but she need not be controlled by them.

1. Change in schoolgirls' grades

Dalton (1960a) studied 217 menstruating girls aged 11 to 17 and found a 27% drop in weekly marks during the premenstrual week as compared to the previous week, during the menstrual week 25%, and of only 15% during the postmenstrual week. A 17% rise in marks compared to the previous week occurred during the premenstrual week, of 21% during the menstrual week,

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of 30% in the postmenstrual week. This pattern occurred equally among all ages of girls, and regardless of menstrual regularity, intelligence or characteristic diligence. Since stress increases premenstrual tension, Dalton points out that at the time of any given exam, one girl in six will be at her lowest. Moos (1968) also found lowered school or work performance to be a premenstrual tension symptom.

J. Interpersonal relations

1. Schoolgirls' behavior: Dalton (1960c), studying the "naughtiness" of teenage schoolgirls, found that of 272 offenses for bad behavior (e.g., unpunctuality, forgetfulness, rudeness, disobedience), 29%, or two times the expected frequency, occurred in the first four menstrual days. The "good" girls, who committed few offenses at any time, committed 26% of their offenses at this time, while 36% of the offenses of the "naughty" girls were committed during this time. This may partly reflect menstrual lethargy, making detection for misbehavior more likely. It was also noted that prefects, who were older girls 16 to 18, and allowed to punish other girls, gave significantly more (two times the expected incidence) punishments during their own menstruation.

2. Overconcern of mothers: In another study, Dalton (1966) inquired of mothers bringing their children to a general practice clinic with minor sniffles, the time of their menstrual dates, and found that 54% of such mothers were in days 25-4 (the four premenstrual and four early menstrual days). The author felt that this finding reflected the impaired ability of the mothers at this time to judge the severity of their child's illness.

3. Inability to get along with family members: This is a common premenstrual complaint. Family fights are often related to the wife's menstrual cycle (Altmann, et al, 1941; Dalton, 1964a; Israel, 1938; Moos, 1968).

4. Increase in aggression and crime: Janowsky and coworkers (1966a,b) point out that the periodic assaultive outbursts associated with menstruation in some women (Hegarty, 1955) may have been one of the origins of menstrual taboos, which served to isolate the menstruating woman and protect the community against her anger and emotional instability. In any case, crime and violence are closely associated with cycle phase. Bickers and Woods (1951a) and Cooke (1945) both

Excerpt from the report of the Committee on the Status of Women in the United States, 1953

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mention the police records of Paris, the latter stating that 84% of all crimes of violence by women are committed during the premenstrual and early menstrual days. Oleck (1953) points out that in France, a premenstrual or menstrual woman who commits a crime may plead "temporary insanity" and urges the same legal consideration in this country.

Dalton (1961), in a study of 156 female prisoners, found that 49% of their crimes had been committed in days 25-4 of their cycle, that 56% of thefts had been committed during this time, 44% of crimes of prostitution, and 54% of alcoholic offenses. Cycle phase was more important for first offenders. Of these, 27% had premenstrual tension syndrome and 63% had committed their crimes during the premenstruum. Of prisoners reported for bad behavior, 54% were disorderly in days 25 to 4.

Morton, Additon, Addison, Hunt and Sullivan (1953) in their study in a New York prison found that 62% of unpremeditated crimes of violence such as manslaughter, murder and assault were committed in the premenstrual week, and 17% during menstruation. With medication and a change in diet for those complaining of premenstrual tension, discipline in the prison was much improved, and work output increased.

Pollak (1950) reports that shoplifting, arson, homicide and resisting arrest are commonly associated with menstruation and that figures showing this relationship are depressed by the reluctance of many women to mention their menstruation. He further states that menarche is associated with arson and false accusation. Dalton (1966) reports two cases of child abuse in which the mother was premenstrual at the time of the crime.

5. Emotionally disordered behavior: Janowsky, et al (1966b) note that "emotionally disordered behavior" associated with estrus is present throughout the mammalian series. Some report this in human females as a dramatic change in personality (Freed, 1953; Israel, 1953) or even describe it as "frenzy" (Israel, 1938), Oleck (1953) calls it "temporary insanity". Although not present in all women, it is clear that neurotic and psychotic behavior is worsened in many women during the premenstruum and during menstruation (Argonz and Abin-zano, 1950; Freed, 1945; Kramp, 1965; Morton, 1950), and in some cases

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a. Neurotic behavior. Bruce and Russell (1962) studied ten patients who reported exacerbation in neurotic symptoms or symptoms present only in the premenstruum, and found that the cyclic relationship they claimed was actually present in only three when observed. These became easily upset, phobic, anxious or depressed premenstrually. Gregory (1957b) found that 32% of the 52 neurotics he studied reported an association of their symptoms with the premenstrual phase, excluding premenstrual tension symptoms. Lough (1937b) found no difference on a neuroticism measure when she tested women at different times in their cycle, but failed to test them premenstrually. Morton (1950) reports feelings of unreality, the desire to withdraw from people and fear of leaving home as premenstrual symptoms, and Williams and Weekes (1952) mention withdrawal and hiding. Rees (1953a) reports "emotional lability" in 80% of 207 cycles of women suffering from premenstrual tension syndrome.

b. Psychotic behavior. Disorders of menstruation are so commonly associated with psychotic behavior in women that it was once believed that psychosis was caused by menstrual failure, the menstrual blood backing up into the brain, poisoning it and causing "lunacy" (associated with the phases of the moon), instead of flowing out as it should. Although there are reports of psychotic episodes occurring only premenstrually, and ceasing in the inter-menstruum (Billig and Bradley, 1946; Janowsky, et al, 1966a; Rees, 1958; Williams and Weekes, 1952), exacerbation in symptoms already present is more commonly reported.

Gregory (1957a) reports that amenorrhea is the outstanding menstrual abnormality of the psychoses, especially in acute phases and at onset, and particularly associated with catatonia. In his five year study of 219 patients in a psychiatric hospital, Gregory (1957b) found the incidence of amenorrhea to be 74.4% in schizophrenics, 58.9% in paranoids, 38.2% in organic psychotics, 12.9% in affective psychotics and 10.8% in neurotics. There was a trend toward increased incidence in amenorrhea with increasing number of

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years of hospitalization. Of 58 schizophrenic and paranoid psychotic admissions 47% of those with insidious onset had a disturbance in menstrual functioning, 62% of those with acute onset were suffering from a disturbance in menstrual functioning, and all of the 12 who were stuporous on admission had disturbed menstrual functioning. Improvement in menstrual functioning tended to signal improved psychological functioning, and patients discharged with disturbed menstrual functioning had a poor prognosis. Although a history of gynecological treatment was common in neurotics (48%), only 4% of psychotics had such a history. This may partly reflect socio-economic status, which was not controlled in this study. What is the meaning of this data? It may indicate that the hormonal mechanism which regulates normal menstrual functioning is a delicate one, easily upset by psychic turmoil and the accompanying bodily changes which accompany it. Particularly in the case of amenorrhea, it may reflect a conservative effort by the body which is marshalling its resources for a fight, and cannot afford the blood loss. Stress frequently results in amenorrhea, from the girl frightened by her first intercourse who misses a period, to the concentration camp victim.

Gregory also collected data on increased incidence of disturbed behavior premenstrually. Forty percent of the total incidents of disturbed behavior occurred in the last ten days before menstruation. This affected 45% of the patients. The incidence of premenstrual tension among patients was high, with 88% of neurotics and 65% of psychotics reported as sufferers. Depression was the most common symptom in the neurotic group. Of those suffering from premenstrual tension, 75% noted a premenstrual rise in symptomatology. Dysmenorrhea (painful menstruation) was reported by 66% of neurotics and 78% of psychotics.

c. Psychiatric hospital admissions. Reflecting a. and b. above, acute hospital admissions for psychiatric reasons show a sharp rise in the premenstruum and early menstruum (Mall, 1958). Allen (1935) found that 76% of manic depressives, 46% of schizophrenics and 43% of neurotic and miscellaneous admissions occurred during this time. Dalton's (1959) study of acute psychiatric admissions revealed twice the expected frequency of all admissions (N=276), 2.5 times expected frequency of admissions for depression (N=185) and twice the

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expected frequency of admissions for schizophrenia (N=114) on days one to four of the cycle. The four premenstrual days had 1.5 times the expected incidence of admissions due to schizophrenia. Grouping the four premenstrual and first four menstrual days together, 46% of all admissions, 47% of admissions for depression and 47% of admissions for schizophrenia occurred during this time.

d. Suicide attempts are also an important part of the premenstrual and early menstrual picture (Frank, 1931; Janowsky et al, 1966a). MacKinnon and MacKinnon (1956) and MacKinnon, MacKinnon and Thompson (1959) found death from suicide to be much more frequent during the mid luteal phase (days 17 to 23) than during any other time in the cycle, with 26 deaths due to suicide during this time and only 12 over all other phases of the cycle. Deaths due to suicide during the late luteal (premenstrual) and bleeding days combined totaled five. This somewhat contradicts the findings of others that suicide attempts are most frequent during days 25 to 4. Perhaps lethality is higher during the mid luteal phase, even though attempts are more frequent during the late luteal and bleeding phases.

Mandell and Mandell (1967), studying 87 calls to the Los Angeles suicide prevention center found over twice the expected frequency of callers in days 1 to 4 of their cycle, and half again as many as expected in days 25 to 28. There was also a rise over chance frequency at midcycle. Ribeiro (1962) performed 22 necropsies of Hindu women who committed suicide by self-immolation. Nineteen were menstruating, two were pregnant. Three Africans who hung themselves and one European who suicided by overdose with sleeping pills were also menstruating. Dalton (1959) found acute psychiatric hospital admissions due to suicide attempts to be 2.75 times expected frequency (or 39%) in days 1 to 4. Half again expected frequency was observed around the time of ovulation. Grouping days 25 to 4, 53% of all admissions for suicide attempts took place during the premenstrual and early menstrual days (N=36). Tonks, Rack and Rose (1968), studied 95 suicide attempts of varying degrees, in women 15 to 49 years old. They found an excess of attempts in the seven premenstrual days ($p < .02$) and a nonsignificant peak at midcycle. More premenstrual attempts were made

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by those living with a man than by single, divorced, widowed or separated women ($p < .025$). Parous women with premenstrual tension syndrome made fewer premenstrual suicide attempts than parous women without premenstrual tension syndrome ($p < .02$). This may be because women suffering from premenstrual tension syndrome may know that they will feel better in a few days, and be able to refrain from making an attempt at that time. Of the ten women in the study who were taking birth control pills, only two made their suicide attempts premenstrually.

K. Increase in accidents

Since tension, irritability and depression are common, emotional behavior is disordered, concentration, judgement and efficiency are impaired, time estimation is longer (Kopell, et al, 1969), tiredness and lethargy are frequent, it is no wonder that women are more likely to be involved in accidents of all kinds during the premenstruum and early menstruum. Dalton (1960b) reports that 52% of women seen in hospital accident wards and in her own practice who are involved in accidents, serious or minor, as active or passive participants, are in days 25 to 4 of their menstrual cycles ($N=84$). Whitehead (1934) reported three cases and referred to reports of others, of women airplane pilots having serious, sometimes fatal, accidents during the time of their menstruation. MacKinnon and MacKinnon (1956) and MacKinnon, MacKinnon and Thompson (1959) found deaths from accidents to be most common in the mid luteal (8 of 20) and late luteal (6 of 20), or premenstrual days. Moos (1968) includes "accidents" as a premenstrual tension symptom.

Death

As mentioned above in connection with accidents and death due to suicide, the death of women of menstrually functional age tends not to occur randomly with respect to cycle phase. MacKinnon, MacKinnon and Thompson (1959), collecting uteri from a London coroner's mortuary over five and a half years found the luteal phase to be, by far, the most hazardous. Their findings are summarized in Table 1.

Frequency of	
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TABLE 1

Frequency of deaths in various phases of the menstrual cycle				
Cycle phase	Number of days	Number of deaths	Suicides	Accidents
Bleeding	4	2	1	0
Follicular	10	11	3	2
Early luteal	2	12	4	4
Mid luteal	7	60 ($p < .001$)	26	8
Late luteal	5	17	4	6
Totals	28	102	38	20

Death due to circulatory disease was also much more frequent in the luteal phase than in other phases of the menstrual cycle.

Incidence

It must be clear from the great variety of symptoms experienced by women premenstrually that estimates of incidence of the syndrome vary, partly dependent upon what symptoms are included and what severity is required by the particular author in order to consider it part of the syndrome. For example, Bickers and Woods (1951a) estimate that 25% of all women require medication for premenstrual symptoms, Freed (1945) states that 40% of women "suffer a considerable amount of distress" premenstrually. Morton (1953) estimates that 50% of women have some premenstrual discomfort, and Ferguson and Vermillion (1957) and Pennington (1957) found that only 5% of women were completely symptom-free, premenstrually. It is quite possible for all of these reports to be correct, and most estimates fall somewhere between 25% and 95%, depending upon severity.

Incidence of premenstrual tension syndrome is related to age and parity. The older a woman is, the more likely she is to suffer from premenstrual tension,

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and the larger the number of pregnancies she has had, the greater the likelihood of premenstrual tension. Each of these factors remains when the other is held constant. Married nulliparous women are more likely to have premenstrual tension syndrome than unmarried, nulliparous women (Greene and Dalton, 1953). Suarez-Murias (1953) feels that pregnancy and marriage may be significant in that they contribute to stress in life.

Etiological Theories

I. Menotoxin

A now discarded theory, popular in the 1940's, followed Pliny's ancient description of the menstruating woman:

On the approach of a woman in this state, must will become sour, seeds which are touched by her will become sterile, grafts wither away, garden plants are parched up, and the fruit will fall from the tree beneath which she sits. Her very look, even, will dim the brightness of mirrors, blunt the edge of steel, and take away the polish from ivory. A swarm of bees, if looked upon by her, will die immediately, brass and iron will instantly become rusty and emit an offensive odour, while dogs which may have tasted of the matter so discharged are seized with madness, and their bite is venomous and incurable. (Plinius Secundus, 1855, vol. 2, pp. 151-152.)

Stieglitz and Kimble (1949), for example, believed that a toxic substance, called "menotoxin" accumulated in the tissues prior to menstruation causing premenstrual symptoms. It was believed to be aggravated by emotional disturbance and purged by diuretics.

II. Vascular Spasm

Another discarded theory (Brewer, 1938) was that a generalized vascular spasm took place premenstrually, causing pain and other symptoms, but this was not upheld.

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III. Hormonal Theories

Since Frank first proposed an over abundance of "female sex hormone" (estrogen) as the cause of premenstrual tension in 1931, most etiological theories have given hormones an important role. Israel, in 1938, was the first to propose that absolute estrogen level alone was not responsible for premenstrual tension, but rather that deficient ovarian lutenization created an imbalance between estrogen and progestin, permitting the action of unantagonized estrogen. This basic line of argument, with variations, has been followed ever since. The modern version of this view as expressed by Morton (1953), goes something like this: Too high a relative level of estrogen causes 1) Increased retention of extra-cellular fluid, leading to weight gain, edema, pain and nausea, 2) Increased epithelial proliferation, which causes hyperplastic changes in breast, uterine and vaginal epithelia, . 3) Alteration of carbohydrate metabolism leading to increased sugar tolerance, and thus, hypoglycemia. This last takes into consideration findings of hypoglycemia in premenstrual tension (Smith and Sauder, 1969). Hypoglycemia, in turn, is related to crime, lowered judgement and self control, hazy thinking, irritability and negativism, and increased sexual and aggressive drives, all of which have been linked with premenstrual tension (Oleck, 1953). To further complicate the picture, at least some cases of hypoglycemia are thought to be psychologically caused (Alexander and Portis, 1944; Karlan and Cohn, 1946; Portis, 1944; Portis and Zitman, 1943; Rennie and Howard, 1942). Those who favor a form of the estrogen/progesterone-balance-leading-to-increased-sodium-potassium-and-water-retention theory include: Bickers and Woods (1951a) "premenstrual tension is...essentially a water toxemia," Freed (1945), Freed and Kroger (1950) (who admit that some "severe" neurotics are not relieved of premenstrual tension by a decrease in sodium retention), Gillman (1942), Greene and Dalton (1953), Greenhill (1953) and Rees (1953a). Mall (1958), however, reported that he failed to find a difference in estrogen level corresponding to behavior changes. Bruce and Russell (1962) go

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even further in summarizing the findings of their very careful metabolic study of ten patients. "The association between water retention and premenstrual symptoms is very tenuous, and certainly there is no justification for postulating a casual relationship or for elaborating a theory of disequilibrium between oestrogens and progesterone. Neither is there any justification other than empiricism for giving hormones or diuretics to patients with symptoms restricted to or made worse during the luteal phase of the menstrual cycle (p. 271)."

Two theories relate vitamin deficiency to hormone disorder. Argonz and Abinzano (1950) believed premenstrual tension to be due to an estrogen metabolism disorder, correctable by vitamin A, and successfully treated their patients with it. Biskind, Biskind and Biskind (1944) found that of 39 patients with presenting symptoms of vitamin B deficiency, 37 had a history of some sort of menstrual disorder, and of 52 patients whose major complaint was a menstrual disorder, all had signs or symptoms of vitamin B avitaminosis. Dramatic improvement followed vitamin-B complex therapy. They proposed that the vitamin deficiency caused the liver to lose its ability to inactivate estrogen. Androgen would continue to be inactivated, resulting in an estrogen/androgen imbalance.

Sutherland and Steward (1965), noting the opposite symptom clusters of: 1) constipation, lethargy, hypersomnia, dry hair and anorexia; and 2) diarrhea, increased energy, insomnia, greasy scalp and increased appetite; point out that thyroid metabolism may be involved.

Janowsky, et. al., (1966a) propose that progesterone inhibits secretion of a neuroendocrine or pituitary substance, perhaps ACTH. The secondary effects of this on the adrenal gland causes secretion of "X" (aldosterone? a 17-hydroxy-corticoid?). "X" causes increased brain irritability, water and sodium retention, etc. With decreased progesterone levels, increased amounts of "X" appear, causing premenstrual tension.

Whatever the role of hormones in premenstrual tension, present levels of knowledge in the field of human endocrinology make it unlikely that a definitive explanation of the syndrome from a hormonal point of view is likely in the near future.

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IV. Psychosomatic and Somatopsychic Theories

Many authors are willing to concede some sort of role to the psyche in the causation of premenstrual tension. While for some this is ill-defined (e.g. Goldschmidt, 1934; Israel, 1953), others see the disorder as a frankly psychogenic illness. The arguments used to support the latter view usually take one or a combination of the following forms: 1a) emotionally disturbed women have a greater than average number of gynecological problems, or conversely, 1b) women with gynecological problems have a higher than average rate of psychological disturbance (some authors also indicate that the psychic disturbance antedated the gynecologic problem), therefore, the emotional problem is causing the gynecologic problem. The type of psychic problem involved is sometimes, though not always, symbolically related to the physical symptom, for example, conflict over the feminine role, difficulty handling sexual feelings, and so on. 2) Women who complain of premenstrual tension also complain of more other physical symptoms than do women who are low in premenstrual tension, indicating that they are "hypochondriacal," or have learned to value the sick role as a coping strategy in life. 3) Women who complain of premenstrual tension were more often unprepared or poorly prepared for menarche, were taught unfavorable attitudes towards menstruation (as well as sexual functions, and bodily functions in general, in some cases) and so learned to look forward to the monthly flow with dread, and resulting symptoms.

Other authors propose a combination of hormonal and psychological factors to account for premenstrual tension, for example, "Emotionally unstable women often display a sensitivity to estrogen and this ability is altered by psychotherapy and enhanced by psychic trauma (p. 232)," (Freed and Kroger, 1950). Some of these proposals emphasize the importance of stress, which might be generated by fears of pregnancy as each menstrual period approaches.

A chronological review of the literature emphasizing the role of the psyche as a causative factor in premenstrual tension follows.

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An early report of findings relating psychological and menstrual disorders by Allen and Henry (1933) stated that manics tended to have profuse menstrual flow, depressives to have amenorrhea and schizophrenics to be irregular. The return of normal menstrual functioning was an indication of recovery. Ripley and Papanicolaou (1942), in their study of 114 schizophrenic and manic-depressive inpatients, confirmed the high incidence of menstrual disorders among this group, but found no relationship between the type of menstrual disturbance and the psychiatric diagnosis. They also confirmed the finding that improvement in the psychological disturbance was positively correlated with improvement in the menstrual disorder. In another study Allen (1935) reported, "Emotional status was the only (variable) that appeared to have a definite correlation, both quantitatively and qualitatively, with variations in the menstrual function (p. 265)." Endocrine therapy was not helpful, rather, therapy aimed at improving the general health (including emotional health) of the patient, was most useful for menstrual disorders.

In 1939 Menninger stated that disturbances of menstruation could be traced to an unconscious repudiation of femininity, and added that the majority of neurotics seen by psychiatrists have had gynecologic treatment. The ancient belief in the wandering uterus as the cause of nervous disorders, he said, was an unconscious recognition on the part of the physician that there was something wrong with the woman, sexually.

The same year, Benedek and Rubenstein (1939a, 1939b) published their landmark study correlating psychodynamic productions with menstrual cycle phase. They found increasing heterosexual tendencies, activity, and object directedness with increasing estrogen production in the follicular phase of the cycle, relaxation and contentment at ovulation, and then increasing passive and receptive themes with pregnancy, nursing and mothering content correlated with progesterone production in the luteal phase. A reappearance of heterosexual tendencies marked the premenstrual phase, with the reappearance of estrogen production. Their findings for the pre-menstruum and menstrual phase were not quite as clear cut as for the rest of the cycle, which they attributed to the lower hormonal levels characteristic of this time. "The emotional state before the onset of menstrual

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The trend, however, was toward decreasing energy premenstrually, with decreasing hormone levels, and eliminative anal or urinary, or birth, castration, mutilation, death and abortion themes. Menstruation was generally characterized by relaxation. (See also Benedek, 1960.)

Daly (1943) attributed premenstrual and menstrual tension to the female castration complex, but without supporting evidence. Daniels (1943), studying dream distribution in normal women over the menstrual cycle, upheld the findings of Benedek and Rubenstein.

In 1948, Rose studied 26 college students with a menstrual questionnaire and the Bell Adjustment Inventory. He found a correlation between premenstrual pain and poor adjustment. The pain-free women were less depressed, less withdrawn, more adequate and less self-conscious than those with pain. Overall, the pain-free group distinguished itself more by superior adjustment than did the pain group by poor adjustment.

In Duncan and Taylor's (1952) study of psychic factors in pelvic congestion, they found a prominence of emotional disorders in these patients. Of the 36 subjects in their study, not one "described even a reasonably satisfactory childhood relationship with her mother (p. 4)."

The subjects were described as emotionally immature with strong dependency needs. Of those who had married, the only subjects who described their marital adjustment as satisfactory had married "sensitive", "motherly" men. Additionally, "In no case did the patient derive any real pleasure or satisfaction from her children, and the care of them, at best, was accepted as an unpleasant but necessary duty (p. 7)."

Furthermore, these authors point out, the psychological disorder antedated the somatic problem in these patients, and every one of the patients studied also presented one or more extragenital complaint (e.g. headache, weakness, fatigue, sleep disturbance, essential hypertension, neurodermatitis, etc.)

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Rees (1953b) studied 61 normal subjects and 84 patients at a psychiatric clinic and found a positive correlation between severity of neurosis and severity of premenstrual tension. School, work and marital adjustment were correlated with absence of premenstrual symptoms. Many patients responded to psychotherapy without a corresponding change in premenstrual symptoms. More of those with severe premenstrual tension symptoms had found menarche to be a "severely upsetting experience." Rees concluded that the physiological effect was primary and the psychological effect secondary, comparing it to the alarm reaction of Selye's (1952) General Adaptation Syndrome.

Suarez-Murias (1953) points out that some women who have never had premenstrual tension have it first in connection with psychiatric disorder, or, in those who were already sufferers, their symptoms may worsen with the onset of psychological disorder. He concedes that the psychic alteration in premenstrual tension may be secondary to physical discomfort, amplified in a general personality setting of tension, and refers to Selye, but he favors attributing more importance to psychological factors. "The psychologic aspect of premenstrual tension seems related largely to the manner in which the patient accepts psychically the menstrual function and also to the manner in which the patient unconsciously utilizes the menstrual function to express distress about pressing environmental situations of life, difficult interpersonal relationships, or about her own attitude concerning being a woman, or even about the fact of existence (p. 481)."

He asserts that "premenstrual tension may be relieved considerably and sometimes permanently through psychiatric treatment (p. 482)," and believes that the search for etiology should concentrate on how psychic factors affect cell metabolism.

From 127 student nurses responding to a menstrual questionnaire, Lamb, et. al., (1953) chose five women with premenstrual tension and five without premenstrual symptoms, for study over two cycles. The premenstrual tension subjects "showed greater deviation from the normal in mood and activity level not only premenstrually, but throughout the entire cycle. This group also regularly showed a greater amount of subnormal assertiveness and demonstrated

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In a controlled psychological study of secondary amenorrhea (Kelley, Daniels, Poe, Easser and Monroe, 1954) therapeutic interviews with patients and Rorschach data revealed three outstanding characteristics which distinguished them from control subjects: 1) psychosexual immaturity, 2) oral conflict, 3) schizoid thinking. Seventy-five percent of the experimental group showed all three characteristics, whereas no controls did. Depth exploration with subjects revealed that although conflicts over sexuality superficially appeared to result from fear of the male, they related more nearly to fear of a rival female in the family, either the mother herself, or her representative.

Paulson (1956) found in his study of 255 women that "for the high PMT subjects, the phenomenon of menstruation was still a rather frightening misunderstood experience, that was closely allied with a feeling of menstruation being like a "sickness" (p. 130)." Of the subscales of his questionnaire, the one measuring a poor reaction to stress correlated most highly ($r = .631$, $p < .01$) with premenstrual tension.

Meritt (1962) points out that fear of pregnancy, and the increased sex drive experienced by some women may increase their anxiety premenstrually, as may cultural attitudes which view menstruation as unclean: "the curse."

Gottschalk, Kaplan, Gleser and Winget (1962) studied five normal volunteers over several cycles. Each day they spoke for five minutes into a tape recorder. The transcripts were scored for anxiety and hostility. Each subject showed her own cyclic pattern, so none could be defined for the group. Furthermore, environmental events influenced those factors to such an extent that a cyclic pattern could not be found without more cycles to amplify the effect.

Coppen and Kessel (1963), in their questionnaire survey of 465 women found irregular menstruation and premenstrual tension to be significantly correlated with a Maudsly Personality Inventory score for neuroticism, whereas dysmenorrhea was not.

Data taken from the psychotherapy of five women with "functional" amenorrhea revealed: 1) repressed rage at the mother revealed by infantile

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In a study of 191 student nurses, Levitt and Lubin (1967) found psychosomatic complaints correlated slightly ($r = .2$, $p < .01$) with menstrual complaints, negative menstrual attitude correlated ($r = .32$, $p < .01$) with menstrual complaints, and negative menstrual attitude and complaints were negatively correlated with "understanding the motivations and feelings of others" and positively correlated with neurotic and paranoid tendencies.

Ivey and Bardwick (1968) replicated the Gottschalk, et. al., study cited above, using 26 normal subjects aged 19 to 22. None were on oral contraceptives. They were asked to speak into a tape recorder for five minutes a day about "any memorable life experience." On Gottschalk's Verbal Anxiety Scale, premenstrual anxiety was significantly ($p < .0005$) higher than anxiety at ovulation. Death anxiety ($p < .02$), diffuse anxiety ($p < .01$), separation anxiety ($p < .14$), mutilation anxiety ($p < .12$), and shame anxiety ($p < .13$) also peaked premenstrually. Five subjects showed a different pattern, with peaks of anxiety at ovulation, and they were consistent with their pattern. There was also a premenstrual increase in such themes as "yearning for love, anxiety about being separated from love, and a feeling of helplessness in dealing with the situation (p. 341)." A trend toward increased hostility both outward and inward (depression) was also noted premenstrually. There was a consistent difference between themes of self-satisfaction at ovulation and inadequacy premenstrually.

"There was one unexpected experimental control. One S was interviewed on day 14 of her menstrual cycle for an ovulatory sample. The sample was highly anxious, yielding a score of 2.8, significantly higher than her previous score of 1.4 at ovulation. Thematically there were references to death, mutilation, and separation. The next day, she began to menstruate, two weeks early (p.343)."

Women reporting fewer than the mean number of six premenstrual symptoms "reported little gratification from the sick role as a child." Those women

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reporting more than eight symptoms either had been extremely gratified in the sick role as a child, or expressed bitterness at having been neglected during childhood illnesses.

In another recent study (Shader, et. al., 1968) the number of premenstrual symptoms reported by 76 female graduate students was significantly ($p < .01$) related to non-situational, non-premenstrual anxiety, as measured by the Taylor Manifest Anxiety Scale.

Peskin's (1968) study relates to the more general question of the relationship between menstrual phenomena and personality variables. Observing that cycle length is a highly variable phenomenon within the same subject, but that duration of menstrual flow is highly consistent, he studied personality differences between women with short and long durations of flow, using data from a longitudinal study begun in 1928. During adolescence, these women had had very closely similar durations of menses, but as adults they could be divided into "short" (less than five days, $N=15$), "long" (six or more days, $N=11$) and "precisely five days" ($N=17$). Using a variety of measures including interview data, he found that the "short" group were more competitive, vigorous, initiating, autonomous, and noncompliant, with more achievement oriented vocational interests and leisure activities; in short, were more "masculine" in the traditional sense. The "long" group, on the other hand, exhibited the extreme "feminine" position. They were more docile, dependent, conforming, conservative, domestic, and artistic with conserving activities and interests favored. They were also more anxious and somatically preoccupied than the "short" group. The "short" group, however, did not "repudiate socially valued feminine goals and role expectations (P. 385)."

The "short" subjects were actually rated physically more attractive, interesting, personally charming and likeable in adolescence. "The latter items were not included in the empirically derived masculinity-femininity measure of the Q-sort. These omissions underscore the tendency for M-F scaling methods to miss items implying psychosocial competence in the gender role (since competence belongs no more to one sex than the other) (p. 385)."

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Perhaps most interesting of all were the findings regarding the maternal behavior of these groups. Although the "long " group had rated higher on "femininity," these more passive-receptive mothers were less able to meet their children's passive needs than the more "masculine" "short " group. "Short" mothers identified more with their children and were closer, more protective and less controlling mothers. "The masculine activity of the short-menses subject seems to energize rather than weaken a viable maternal role (p. 386)."

In explaining his findings, Peskin points out that the personality differences described below between the two groups existed before the difference in duration of menstrual flow, indicating that the menstrual cycle was channeled into pre-established ego styles of tension discharge.

The personality integration of the long-menstruation subjects relies on immature mechanisms in a variety of areas. Social relationships appear motivated more by a wish to receive than to give. Dependence upon and influence by the environment outweigh attempts to alter the outside world. Thinking is relatively shallow and unreflective. Resort is made to institutionalized codes of conduct and possibly to simplifying moral strictures. Religiosity tends to be more conspicuous in the long-menstruation group...Not surprisingly, sex education in the family of the long-menstruation subject is also rated as less enlightened than in the family of the short-menstruation subject. ...Clearly, the cognitive and affective areas of ego functioning are more circumscribed in the long-menstruation subjects. That tension under such ego restrictions lends itself to discharge in somatic symptoms and bodily preoccupations is consistent with the economic viewpoint of somatization (p. 384).

Hain, Linton, Eber and Chapman (1970), studied 65 first year nursing students using the MMPI and a menstrual history questionnaire, and found that irregularity of the menstrual cycle correlated significantly with premenstrual depression, abdominal swelling, irritability and total premenstrual symptoms.

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On the MMPI, the extremely regular group and the extremely irregular group were differentiated by scales K, H s, Pa, Sc and Ma., the irregular group having higher scores on all but the K scale. Anxiety was also found to be highly related to premenstrual tension symptoms. In the authors' words, the irregular group was, "More immature and impulsive with numerous neurotic symptoms, including somatic ones, and...they tended to have more difficulties in interpersonal relationships (p. 84)."

Byram (1970), studying 175 undergraduate college women with the 16 P.F., found that time in menstrual cycle had no significant effect on this measure of psychological state. She explains, "The menstrual cycle probably does not exert a powerful effect on psychological states in the average college female. The extent to which it is influential quite likely may be overcome by other events (p. 4787B)."

Similarly, Beck (1971), in her study of 37 undergraduate college women, found no changes in backache, headache, pelvic discomfort, tension, depression or irritability (the six premenstrual tension symptoms most frequently mentioned in the literature) with time in the menstrual cycle. Her subjects kept daily records of these symptoms for ten weeks.

Porach (1971), however, using dream reports of 50 first year nursing students found significant differences in dream content with cycle phase, upholding Benedek and Rubenstein (1939a, 1939b). Furthermore, women classified differently on a measure of masculinity-femininity had significantly different dream content in the four phases of the menstrual cycle.

Smith (1971), studying 117 college freshman women found a high positive correlation between a menstrual disorders score and negative attitudes, tension symptoms, superstitions practiced and feelings of depression during the menstrual period. In addition, there was a low but significant correlation between the menstrual disorders score and the Edwards Personal Preference Schedule Abasement scale (positive), and the EPPS Achievement scale (negative). The Abasement scale best differentiated the extreme groups on the menstrual disorders scale. "High MD Ss accepted personal pain and punishment and felt these did more

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Herzberg (1971) took a closer look at the water retention theory of premenstrual symptom causation by studying electrolyte distribution in 11 nuns suffering from severe symptoms. These studies, performed while the symptoms were occurring, found no change in the amount of total exchangeable sodium (in agreement with Bruce and Russell, 1962), no significant changes in the distribution of sodium between intracellular and extracellular spaces, and a significant decrease in total body water premenstrually, in contrast to popular theory. On the basis of these and other findings from a group of 299 women answering a questionnaire (Kessel and Coppen, 1963), Herzberg concluded that premenstrual tension is a form of depression.

Treatment

Symptoms of premenstrual tension have been treated with varying success by: X-ray of the ovaries and pituitary (Frank, 1931; Israel, 1938), hysterectomy and/or ovariectomy (Thomas, 1933), insulin plus a rich carbohydrate diet (Israel, 1938), androgens, estrogen, progesterone or testosterone (Atkinson and Ivy, 1936; Billig and Bradley, 1946; Freed, 1945; Greene and Dalton, 1953; Israel, 1938; Kramp, 1965; Lawrence and Werthessen, 1942; Rubenstein, B.B., 1942; Rubenstein, H.S., et. al., 1940), vitamin A (Argonz and Abinzano, 1950), vitamin B (Biskind, et. al., 1944), high protein, low carbohydrate diet (Morton, 1953), diuretics (Baden and Lizcano, 1963; Bickers, 1952; Greene and Dalton, 1953; Greenhill, 1953; Kramp, 1965), medication plus psychotherapy (diuretic, Stieglitz and Kimble, 1949; progesterone or androgen, Rees, 1953a), psychotherapy alone (Suarez-Murias, 1953), a combination of diet and medication (diuretic, anti-spasmodic, stimulant, vitamin B-complex, plus high protein, low salt and sugar diet; Morton, et. al., 1953), dextro-amphetamine (Hegarty, 1955), meprobamate (Pennington, 1957), birth control pills taken in a continuous pseudopregnancy regimine (Janowsky, et. al., 1966a), and birth control pills taken in the usual way (Hood and Bond, 1959). Except for the more drastic

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Oral Contraceptives and Premenstrual Tension

In recent years a new variable has been added to the already complicated study of premenstrual tension. With millions of women taking oral hormones for contraceptive purposes, "the pill" has been hailed as a treatment for premenstrual tension (Hood and Bond, 1959), and damned for worsening the depressive effects of premenstrual tension (Depression and oral contraception, British Medical Journal, 1970).

At the present time, the literature on premenstrual depression and "the pill" looks very much like the literature on premenstrual tension before oral contraceptives were available: one group believes the hormones in "the pill" make women depressed, another group believes "the pill" cures premenstrual tension, still another group believes any depressive side effect of "the pill" to be purely psychological and yet another group believes that depressive side effects of "the pill" may have both psychological and physiological bases. A brief review follows.

Hood and Bond (1959), using Enovid to treat premenstrual tension, found that 21 of 25 women obtained relief during therapy. One showed no improvement, and three had aggravation of symptoms or severity of side effects leading to discontinuance. Two of the three side effects most frequently reported by women who claimed relief of symptoms on the drug were the same symptoms reported as premenstrual tension symptoms, namely, nausea and bloating. The authors felt that the lower levels of natural hormone due to the drug's hormonal-suppressant effect accounted for the success of this treatment.

In a study of 158 women delivering babies at a certain hospital, Nilsson and Almgren (1968) were able to follow two groups, 54 women prescribed an oral contraceptive in the postpartum period (P group), and 104 women "who used a more conventional contraceptive technique (p. 453)" (C group).

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These women underwent psychiatric interviews and psychological testing once early in pregnancy, the second day after delivery, and once six to seven months postpartum. The P group had been using oral contraception two to four months at the time of the third examination. During pregnancy no difference was observed in the groups, but postpartum the group using oral contraceptives had a 12.5% greater number of psychiatric symptoms ("neurasthenic" and "depressive" symptoms) and had more women who reported greatly improved sexual adjustment and more women who reported greatly impaired sexual adjustment than the C group. No investigation was made of the reasons for choice of contraceptive (e.g. breastfeeding would preclude the use of oral hormones as a contraceptive), or of other factors which might interact with contraceptive choice to produce the observed effect (e.g. career of woman, planned or unplanned pregnancy, marital variables, etc.)

Grant and Pryse-Davies (1968) studied 797 women taking one or more of 34 oral contraceptives over a period up to six years. Unfortunately, they made no attempt to systematically study depression and libido changes during this time, using physicians' reports from regular patient contacts as the basis for their findings that the highest incidence of these changes is with strongly progestogenic compounds and the lowest incidence with strongly estrogenic sequential drugs. The study investigated histochemical changes in the endometrium of these patients, and upheld the authors' theory that strongly progestogenic compounds have a high monoamine oxidase activity for most of the cycle, while the strongly estrogenic drugs have a weak monoamine oxidase activity for most of the cycle. The authors point out that monoamine oxidase inhibitors are used for treating depressive states and, therefore, it would be wiser for the physician to choose a strongly estrogenic oral contraceptive and avoid a highly progestogenic one if he wishes to avoid depression as a side effect of oral contraception in patients. Interestingly, the authors report, "premenstrual tension, which was a common complaint before the trial, especially in older women, almost invariably improved (p. 778)."

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contraceptives, using clinical assessment by a psychiatrist and the Hamilton Rating Scale. None of the women in either group had a history of psychosis, but "a considerable number described past depressive episodes (p. 697)," most of short duration.

They found that more women on oral contraceptives were depressed than the controls, and that those on pills high in progestin were more depressed than those on other types of pills, in agreement with Grant and Pryse-Davies (1968). A positive correlation was also found between the length of time on the medication and the intensity of depressive symptoms, in contrast to Herzberg, Johnson and Brown (1970), who found no relationship. More significantly, however, all the women who were suffering from severe depression had a previous history of depression, and two had attempted suicide, unknown to their family doctor. In addition, "loss of libido was very general (p. 700)," but equal in the experimental and control groups, suggesting that some other factor than the drug was responsible for this effect.

In a study comparing 168 women using oral contraceptives with 93 women using physical methods, Herzberg and colleagues (1970) found no difference between the group mean scores on Beck's self rating scale for depression. Six and six-tenths percent of the oral contraceptive group, however, were more severely depressed than any of the control group subjects. This effect was limited to the day or two preceding menstruation, a puzzling finding in view of reports that these drugs relieve premenstrual depression. In addition, they found that the type of oral contraceptive was not significantly related to the depression score, a finding which conflicts with those of Pryse-Davies (1968) and Lewis and Houghughi (1969).

In another study, Herzberg and Coppen (1970) compared 152 women taking combination estrogen-progesterone oral contraceptives with 40 controls using "cap" or "sheath" methods of birth control. They found a marked diminution of premenstrual depression and irritability among women taking oral contraceptives, though other premenstrual symptoms such as headaches and swelling remained unchanged. The women who developed depression and irritability as side effects (6 % of those on oral contraceptives, as compared with 2% of the controls) had

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higher neuroticism and extraversion scores on the Maudsley Personality Inventory than the "pill" group as a whole. This same group also had an increased incidence of moderate or severe depression premenstrually before starting "the pill" (47%, as compared with 27% of the "pill" group as a whole). After 11 months, 20.4% of those women who had started had discontinued their use of oral contraceptives. Most gave side effects as the reason for discontinuance. The list of side effects looks very much like a list of premenstrual tension symptoms.

In an attempt to understand side effects, Bakker and Dightman (1966) proposed three categories of side effects of any drug: 1) pharmacological effects directly due to the drug's action in the body; 2) "scapegoat" effects due to increased self observation, and thus noticing symptoms which were present all along but are now attributed to the drug; and 3) suggestion-induced effects of the drug. These will reflect expectations the user has acquired concerning the drug. Such expectations may come from the physician, friends, and popular literature, as well as other sources.

Three major side effects attributed to norethynodrel: 1) weight gain, 2) loss of libido, and 3) depression, were investigated in this study, a four year follow-up of 100 patients using the drug for contraceptive purposes. The authors concluded that, in most cases, weight gain was a "type two", or "scapegoat" effect. That is, women who blamed the drug for weight gain already were having trouble trying to keep from gaining weight. They blamed the drug for their already present problem, rather than facing the fact that they were eating too much. Thirty percent of the group experienced some weight gain due to fluid retention, a "type one" effect. Loss of libido was found not to exist in this group. Women reported no change in sexual interest, but increased frequency of intercourse due to the safety and convenience of this form of contraception. There was no change in the frequency of orgasm. Two women were exceptions to this. They reported decreased interest in intercourse because the risk of pregnancy had been part of the excitement of intercourse for them. The third symptom studied, depression, was evaluated with the depression subscale of the MMPI (five times during the study) and interviews

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with the patients. The MMPI showed no changes. There were some verbal reports of depression for brief periods, a few of which required psychiatric consultation. In these few cases it turned out that the patients had had similar episodes before or had situational changes to account for their depression. Of the other reports of depression the authors said:

When the statistical data and the clinical information were combined, it became clear that the depressive episodes encountered in our subjects were not related to the pharmacologic action of norethynodrel, but, rather, were similar to the brief periods of depression which one commonly encounters in young housewives with too many small children and too limited financial resources. Contrary to this opinion, however, the women themselves tended to blame the pills for their depressions, and seemed to feel more comfortable in doing so rather than having to consider personal factors as responsible for their depressions (p. 378).

Interestingly, the women who had severe fluid retention on the drug had no difference in depression or tension either clinically, or on the MMPI, between periods of fluid retention (on the drug) and normal times (off the drug). A group of 18 women who went off the drug for a month as a control reported a higher incidence of premenstrual tension during this time.

Kroger and Peacock (1968) studied 53 women started on oral contraceptives, 20 of whom were emotionally disturbed (neurotic or pre-psychotic). Forty percent of the disturbed group reported side effects as compared with 21.2% of the other group.

In a study of seventy two women prescribed oral contraceptives at family planning clinics at two hospitals, and followed over 15 months. (Murawski, Sapir, Shulman, Ryan and Sturgis, 1968), the authors concluded: "Some patients did undergo depressive states. In most instances these could be linked, not to a pharmacologic action of the steroids, but to the disillusionment of magical phantasies about changes the pill was expected to produce (p. 61)."

Case histories were given to illustrate how the oral contraceptive interacted with the patient's feelings and life situation to produce the effects. One woman

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discontinued the "pill" to switch to a diaphragm, which she then didn't use. When confronted with the distinct possibility that she would become pregnant this way, she said, "Now I will have something to show for the depression and tiredness after 9 months (p. 58)."

Another interesting study (Ziegler, Rodgers, Kriegsman and Martin, 1968) investigated husband-wife interactions in relation to contraceptive practices. Thirty nine couples were studied over four years starting just before their first use of oral contraceptives. Fifteen of these wives used "the pill" throughout the study, while nine discontinued permanently. Side effects were equivalent in both groups, and so did not predict who would discontinue. Wives who continued to take "the pill" were described as, "relatively more responsible and more intellectually and socially effective than their husbands (p. 849)."

They also preferred sex more often relative to their husbands than wives who discontinued. Husbands of wives who discontinued were more concerned about propriety and reputation. The psychological functioning of both husbands and wives tended to improve in couples continuing the use of the pill as compared to those who discontinued. Depression decreased and sexual interest increased in those who continued.

The authors point out, "the issues of who should be responsible for contraception and who is going to gain the most from it seem to be much more important than the question of how severe the side effects are... (p. 853)."

If the woman sees sex as being primarily for the benefit of the husband, she will reject the pill, as it only removes an excuse for her refusal of intercourse. Indeed, there were three "unplanned" pregnancies in the ten couples who discontinued permanently or temporarily.

Lidz (1969) explores more deeply some of the issues raised by Ziegler and colleagues (1968). She points out that oral contraceptives and IUD's, the two safest means of contraception, both suffer from similarly high rejection rates, with women complaining of lethargy, decreased libido and depression, and recovering when the contraceptive is discontinued. The similarity of reactions to these two types of contraception indicate "that these depressions have

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Two types of conflicts were revealed in their spontaneous conversation: (1) frustration with having sexual intercourse "for no purpose" and (2) guilt, as indicated by their fears that the pills were abortifacient (even though they had been well informed on the function of hormone pills) and preoccupation with "clots" in their menstrual blood which they considered as evidence of an abortion. These attitudes of frustration or feelings of guilt and the lack of libido and sexual satisfaction when using contraceptives seem to indicate a desire for pregnancy and/or a child, despite the conscious wish not to become pregnant. ...When we take into account the complex role of woman as a love object, wife, expectant mother, and mother, and consider her adjustment to these facets of her role at different times of her life, we may better understand why some women react with serious depression and others with delight and increased sexual interest to the new "safe" contraception. We also must recognize that previous contraceptive measures such as the rhythm method, condom, or diaphragm allowed for greater chance, fantasy, and hope of impregnation, whereas the new methods, if applied correctly, amount to temporary sterility and perhaps in the feelings of certain women - to impotence. Just as we have seen sterile women attending the infertility clinic become upset when they become pregnant, we now see women get upset when they are too safe from pregnancy, even though they consciously do not want another child (p.764-765).

Lidz advises, therefore, that a careful evaluation of the couple's attitudes toward infertility, sexuality, pregnancy, childbirth and parenthood be made in choosing a contraceptive. High motivation for effective contraception

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can help overcome obstacles, but may not always be enough if psychological obstacles go unrecognized. "Whenever the contraceptive - however rationally indicated - counters a strong emotional need or undermines a neurotic adjustment, we may find adverse reactions in wife and husband, frequently leading to marital trouble (p. 771). "

Levitt, Kooiker, and Norton (1970), studied the relationship between oral contraception and depression using the Depression Adjective Checklist weekly over four months. Subjects on oral contraceptives did not differ from controls using other or no contraceptives on the DACL during the study. There was no relationship between DACL scores and length of time on the drug. A sheet for personal data and spontaneous comment was filled out by 125 of 131 experimental subjects at the end of the study. From this the authors concluded: "Overall, the many comments concerning the effects of everyday life stresses, time of day and day of the week, strongly indicate that if the contraceptive regimen had any effect, it was submerged by other, more salient features affecting the emotional state, and was thus of trivial consequence. This inference supports the conclusions deriving from statistical analysis of the data (p. 178). "

Furthermore, their data indicated that depression scores were greatest at the end of the menstrual period when the hormone level would be lowest. If anything, then, the data suggests "that the Pill actually reduces depression during any one cycle (p. 179). "

Another recent study (Kutner, Phillips, and Hoag, 1971) attempted to answer two questions: 1) Do women who select oral contraceptives have a predisposition to depression or other psychopathology? and 2) Do women become depressed after the first few months of drug use?

The MMPI was used to study 32 "never-users" age matched with 49 "pill choosers." Women were tested before and three months after starting the drug. The MMPI failed to distinguish between the "pill choosers" and non-choosers. It also showed no significant changes in depression three months after starting the drug. There was, however, a significant improvement in premenstrual moodiness and irritability among women taking oral contraceptives as measured by a questionnaire.

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Silbergeld, Brast, and Noble (1971) studied mood, behavior and symptom changes in a double-blind study of eight women taking Enovid or a placebo over four cycles. Half the group took Enovid for two cycles and then the placebo for two cycles; the other half took the placebo first and then the drug. The authors found that the fluctuations in mood during the placebo cycles upheld Benedek and Rubenstein's early findings (1939a, 1939b) of the sexual cycle in women. The Enovid cycles were shorter and more regular and were accompanied by relief of painful menstrual symptoms, and by increased symptoms of nausea, drowsiness and water retention. The drug also seemed to have a mild tranquilizing effect, in that subjects reported feeling more drowsy, less irritable and less angry, bold, defiant and rebellious. No increase in depression was found during Enovid cycles. Of the three methods used to assess mood and behavior (FAT, self-report, interview), there was only a weak correlation between the interview and the other two measures, and no correlation between self-rating measures and the Free Association Test.

In Paige's (1971) study of 102 women using no oral contraceptive, a combination type of oral contraceptive, or a sequential type of oral contraceptive, she found that natural menstrual cycles produced a U-shaped pattern of negative affect, while women using combination oral contraceptives showed no cyclic affective changes, as measured by the FAT. Total negative affect, and anxiety and hostility totals, did not differ in the different groups. Women using the combination had a reduced menstrual flow. The author comments:

The empirical relationship between the intensity of menstrual flow and the magnitude of menstrual anxiety thus raises the possibility that emotional disturbances most often associated with menstruation are a socially mediated response to a woman's own bodily functions. The woman perceives the bleeding, must take sanitary precautions, and becomes anxious in social situations because of possible embarrassment. This is, of course, a hypothesis which is contrary to most medical opinion on the causes of menstrual distress. Nevertheless, the results of this study suggest that it may in fact be true, particularly for menstrual anxiety.

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Further analysis provided a number of reasons to suggest that menstrual distress is related to the intensity of menstrual flow. First, sexual abstinence during menstruation was shown to be significantly related to flow intensity. Women experiencing normally heavy flow, whether or not they used oral contraceptives, were almost twice as likely to abstain than women experiencing a reduced flow. Further examination also showed that sexual abstinence could not be accounted for by the degree of physical discomfort at menstruation: Women who did not abstain were just as likely to report menstrual physical discomfort as did those who abstained. Reduced menstrual flow, then, is associated with lower anxiety and ignoring the menstrual sex taboo.

...While the social explanation seems reasonable for menstrual anxiety, replication of the Grant and Pryse-Davies results regarding group differences in hostility (depression, anger and irritability) suggests that one aspect of the menstrual cycle mood fluctuations may be biochemically determined.

...At present, of course, one can only state that the activity of MAO as well as that of other biochemical agents (eg, adrenocorticoids) is correlated with observed emotional changes. The direction causality is still unclear. Indeed, there is abundant evidence to suggest that biochemical changes occur in response to socially mediated emotional changes... (p. 533-534).

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CHAPTER TWO

STATEMENT OF PROBLEMS AND HYPOTHESES

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The Problems

A thorough review of the literature presents the reader with several problems so far unsolved. A major one is the meaning of the correlation between gynecological and psychological ill health. Although evidence is increasing that there is a general concurrence between physical and mental illness (Schwab, 1970), it is not clear to what degree one precipitates the other or both occur together as a result of life stress. Evidence for the latter view of medical illness, is recent, but growing (Jacobs, Spilken, Norman, and Anderson, 1970; Kasl and Cobb, 1970; McKegney, Gordon and Levine, 1970; Raab, W., 1968). Problem I then, is: Are women high in premenstrual tension more neurotic, or less well adjusted, emotionally, than women low in premenstrual tension, and is their premenstrual tension a somatic expression of their neurotic conflict? If this question can be answered successfully it should significantly affect the treatment of premenstrual tension.

A second, related problem area is the effect of menstrual cycle phase on personality testing. If the personality of the woman high in premenstrual tension is affected so greatly by menstrual cycle phase as to be called at one extreme, a form of "insanity," then it would be crucial to know what menstrual cycle phase a woman is in at the time of personality testing in order to understand the significance of the results. Indeed, it might help to explain the increased frequency of psychiatric hospital admissions in this phase and the more general difficulty of doing psychological research with female subjects, whose results tend to be non-supportive of hypotheses confirmed in research with males. Problem II, then, is: Does a significantly different personality picture emerge when subjects are given standard personality tests during different menstrual cycle phases? Does this change occur to a greater degree in women high than in women low in premenstrual tension?

The third problem area is provided by the recent research on the interactions between menstrual cycle phase and oral contraceptive hormones, and their relation to mood changes. The findings of this research seem to indicate that many women feel freer of premenstrual tension symptoms while using oral contraceptives, some feel no different, and some feel worse, becoming somatically distressed or

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depressed to the point of discontinuing the medication. Some of the work in this area presents a convincing case for the viewpoint that such adverse reactions are related to the woman's psychological reaction to the oral contraceptive, rather than to any hormonal effect. Problem III, then, is: How does the use of an oral contraceptive interact with any effects found in Problems I and II?

Hypotheses

The hypotheses below have been designed to offer operationalizable and testable answers to the problems discussed above.

Problem I: Are women high in premenstrual tension more neurotic, or less well adjusted, emotionally, than women low in premenstrual tension, and is their premenstrual tension a somatic expression of their neurotic conflict?

Hypothesis I A. Women high in premenstrual tension (PMT) as measured by the Menstrual Distress Questionnaire (MDQ) (Moos, 1968), will be characterized as more neurotic or less-well functioning than women low in PMT by a trained clinician evaluating their Rorschach and TAT protocols. Women high in PMT will be rated high more often than women low in PMT on the following variables:

1. Neuroticism
2. Hypochondriasis
3. Conflict over femininity
4. Hysteria
5. Depression

and will be rated low more often on the following:

6. Ability to use personality resources
7. Maturity

Hypothesis I B. Women high in PMT will have a higher frequency of the following Rorschach characteristics (Beck, Beck, Levitt, and Molish, 1961), indicative of psychopathology, immaturity, general and bodily anxiety, or reduced ego functioning, compared to women with low PMT:

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1. Anatomical responses
2. Blood responses
3. "Castration" material (e.g., figures with amputated, missing, or mutilated heads, arms, legs; cuts, wounds, scars, etc.) (Schafer, 1954)
4. "Penetration of Boundary" responses (Fisher and Cleveland, 1968)
5. "Anal" or "messing" material
6. Animal responses (A%)
7. Popular responses (P%)
8. F-, Y and V responses to card VII
9. Higher ratio of C and CF:FC
10. Poor form more often associated with color (M.FC-, M.CF-, FC-, CF-)
11. Use of texture (T) as a determinant
12. Use of vista (V) as a determinant
13. "Color shock" (Phillips and Smith, 1953)
14. "Hysterical verbalizations" (Schafer, 1954)
15. Refusal to look at cards

and a lower frequency of the following Rorschach characteristics:

16. "Barrier" responses (Fisher and Cleveland, 1968)
17. Good form level (F+ and M+)
18. Use of movement (M) as a determinant

Hypothesis I C. Women high in PMT will tell TAT stories which contain more of the following than the stories of women low in PMT:

1. Dysphoric affect
2. Suicide, murder, mutilation, bodily harm
3. Unsatisfactory interactions between the heroine/hero and her/his mother
4. Instances of illness
5. Instances in which the outcome is determined by "fate", or forces beyond the control of the heroine/hero

Hypothesis I D. Women high in PMT will make more self-disparaging remarks and ask for instructions from the examiner more often than women low in PMT .

Hypothesis I E. There will be a positive correlation between PMT scores on the MDQ and number of visits to a physician in past year.

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Problem II: Does a significantly different personality picture emerge when subjects are given standard personality tests during different menstrual cycle phases? Does this change occur to a greater degree in women high than in women low in premenstrual tension?

Hypothesis II A. Rorschach protocols of women tested in the premenstrual phase of their menstrual cycle will appear more pathological than the protocols from the same women tested in the intermenstruum.

When testing is in the premenstruum:

1. Overall functioning as assessed by a trained clinician evaluating the protocols will be somewhat poorer when each women is compared with herself.
2. Rorschach "Barrier" scores will be lower.
3. Rorschach "Penetration of Boundary" scores will be higher
4. There will be a higher frequency of the following responses:
 - a. Blood
 - b. Anatomy
 - c. "Castration" material
 - d. "Anal" material
 - e. "Poor form" (F- and M-)
5. There will be a higher frequency of the use of the following determinants:
 - a. Shading (Y)
 - b. Texture (T)
 - c. Vista (V)
 - d. Color (C, CF and FC)

Hypothesis II B. TAT protocols of women tested in the premenstruum will appear more pathological than the protocols from the same women tested in intermenstruum.

When testing is in the premenstruum:

1. Overall functioning as assessed by a trained clinician evaluating the protocols will be somewhat poorer, when each woman is compared with herself.

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2. TAT stories will contain more of the following:

- a. Dysphoric affect
- b. Suicide, murder, mutilation, bodily harm
- c. Illness
- d. Outcomes determined by "fate", or forces beyond the control of the heroine/hero

Hypothesis II C. A trained clinician using both Rorschach and TAT protocols will more often give a high rating on the following variables to the woman when tested premenstrually:

- 1. Neuroticism
- 2. Hypochondriasis
- 3. Conflict over femininity
- 4. Hysteria
- 5. Depression

and a low rating on:

- 6. Ability to use personality resources
- 7. Maturity

Hypothesis II D. Women will appear more depressed when tested premenstrually than when tested intermenstrually on the Self-Rating Depression Scale (Zung, 1965a, 1965b, 1967).

Hypothesis II E. When women high in PMT are compared with women low in PMT, fluctuations in test response with cycle phase will be greater in the former than the latter.

The mean differences in the test responses specified in II A through II D, above, between the intermenstrual and premenstrual will be higher for the high PMT group than for the low PMT group.

Problem III: How does the use of an oral contraceptive interact with any effects found in Problems I and II?

Hypothesis III A. Women high in PMT who also use an oral contraceptive will be rated higher on:

- 1. Neuroticism
- 2. Hypochondriasis
- 3. Conflict over femininity
- 4. Hysteria
- 5. Depression

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6. Ability to use personality resources
7. Maturity

than women high in PMT who do not use an oral contraceptive.

Hypothesis III B. Women low in PMT who also use an oral contraceptive will be rated higher on:

1. Neuroticism
2. Hypochondriasis
3. Conflict over femininity
4. Hysteria
5. Depression

and lower on:

6. Ability to use personality resources
7. Maturity

than women low in PMT who do not use an oral contraceptive.

Hypothesis III C. Women high in PMT who also use an oral contraceptive will have a higher frequency of the following Rorschach characteristics than women high in PMT who do not use an oral contraceptive:

1. Anatomical responses
2. Blood responses
3. "Castration" material
4. "Penetration of Boundary" responses
5. "Anal" or "messing" material
6. Animal responses (A%)
7. Popular responses (P%)
8. F-, Y and V responses to card VII
9. Higher ratio of C and CF:FC
10. Poor form more often associated with color (M.FC-, M.CF-, FC-, CF-)
11. Use of texture (T) as a determinant
12. Use of vista (V) as a determinant
13. "Color shock"
14. "Hysterical verbalizations"
15. Refusal to look at cards

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and a lower frequency of the following Rorschach characteristics:

16. "Barrier" responses
17. Good form level (F+ and M+)
18. Use of movement (M) as a determinant

Hypothesis III D. Women low in PMT who also use an oral contraceptive will be rated higher on the following Rorschach characteristics than women low in PMT who do not use an oral contraceptive:

1. Anatomical responses
2. Blood responses
3. "Castration" material
4. "Penetration of Boundary" responses
5. "Anal" or "messing" material
6. Animal responses (A%)
7. Popular responses (P%)
8. F-, Y and V responses to card VII
9. Higher ratio of C and CF:FC
10. Poor form more often associated with color (M.FC-, M.CF-, FC-, CF-)
11. Use of texture (T) as a determinant
12. Use of vista (V) as a determinant
13. "Color shock"
14. "Hysterical verbalizations"
15. Refusal to look at cards

and a lower frequency of the following Rorschach characteristics:

16. "Barrier" responses
17. Good form level (F+ and M+)
18. Use of movement (M) as a determinant

Hypothesis III E. Women high in PMT who also use an oral contraceptive will tell TAT stories which contain more of the following than the stories of women high in PMT who do not use an oral contraceptive:

1. Dysphoric affect
2. Suicide, murder, mutilation, bodily harm
3. Unsatisfactory interactions between the heroine/hero and her/his mother
4. Instances of illness
5. Instances in which the outcome is determined by "fate", or forces beyond the control of the heroine/hero

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Hypothesis III F. Women low in PMT who also use an oral contraceptive will tell TAT stories which contain more of the following than the stories of women low in PMT who do not use an oral contraceptive:

1. Dysphoric affect
2. Suicide, murder, mutilation, bodily harm
3. Unsatisfactory interactions between the heroine/hero and her/his mother
4. Instances of illness
5. Instances in which the outcome is determined by "fate", or forces beyond the control of heroine/hero

Hypothesis III G. Women high in PMT who also use an oral contraceptive will make more self-disparaging remarks and ask for instructions from the examiner more often than women high in PMT who do not use an oral contraceptive.

Hypothesis III H. Women low in PMT who also use an oral contraceptive will make more self-disparaging remarks and ask for instructions from the examiner more often than women low in PMT who do not use an oral contraceptive.

Hypothesis III I. Women high in PMT who use an oral contraceptive will have higher depression scores intermenstrually, and lower depression scores premenstrually, on the Self-Rating Depression Scale, than women high in PMT who do not use an oral contraceptive.

Hypothesis III J. Women low in PMT who use an oral contraceptive will have higher depression scores intermenstrually, and lower depression scores premenstrually, on the Self-Rating Depression Scale, than women low in PMT who not use an oral contraceptive.

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Hypothesis III K. Women high in PMT who use an oral contraceptive will have less fluctuation in test response with cycle phase than women high in PMT who do not use an oral contraceptive.

Hypothesis III L. Women low in PMT who use an oral contraceptive will have less fluctuation in test response with cycle phase than women low in PMT who do not use an oral contraceptive.

CHAPTER THREE

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Subjects

Female students in three undergraduate psychology classes were asked to complete, voluntarily, Moos' (1968) Menstrual Distress Questionnaire and a Menstrual Cycle Supplementary Information questionnaire (Appendix I) which were distributed during class time. Participants were asked to give their student numbers but not their names on the questionnaires, and were assured that all information would be treated confidentially. Two hundred and four students volunteered to participate. Of these, 26 questionnaires could not be used because they were incompletely filled out. Two respondents were pregnant, and one was lactating and had not yet resumed menstruation; these questionnaires were also excluded from the analysis. The remaining questionnaires were scored for premenstrual tension.

The four highest and four lowest scoring women who still lived in the area and were also single, had never been pregnant, and could be matched for age and use or non-use of oral contraception were contacted for further study. All were contacted by phone by the author as follows:

This is Betty Seagull. You filled out a questionnaire on menstruation I handed out in Dr. _____'s class last summer.

Now I would like to ask for your further help in my study, as you have been selected for part two. Let me explain what your participation would mean. There will be two sessions, from one and a half to two hours long, which will take place about six weeks apart. You will be paid five dollars for each session, and every attempt will be made to schedule them at your convenience. In addition, I would like someone who sees you often and spends a lot of time with you, such as your roommate or boyfriend, to fill out a short questionnaire about you on each of the two days you are seen.

Any questions were then answered, and the first appointment arranged by determining the subject's menstrual cycle phase.

As shown in Table 2, subjects ranged in age from 19 to 23 years. The study was designed to counterbalance time of first testing; testing two of the high

Subject code	High MDQ Scores				Low MDQ Scores			
	MDQ score	Age	Phase of first testing	Uses oral contraceptive	MDQ score	Age	Phase of first testing	Uses oral contraceptive
A	170	21	Premenstruum	No	52	23	Intermenstruum	No

TABLE 2

Matching of High and Low MDQ Scorers on Age, Use of an Oral Contraceptive and Menstrual Cycle Phase of First Testing

Subject code	High MDQ Scorers				Low MDQ Scorers			
	MDQ score	Age	Phase of first testing	Uses oral contraceptive	Subject code	MDQ score	Age	Phase of first testing
A	170	21	Premenstruum	No	E	52	23	Intermenstruum
B	137	20	Intermenstruum	No *	F	47	20	Intermenstruum
C	137	20	Premenstruum	Yes	G	47	19	Premenstruum
D	139	20	Intermenstruum	Yes	H	47	20	Intermenstruum
Means	145.75	20.25				48.25	20.50	

* Subject B began using an oral contraceptive between the time of the first and second testing sessions.

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scorers and two of the low scorers (one using, and one not using an oral contraceptive), first in the premenstruum and then in the intermenstruum, and the other two first in the intermenstruum and then in the premenstruum. This was done in all but one case. Subject E was tested for the first time four days before her next expected menstrual flow, but, in fact, started her next menstrual period eleven days after the first testing. The protocols from this session were then redefined as her intermenstrual record, and the subsequent testing was scheduled premenstrually.

Measures

The Rorschach Diagnostic Test and the Thematic Apperception Test were used as measures of personality and affect. The Self-Rating Depression Scale (Zung, 1965) was used as a measure of depression (Appendix I). A Behavior Questionnaire was designed by taking items from the MDQ and converting them into observable items of behavior. To these were added other behaviors often reported to fluctuate with the menstrual cycle. This was then used as a measure of overt behavior (Appendix I).

Procedure

Six of the eight subjects were transported by the author in her car from their homes or places on campus to her office on a distant part of campus, where all testing sessions took place. The other two subjects (E and F) arranged their own transportation to and from the author's office. After conversing for a few minutes with subjects, the author explained that she would be using a tape recorder, and then gave the following instructions:

You will be given a series of ten cards, one by one. The cards have on them designs made up out of ink blots. Look at each card, and tell me what you see on each card, or anything that might be represented there. Look at each card as long as you like; only be sure to tell me everything that you see on the card as you look at it. When you have finished with a card, give it to me as a sign that you are through with it (Beck, et al, 1961, p.2).

The Rorschach test was then administered according to standard procedure (Beck, et al, 1961). The only deviation from this procedure was that the

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examiner sat, not behind the subject, but at her desk, and the subject sat to one side of the desk.

At the end of the Rorschach inquiry, subjects were asked if they would like to take a break to stretch, use the bathroom or get a drink of water before going on with the testing. All subjects declined. Instructions for the first half of the TAT were then given:

This is a test of imagination, one form of intelligence. I am going to show you some pictures, one at a time; and your task will be to make up as dramatic a story as you can for each. Tell what has led up to the event shown in the picture, describe what is happening at the moment, what the characters are feeling and thinking; and then give the outcome. Speak your thoughts as they come to your mind. Do you understand (Tomkins, 1947, p. 21-22)?

After completing the story for Card 10, subjects were further instructed:

For the next cards, you can give even freer range to your imagination. These first stories have dealt more with everyday reality. Now I would like to see what you can do when you disregard the commonplace realities and let your imagination have its way, as in a dream or a fairy tale (After Tomkins, 1947, p. 23).

As Card 16 was given to the subject the examiner said, "See what you can see on this blank card. Imagine some picture there and describe it to me in detail (Tomkins, 1947, p. 23-24)." If the subject spontaneously told a story, no further instruction was given. If she did not, she was told: "Now tell me a story about it (Tomkins, 1947, p. 24)."

When the TAT was finished, subjects were asked to fill out the Self-Rating Depression Scale and were then given a sealed envelope containing the Behavior Questionnaire and instructed to give it to the person who would be rating their behavior the same day. All questionnaires were returned by mail.

At the end of the second testing session the subjects were asked to complete the MDQ and Menstrual Cycle Supplementary Information Questionnaire again and return it by mail, to provide more current data on their menstrual functioning. The examiner did not know which subjects were in which group at the time of testing.

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Method of Analysis

Clinician Interpretation:

The completely transcribed Rorschach and TAT protocols, identified only by a code number, were sent to two experienced clinical psychologists for interpretation (materials sent to clinical raters may be found in Appendix II). Each was to receive \$100.00 for this work. After a period of nine months, one of the clinicians had not yet begun the work, so the pertinent analyses were carried out using the interpretation of only one clinician. Hypotheses I A, I A1, II B 1, II C, II E, III A, III B, III K and III L were tested, in whole or in part, by this method.

Clinician Ratings of Rorschach and TAT Protocols:

Another group of hypotheses (I B, I C, I D, II A2, 3, 4 and 5, II B2, II E, III C, III D, III E, III F, III G, III H, III K and III L) was tested by having two clinicians rate each Rorschach and TAT protocol for the presence of those characteristics specified in each of the hypotheses. The author was one rater and either the clinician mentioned above or another experienced clinician was used as the other rater. Agreement between the raters ranged from 88% to 99%. Conflicts between raters were resolved by subsequent discussion and agreement between them, or by referring conflicts to a third clinician.

Statistical Analyses:

In order to compare Rorschach variables between protocols of different lengths, percentages, rather than absolute numerical values were used. Absolute values were, however, used in comparing performances on TAT variables, as each subject could receive only one score per card for each variable.

The design was that of a two by two analysis of variance with the second variable being a repeated measurement. A multivariate analysis of variance was used to test the data.

The following table shows the results of the analysis. The first column shows the estimated coefficients, the second column shows the standard errors, and the third column shows the t-statistics. The fourth column shows the p-values, and the fifth column shows the confidence intervals. The results show that the coefficients are all positive and significant at the 5% level. The standard errors are relatively small, and the t-statistics are all greater than 2. The p-values are all less than 0.05, and the confidence intervals do not contain zero.

Table 1. Results of the Analysis

Variable	Coefficient	Standard Error	t-Statistic	p-Value	Confidence Interval
Age	0.001	0.000	2.15	0.033	[0.000, 0.002]
Gender	0.002	0.000	2.34	0.021	[0.001, 0.003]
Income	0.003	0.000	2.56	0.011	[0.002, 0.004]
Education	0.004	0.000	2.78	0.006	[0.003, 0.005]
Health	0.005	0.000	3.01	0.003	[0.004, 0.006]
Marital Status	0.006	0.000	3.23	0.001	[0.005, 0.007]
Unemployment	0.007	0.000	3.45	<0.001	[0.006, 0.008]
Disability	0.008	0.000	3.67	<0.001	[0.007, 0.009]
Constant	0.009	0.000	3.89	<0.001	[0.008, 0.010]

Table 2. Results of the Analysis

Variable	Coefficient	Standard Error	t-Statistic	p-Value	Confidence Interval
Age	0.001	0.000	2.15	0.033	[0.000, 0.002]
Gender	0.002	0.000	2.34	0.021	[0.001, 0.003]
Income	0.003	0.000	2.56	0.011	[0.002, 0.004]
Education	0.004	0.000	2.78	0.006	[0.003, 0.005]
Health	0.005	0.000	3.01	0.003	[0.004, 0.006]
Marital Status	0.006	0.000	3.23	0.001	[0.005, 0.007]
Unemployment	0.007	0.000	3.45	<0.001	[0.006, 0.008]
Disability	0.008	0.000	3.67	<0.001	[0.007, 0.009]
Constant	0.009	0.000	3.89	<0.001	[0.008, 0.010]

CHAPTER FOUR

RESULTS

Each hypothesis is re-
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Hypothesis 1

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RESULTS

Each hypothesis is restated below, followed by the results of testing it. All tests are two-tailed F- tests with one and six degrees of freedom, unless otherwise specified.

Hypothesis 1 A. Women high in premenstrual tension (PMT) as measured by the Menstrual Distress Questionnaire (MDQ) (Moos, 1968), will be characterized as more neurotic or less-well functioning than women low in PMT by a trained clinician evaluating their Rorschach and TAT protocols. Women high in PMT will be rated high more often than women low in PMT on the following variables:

1. Neuroticism
2. Hypochondriasis
3. Conflict over femininity
4. Hysteria
5. Depression

and will be rated low more often on the following:

6. Ability to use personality resources
7. Maturity

As shown in Table 3, Hypothesis 1 A is not upheld by the data to the extent that the null hypothesis can be rejected. Ratings of neuroticism, conflict over femininity and ability to use personality resources, however, do appear to differ in the predicted direction, especially in the premenstruum.

It is well to note that using Rorschach and TAT protocols to obtain a high or low rating of subjects on the above variables is a very crude use of these measures, so it is not surprising that it did not differentiate the groups well.

Hypothesis 1 B. Women high in PMT will have a higher frequency of the following Rorschach characteristics (Beck, Beck, Levitt, and Molish, 1961), compared to women with low PMT:

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TABLE 3
Clinician Ratings of Subjects High and Low in PMT in the Premenstruum and Intermenstruum
(Hypothesis 1A)

	Premenstruum			Intermenstruum		
		High PMT	Low PMT		High PMT	Low PMT
Neuroticism	High	3	1	High	2	1
	Low	1	3	Low	2	3
Hypochondriasis		High	Low		High	Low
	High	1	0	High	1	2
	Low	3	4	Low	3	2
Conflict over femininity		High	Low		High	Low
	High	2	0	High	2	1
	Low	2	4	Low	2	3
Hysteria		High	Low		High	Low
	High	0	1	High	0	1
	Low	4	3	Low	4	3
Depression		High	Low		High	Low
	High	2	0	High	2	1
	Low	2	4	Low	2	3
Ability to use personality resources		High	Low		High	Low
	High	2	3	High	3	2
	Low	2	1	Low	1	2
Maturity		High	Low		High	Low
	High	1	1	High	2	1
	Low	3	3	Low	2	3

1. Anatomical responses
2. Blood responses
3. "Castration" material (e.g., figures with amputated, missing, or mutilated heads, arms, legs; cuts, wounds, scars, etc.) (Schafer, 1954).
4. "Penetration of Boundary" responses (Fisher and Cleveland, 1968)
5. "Anal" or "messing" material (Schafer, 1954)
6. Animal responses (A%)
7. Popular responses (P%)
8. F-, Y and V responses to card VII
9. Higher ratio of C and CF:FC
10. Poor form more often associated with color (M.FC-, M.CF-, FC-, CF-)
11. Use of texture (T) as a determinant
12. Use of vista (V) as a determinant
13. "Color shock" (Phillips and Smith 1953)
14. "Hysterical verbalizations" (Schafer, 1954)
15. Refusal to look at cards

and a lower frequency of the following Rorschach characteristics:

16. "Barrier" responses (Fisher and Cleveland, 1968)
17. Good form level (F+ and M+)
18. Use of movement (M) as a determinant

Analysis of the results yielded no significant main effects on any of the eighteen Rorschach variables. There were, however, three variables on which significant interactions between PMT group and cycle time took place, indicating that the premenstruum minimizes any differences between the groups. Figure 1 displays these findings. As shown in the figure, the two groups have similar scores on use of shading both on Card VII ($p = .07$, $F = 4.72$) and throughout the protocol ($p = .07$, $F = 4.95$), in the premenstruum. In the intermenstruum, however, the high PMT group uses more and the low PMT group uses less than they did in the premenstruum. A similar interaction occurs in the percent of poor form responses to Card VII ($p = .09$, $F = 3.92$), with high and low PMT groups appearing more dissimilar in the intermenstruum than in the premenstruum. As the figure shows, however, the high PMT group tends to have a higher percent of poor form responses to Card VII than does the low group at each of the sampled times in the cycle.

Figure 1. Interactions b

Card VII,

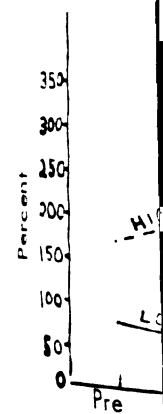
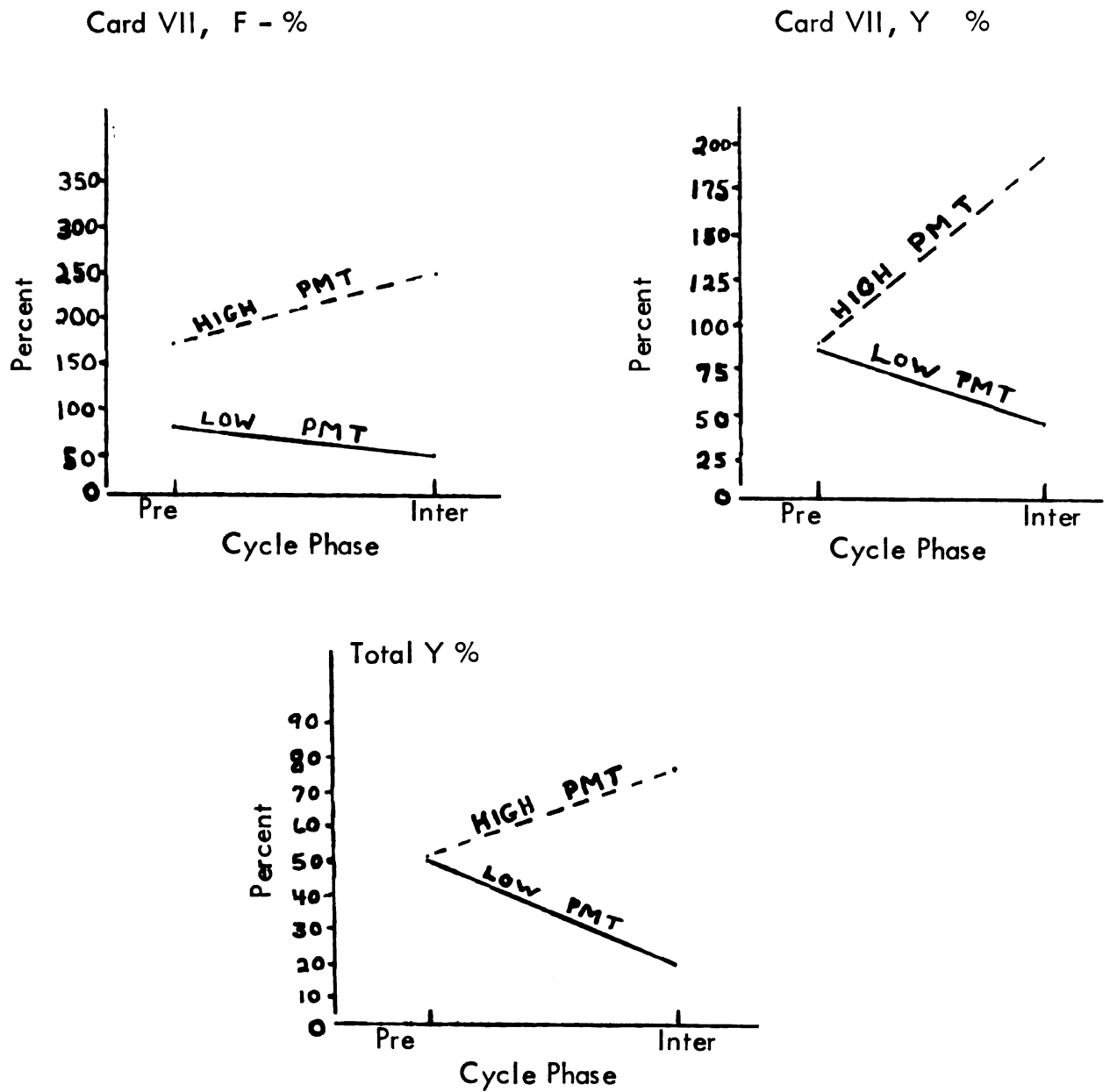


Figure 1. Interactions between PMT group and menstrual cycle phase, High S_5 Higher, Rorschach variables.



Hypothesis

which contain m

low in PMT:

- 1
- 2
- 3
- 4
- 5

Table 4 shows the to
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menstruum ($p = .0$

Hypothes

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As shown in Tab
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Hypot

PMT score
past year.

There was a
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the past year.

Hypothesis I C. Women high in PMT will tell TAT stories which contain more of the following than the stories of women low in PMT:

1. Dysphoric affect
2. Suicide, murder, mutilation, bodily harm
3. Unsatisfactory interactions between the heroine/hero and her/his mother.
4. Instances of illness
5. Instances in which the outcome is determined by "fate", or forces beyond the control of the heroine/hero

Table 4 shows the total scores obtained on TAT variables by high and low PMT subjects in the premenstruum and the intermenstruum. None of the predicted differences between groups was great enough to reject the null hypothesis of no difference. One interaction between PMT group and cycle time was significant, that of satisfactory interactions between the main character and her mother. The low PMT group told more such stories in the premenstruum, while the high PMT group told more in the intermenstruum ($p = .07$, $F = 5.00$).

Hypothesis I D. Women high in PMT will make more self-disparaging remarks and ask for instructions from the examiner more often than women low in PMT.

As shown in Table 5, the total number of requests for instructions from the examiner was twice as great among the subjects high as those low in premenstrual tension, in both the premenstruum and the intermenstruum, although this difference did not reach the .05 level of significance as a main effect in the analysis of variance. There was no difference between the groups in the frequency of self-disparaging remarks.

Hypothesis I E. There will be a positive correlation between PMT scores on the MDQ and number of visits to a physician in past year.

There was a small but highly significant positive correlation ($r = .206$, $p < .005$, one-sided) between scores on the MDQ and number of visits to a physician reported in the past year.

Diabolic affect
 Abuse, murder,
 violation, bodily
 harm

Fear of bodily
 harm

Non-violent
 harm

Satisfactory
 interactions with
 others

Dissatisfactory
 interactions with
 others

Not
 outcome determined
 by force or forces
 beyond control

Pleasant affect

Intending:

happy

neutral

unhappy

TABLE 4
Clinician Ratings of Subjects High and Low in PMT on TAT Variables in the Premenstruum
and Intermenstruum. (Hypothesis 1C)

	Premenstruum		Intermenstruum	
	High PMT	Low PMT	High PMT	Low PMT
Dysphoric affect	57	61	49	56
Suicide, murder, mutilation, bodily harm	11	17	9	19
Threat of bodily harm	11	7	8	7
Non- violent death	4	4	6	3
Unsatisfactory interactions with mother	8	7	6	7
Satisfactory interactions with mother	1	3	4	1
Illness	6	1	4	1
Outcome determined by fate or forces beyond control	38	42	34	34
Pleasant affect	6	5	8	6
Story ending:				
happy	10	13	9	10
neutral	40	30	52	40
unhappy	34	41	23	34

Comparison of Women H
Total Number of Self

Disparaging acts	
Tests for infections	

TABLE 5

Comparison of Women High vs Low in PMT in the Premenstruum and the Intermenstruum on Total Number of Self-disparaging Remarks and Requests for Instructions from the Examiner. (Hypothesis I D)

	Premenstruum		Intermenstruum	
	High	Low	High	Low
Self-disparaging remarks	18	22	33	27
Requests for instructions	27	13	52	13

Hypothesis

the premenstrual

more pathologic

tested in the in

When testing is

Table 6 shows the
and half of the subjects
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significantly higher pe
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significantly hig
6.77, p = .04), c
tended to have n
the high group, a

Hypothesis II A. Rorschach protocols of women tested in the premenstrual phase of their menstrual cycle will appear more pathological than the protocols from the same women tested in the intermenstruum.

When testing is in the premenstruum:

1. Overall functioning as assessed by a trained clinician evaluating the protocols will be somewhat poorer when each woman is compared with herself.
2. Rorschach "Barrier" scores will be lower.
3. Rorschach "Penetration of Boundary" scores will be higher
4. There will be a higher frequency of the following responses:
 - a. Blood
 - b. Anatomy
 - c. "Castration" material
 - d. "Anal" material
 - e. "Poor form" (F- and M-)
5. There will be a higher frequency of the use of following determinants:
 - a. Shading (Y)
 - b. Texture (T)
 - c. Vista (V)
 - d. Color (C, CF and FC)

Table 6 shows the findings relating to Hypothesis II A 1. As shown in the table, about half of the subjects were rated by the clinician as functioning better in the premenstruum, and half as functioning better in the intermenstruum.

Three Rorschach variables differentiated premenstrual from intermenstrual records, but none was in the predicted direction. The hypothesis is not upheld. There was a significantly higher percentage of anatomical responses ($F = 5.87$, $p = .05$) and total use of color ($F = 4.02$, $p = .09$) in the intermenstruum as compared to the premenstruum, and a significantly higher percentage of good form responses in the premenstruum ($F = 6.77$, $p = .04$), as compared to the intermenstruum in both groups. The low PMT group tended to have more anatomical and good form responses throughout the cycle than the high group, as shown in Figure 2.

Median Ratings of Overall
Performance and the In-

	Best in d
	Hig PM
Exhaust	2
2"	1

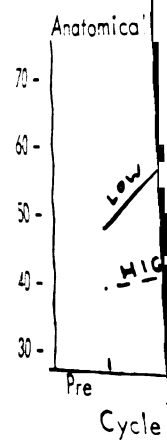
Totals

TABLE 6

Clinician Ratings of Overall Functioning on Rorschach and TAT Protocols in the
Premenstruum and the Intermenstruum. (Hypotheses II A 1 and II B 1)

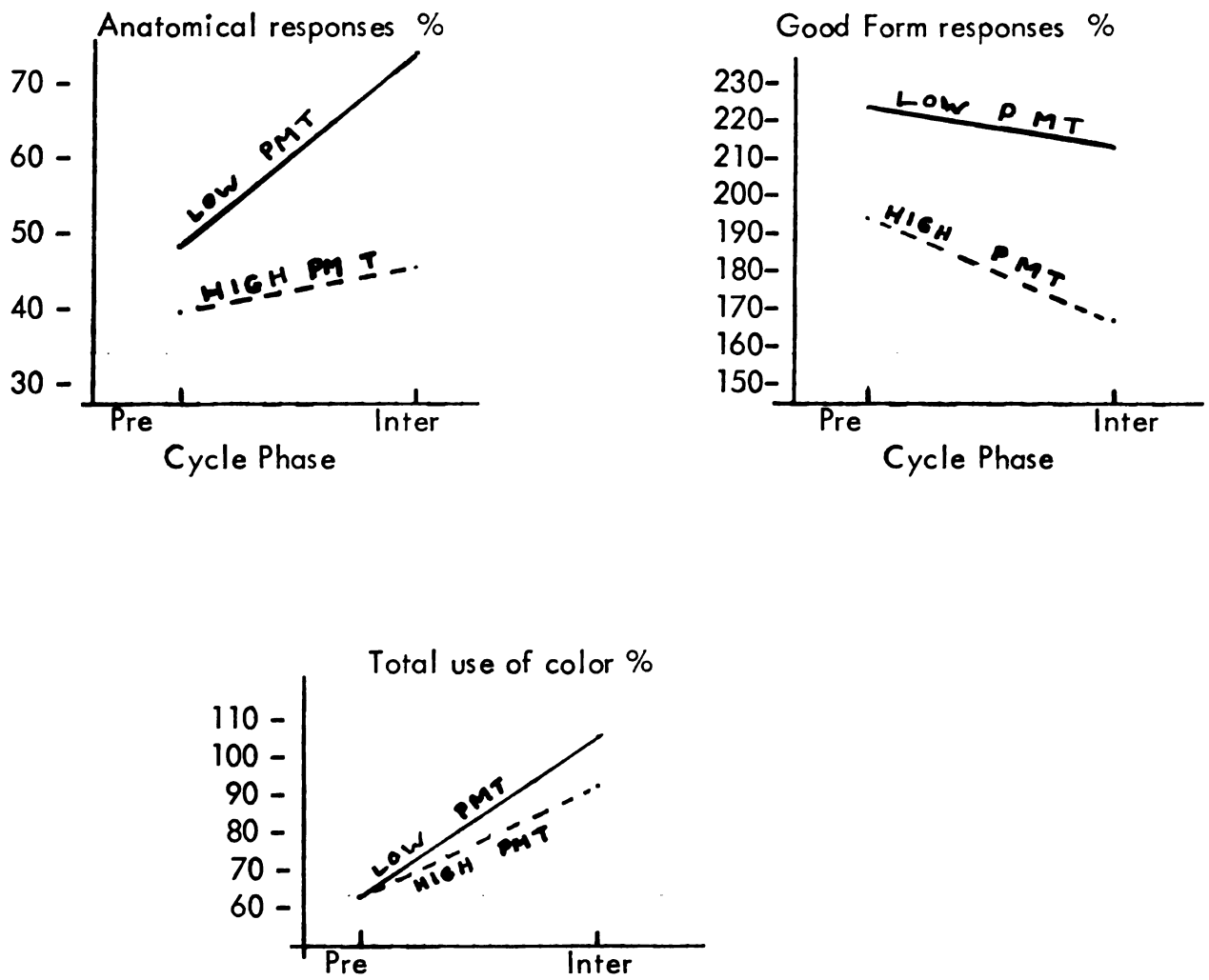
	Better functioning in premenstruum		Better functioning in intermenstruum	
	High PMT	Low PMT	High PMT	Low PMT
Rorschach	2	3	2	1
TAT	1	3	3	1
Totals	9		7	

Figure 2. Main



11
10
9
8

Figure 2. Main effect, time in cycle, Rorschach variables (Hypothesis II A)



Hypothesis

premenstruum w

from the same w

When testing is

As shown in Table c

functioning more poorly

hypothesis is not upheld

to the high PMT subject

to low PMT subjects to

Table 7 shows the

premenstruum. No pred

making it impossible to

depending both differ

est more stories with r

to more stories with u

Hypothesis

protocols will m

woman when tes

Hypothesis II B. TAT protocols of women tested in the premenstruum will appear more pathological than the protocols from the same women tested in intermenstruum.

When testing is in the premenstruum:

1. Overall functioning as assessed by a trained clinician evaluating the protocols will be somewhat poorer, when each woman is compared with herself.

As shown in Table 6 close to half the subjects were rated by the clinician as functioning more poorly in the premenstruum, and half in the intermenstruum. The hypothesis is not upheld for the group as a whole. There is a tendency, however, for the high PMT subjects to be rated as better functioning in the intermenstruum and low PMT subjects to be rated as functioning better in the premenstruum.

2. TAT stories will contain more of the following:

- a. Dysphoric affect
- b. Suicide, murder, mutilation, bodily harm
- c. Illness
- d. Outcomes determined by "fate", or forces beyond the control of the heroine/hero.

Table 7 shows the TAT findings in the intermenstruum as compared with the premenstruum. No predicted differences reached the .05 level of significance, making it impossible to reject the null hypothesis, however, unhappy and neutral story ending both differentiated the premenstruum from the intermenstruum. There were more stories with neutral endings told in the intermenstruum ($F = 15.78, p = .007$), and more stories with unhappy endings told in the premenstruum ($F = 6.15, p = .05$).

Hypothesis II C. A trained clinician using both Rorschach and TAT protocols will more often give a high rating on the following variables to woman when tested premenstrually:

1. Neuroticism
2. Hypochondriasis
3. Conflict over femininity
4. Hysteria
5. Depression

Rating of Clinician Rating

Historic affect

rape, murder, mutilation
bodily harm

fear of bodily harm

non-violent death

satisfactory interaction
with mother

satisfactory interaction
with mother

less

Person determined by
the or forces beyond control

Transient affect

Responding:

happy
neutral
unhappy

TABLE 7

Totals of Clinician Ratings of TAT Variables in the Premenstruum and Intermenstruum
(Hypothesis II B 2)

	Premenstruum	Intermenstruum
Dysphoric affect	118	105
Suicide, murder, mutilation, bodily harm	28	28
Threat of bodily harm	18	15
Non-violent death	8	9
Unsatisfactory interactions with mother	15	13
Satisfactory interactions with mother	4	5
Illness	7	6
Outcome determined by fate or forces beyond control	80	68
Pleasant affect	11	14
Story ending:		
happy	23	19
neutral	70	92
unhappy	75	57

and a low rating

Table 8 shows the
view each subject is co
hypothesis, it must be k
measurement.

Hypothesis

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Self-Rating Deo

As shown in Table
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predicted direction

Hypothesis

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Figure 3 shows th
size significantly or s
colored by color (FC)

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fluctuated more t
These findings did
The analysis of flu
Hypothesis II E.

Table 10 shows the
starting times. The
ratings between
On the Self-Rating
Subjects in the am
reject

and a low rating on:

6. Ability to use personality resources
7. Maturity

Table 8 shows the results of clinician ratings in the premenstruum and the intermenstruum when each subject is compared with herself. Though the results do not support the hypothesis, it must be kept in mind that global ratings such as these are a very crude measurement.

Hypothesis II D. Women will appear more depressed when tested premenstrually than when tested intermenstrually on Self-Rating Depression Scale (Zung, 1965a, 1965b, 1967).

As shown in Table 9 of the six subjects whose score changed, five changed in the predicted direction. Although not significant at the .05 level this shows a trend in the predicted direction ($p < .10$ using Mann-Whitney test, one-tailed).

Hypothesis II E. When women high in PMT are compared with women low in PMT, fluctuations in test response with cycle phase will be greater in the former than the latter. The mean differences in the test responses specified in II A through II D, above, between the intermenstrual and premenstrual will be higher for the high PMT group than for the low PMT group.

Figure 3 shows those Rorschach variables on which one group fluctuated with cycle phase significantly or suggestively more than the other; use of pure color (C) and form modified by color (FC) as determinants, and poor form responses. Unfortunately, all three were opposite to the predicted direction; that is, on each variable the low PMT group fluctuated more than the high PMT group.

These findings did not support the hypothesis.

The analysis of fluctuations on the TAT variables with cycle phase also failed to uphold Hypothesis II E.

Table 10 shows the number of subjects given the same ratings by a clinician at both testing times. There is no difference in amount of fluctuation with cycle phase on these ratings between subjects high and low in premenstrual tension.

On the Self-Rating Depression Scale there was no difference between high and low PMT subjects in the amount of fluctuation with cycle phase. The null hypothesis could not be rejected.

Comparison
in the Pr

Neuroticism

Chondriasis

Conflict over
femininity

Hysteria

Depression

Ability to use
personality resources

Maturity

TABLE 8
Comparison of Clinician Ratings of Each Subject
in the Premenstruum and the Intermenstruum
(Hypothesis II C)

	Difference in predicted direction	No difference	Difference opposite to predicted direction
Neuroticism	1	7	0
Hypochondriasis	0	6	2
Conflict over femininity	1	5	2
Hysteria	0	8	0
Depression	1	5	2
Ability to use personality resources	1	6	1
Maturity	1	7	0

We will need to control variables O is not income O
 income marital status and religious beliefs O
 O is attendance at church

$$A \left(\frac{1}{2} \right) = \frac{1}{2} \left(\frac{1}{2} \right) = \frac{1}{4}$$

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Subject	Pre
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TABLE 9

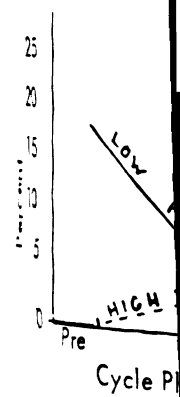
Comparison of Self-rating Depression Scale Scores in the Premenstruum and Intermenstruum
(Hypothesis II D)

Subject	Premenstrual score	Intermenstrual score	Change in predicted direction
A	51	59	No
B	41	41	No change
C	55	51	Yes
D	56	38	Yes
E	45	40	Yes
F	44	38	Yes
G	53	53	No change
H	61	49	Yes

Figure 3.
with cycle

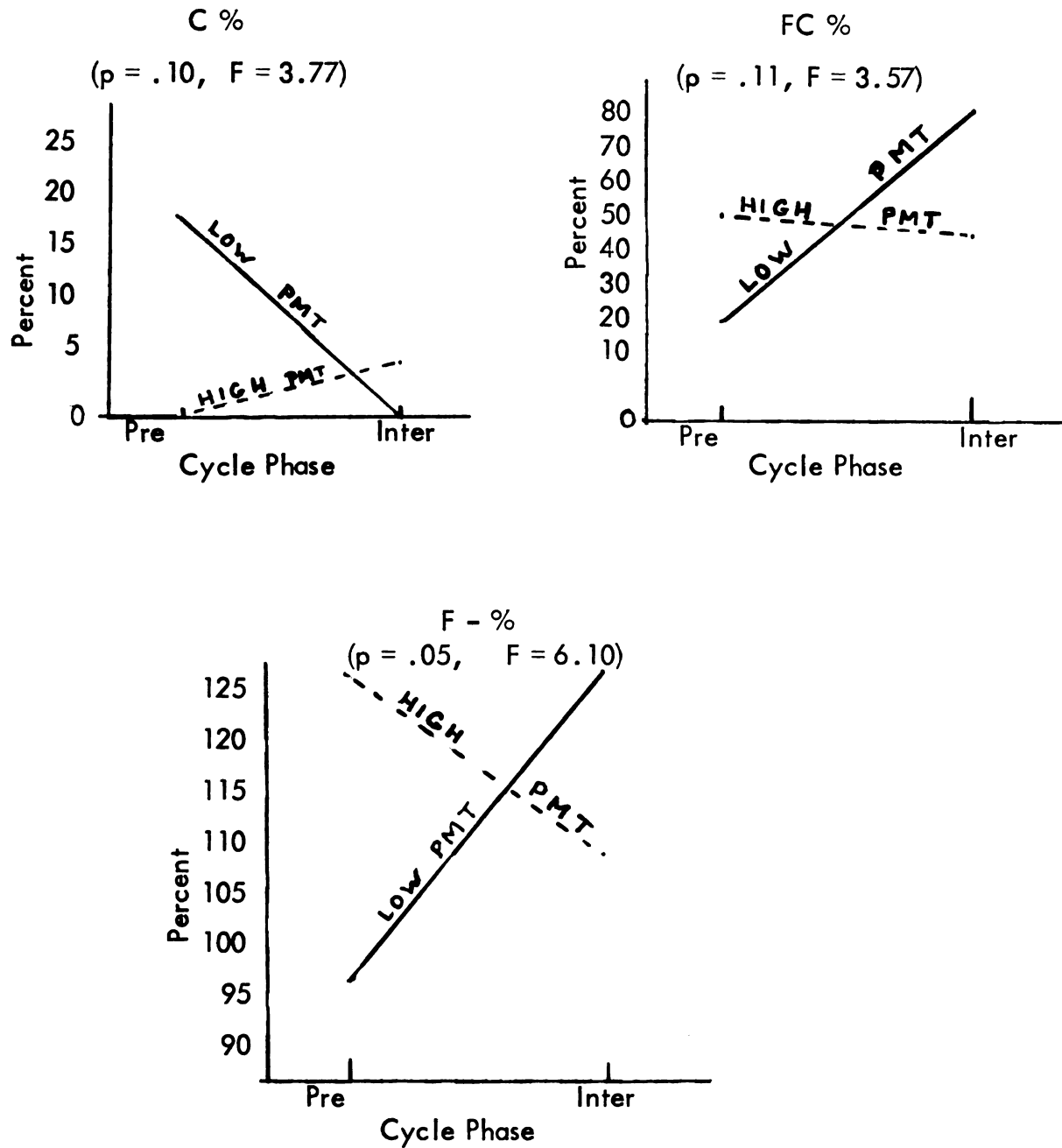
C %

$p = .10, F = 3$



125
120
115
110
105
100
Percent
95
90

Figure 3. Interactions between PMT group and amount of fluctuation with cycle phase, Rorschach variables (Hypothesis II E).



Compar
in C

Initial variable

Neuroticism

mitochondriasis

Conflict over femininity

Neuroticism

Neuroticism

Ability to use

personality resources

Neuroticism

TOT

TABLE 10
Comparison of High vs Low PMT Subjects on Fluctuation
in Clinician Rating With Cycle Phase

Clinical variable	Number of subjects rated the same on both testings	
	High PMT S's	Low PMT S's
Neuroticism	3	4
Hypochondriasis	4	2
Conflict over femininity	2	3
Hysteria	4	4
Depression	2	3
Ability to use personality resources	3	3
Maturity	3	4
TOTALS	21	23

Hypothesis

contraceptive w

and lower on:

than women hig

Table 11 gives the

comparing users to non

the difference betwe

Hypothesis

contraceptive

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As shown in Tab

teen users and no

availability resources

Hypothe

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Hypothesis III A. Women high in PMT who also use an oral contraceptive will be rated higher on:

1. Neuroticism
2. Hypochondriasis
3. Conflict over femininity
4. Hysteria
5. Depression

and lower on:

6. Ability to use personality resources
7. Maturity

than women high in PMT who do not use an oral contraceptive.

Table 11 gives the clinician ratings of subjects high in premenstrual tension, comparing users to non-users of oral contraceptives. As shown in the table, there is no difference between users and non-users in these ratings.

Hypothesis III B. Women low in PMT who also use an oral contraceptive will be rated higher on:

1. Neuroticism
2. Hypochondriasis
3. Conflict over femininity
4. Hysteria
5. Depression

and lower on:

6. Ability to use personality resources
7. Maturity

than women low in PMT who do not use an oral contraceptive.

As shown in Table 12, the findings do not support the hypothesis. Only one comparison between users and non-users in the intermenstruum on the dimension, "ability to use personality resources," gave results as predicted.

Hypothesis III C. Women high in PMT who also use an oral contraceptive will have a higher frequency of the following Rorschach characteristics than women high in PMT who do not use an oral contraceptive:

1. Anatomical responses
2. Blood responses
3. "Castration" material
4. "Penetration of Boundary" responses
5. "Anal" or "messing" material
6. Animal responses (A%)

Comparison of Users vs N
the Pre

Prem

High

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Low

subordinas

High

Lo

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stability

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quality
times

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197

H

Lo

TABLE 11

Comparison of Users vs Non-users of Oral Contraceptives Who Are Also High in PMT in the Premenstruum and the Intermenstruum (Hypothesis III A)

	Premenstruum	Intermenstruum																		
	<table> <tr> <td></td><td>User</td><td>Non-user</td></tr> <tr> <td>High</td><td>1</td><td>1</td></tr> <tr> <td>Low</td><td>1</td><td></td></tr> </table>		User	Non-user	High	1	1	Low	1		<table> <tr> <td></td><td>User</td><td>Non-user</td></tr> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>		User	Non-user	High	1		Low	1	1
	User	Non-user																		
High	1	1																		
Low	1																			
	User	Non-user																		
High	1																			
Low	1	1																		
Neuroticism	<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1	<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1						
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High	1																			
Low	1	1																		
Hypochondriasis	<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1	<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1						
High	1																			
Low	1	1																		
High	1																			
Low	1	1																		
Conflict over femininity	<table> <tr> <td>High</td><td>1</td><td>1</td></tr> <tr> <td>Low</td><td>1</td><td></td></tr> </table>	High	1	1	Low	1		<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1						
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Hysteria	<table> <tr> <td>High</td><td></td><td></td></tr> <tr> <td>Low</td><td>2</td><td>1</td></tr> </table>	High			Low	2	1	<table> <tr> <td>High</td><td></td><td></td></tr> <tr> <td>Low</td><td>2</td><td>1</td></tr> </table>	High			Low	2	1						
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Depression	<table> <tr> <td>High</td><td>1</td><td>1</td></tr> <tr> <td>Low</td><td>1</td><td></td></tr> </table>	High	1	1	Low	1		<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1						
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Ability to use personality resources	<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1	<table> <tr> <td>High</td><td>1</td><td>1</td></tr> <tr> <td>Low</td><td>1</td><td></td></tr> </table>	High	1	1	Low	1							
High	1																			
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High	1	1																		
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Maturity	<table> <tr> <td>High</td><td>1</td><td></td></tr> <tr> <td>Low</td><td>1</td><td>1</td></tr> </table>	High	1		Low	1	1	<table> <tr> <td>High</td><td>1</td><td>1</td></tr> <tr> <td>Low</td><td>1</td><td></td></tr> </table>	High	1	1	Low	1							
High	1																			
Low	1	1																		
High	1	1																		
Low	1																			

Proportion of Women Living
in the Pre-

Acidosis

High

Low

Metabolic Acidosis

High

Low

High Over
Acidity

High

Low

Acid

High

Low

Acidosis

High

Low

High Use
Acidity
Acid

High

Low

Acid

High

Low

TABLE 12

Comparison of Women Low in PMT Who are Users or Non-users of Oral Contraceptives
in the Premenstruum and the Intermenstruum (Hypothesis III B)

	Premenstruum		Intermenstruum			
	User	Non-user	User	Non-user		
Neuroticism	High	1	0	High	1	0
	Low	1	2	Low	1	2
Hypochondriasis	High	0	0	High	1	1
	Low	2	2	Low	1	1
Conflict over femininity	High	0	0	High	0	1
	Low	2	2	Low	2	1
Hysteria	High	0	1	High	0	1
	Low	2	1	Low	2	1
Depression	High	0	0	High	1	0
	Low	2	2	Low	1	2
A bility to use personality resources	High	1	2	High	0	2
	Low	1	0	Low	2	0
Maturity	High	0	1	High	0	1
	Low	2	1	Low	2	1

and a lower

In general, the
scores of the subjects
differentiating the two
seemed to have a higher
score on response
of good form (F+ and
contraceptive. The
realizations, and
direction from that
realizations than

Hypothesis

contraceptive
characteristics
contraceptive

7. Popular responses (P%)
8. F-, Y and V responses to card VII
9. Higher ratio of C and CF:FC
10. Poor form more often associated with color (M.FC-, M.CF-, FC-, CF-)
11. Use of texture (T) as a determinant
12. Use of vista (V) as a determinant
13. "Color shock"
14. "Hysterical verbalizations"
15. Refusal to look at cards

and a lower frequency of the following Rorschach characteristics:

16. "Barrier " responses
17. Good form level (F+ and M+)
18. Use of movement (M) as a determinant

In general, the findings were not supportive of the hypothesis. Table 13 shows the scores of the subjects on those few Rorschach variables which showed a trend toward differentiating the two groups. High PMT subjects who also use an oral contraceptive seemed to have a higher percentage of anatomical, penetration and anal responses, poor form on responses to Card VII, use of texture as a determinant, and lower percentage of good form (F+ and M+) responses than the high PMT subject not using an oral contraceptive. These differences were in the predicted direction. Percent of hysterical verbalizations, and barrier responses, however, differentiated the groups in the opposite direction from that predicted. The non-user of oral contraceptives had more hysterical verbalizations than either of the users.

Hypothesis III D. Women low in PMT who also use an oral contraceptive will be rated higher on the following Rorschach characteristics than women low in PMT who do not use an oral contraceptive:

1. Anatomical responses
2. Blood responses
3. "Castration" material
4. "Penetration of Boundary" responses
5. "Anal" or "messing" material
6. Animal responses (A%)
7. Popular responses(P%)
8. F-, Y and V responses to card VII
9. Higher ratio of C and CF:FC

Comparison of Rorschach
and Contraceptives

Rorschach variable

Autonomy

Integration

Adapt

Card VII, F-

Texture (T)

Formal
organization

Order

Good form

F- and M-)

TABLE 13
Comparison of Rorschach Scores of High PMT Subjects Who are Users or Non-users of
Oral Contraceptives in the Premenstruum and the Intermenstruum, Suggestive Findings.
(Hypothesis III C)

Rorschach variable	Premenstruum		Intermenstruum		Difference in predicted direction
	User	Non-User	User	Non-user	
Anatomy	-	-	10, 27	2	Yes
Penetration	19, 38	14	27, 35	18	Yes
Anal	-	-	3, 8	0	Yes
Card VII, F-	50, 50	0	50, 100	0	Yes
Texture (T)	8, 14	0	3, 12	2	Yes
Hysterical verbalization	0, 28	149	4, 23	118	No
Barrier	7, 23	2	-	-	No
Good form (F+ and M+)	45, 50	63	35, 46	52	Yes

Results

The first set of results concerns the relationship between the use of oral contraceptives and the use of other contraceptive methods. The results are presented in Table 15.

The results show that the use of oral contraceptives is positively related to the use of other contraceptive methods.

The results also show that the use of oral contraceptives is positively related to the use of other contraceptive methods.

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11. Use of texture (T) as a determinant
12. Use of vista (V) as a determinant
13. "Color shock"
14. "Hysterical verbalizations"
15. Refusal to look at cards

and a lower frequency of the following Rorschach characteristics:

16. "Barrier" responses
17. Good form level (F+ and M+)
18. Use of movement (M) as a determinant

The null hypothesis could not be rejected. Table 14 shows those Rorschach variables on which the scores of the two groups differed to some extent.

Women low in PMT who are also users of oral contraceptives tended to have a higher percentage of penetration responses and hysterical verbalizations than women low in PMT who do not use oral contraceptives. These findings were in the predicted direction. Two variables which seemed to show some difference between the two groups opposite to the predicted direction were use of shading on Card VII and poor form responses to Card VII. Non-users of oral contraceptives had a greater percentage of these responses than users, among women low in PMT.

Hypothesis III E. Women high in PMT who also use an oral contraceptive will tell TAT stories which contain more of the following than the stories of women high in PMT who do not use an oral contraceptive:

1. Dysphoric affect
2. Suicide, murder, mutilation, bodily harm
3. Unsatisfactory interactions between the heroine/hero and her/his mother
4. Instances of illness
5. Instances in which the outcome is determined by "fate", or forces beyond the control of the heroine/hero

Table 15 shows the suggestive findings related to this hypothesis. Among women high in PMT, users of oral contraceptives told more stories in which unsatisfactory interactions between the main character and her mother took place, more stories in which the outcome was determined by forces beyond the control of the main character,

Comparison of Rorschach
of Oral Contradictions
Findings.

Rorschach variables

Penetration

Card VII, F

Card VII, Y

Hysterical
verbalization

TABLE 14

Comparison of Rorschach Scores of Low PMT Subjects Who are Users or Non-users of Oral Contraceptives in the Premenstruum and the Intermenstruum, Suggestive Findings.
(Hypothesis III D)

Rorschach variable	Premenstruum		Intermenstruum		Difference in predicted direction
	User	Non-user	User	Non-user	
Penetration	38, 58	25, 28	-	-	Yes
Card VII, F-	0, 0	33, 50	-	-	No
Card VII, Y	0, 0	33, 50	-	-	No
Hysterical verbalizations	79, 108	22, 22	64, 128	33, 45	Yes

Comparison of TAT S
Contraceptives in the

TAT variable

satisfactory
reaction with
the mother

Outcome
determined by
the, or forces
toward the
control of
desire/hero

pay, ending,
total

pay, ending,
property

TABLE 15

Comparison of TAT Scores of High PMT Subjects Who are Users or Non-users of Oral Contraceptives in the Premenstruum, Suggestive Findings (Hypothesis III E)

TAT variable	Premenstruum	
	User	Non-user
Unsatisfactory interaction with the mother	2, 3, 3	0
Outcome determined by fate, or forces beyond the control of heroine/hero	9, 12, 13	4
Story ending, neutral	6, 6, 13	15
Story ending, unhappy	6, 9, 14	5

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more stories with unhappy endings, and fewer stories with neutral endings than non-users of oral contraceptives in the premenstruum. In the intermenstruum, there seemed to be no differences between users and non-users of oral contraceptives.

Hypothesis III F. Women low in PMT who also use an oral contraceptive will tell TAT stories which contain more of the following than the stories of women low in PMT who do not use an oral contraceptive:

1. Dysphoric affect
2. Suicide, murder, mutilation, bodily harm
3. Unsatisfactory interactions between the heroine/hero and her/his mother
4. Instances of illness
5. Instances in which the outcome is determined by "fate", or forces beyond the control of heroine/hero

The results did not show any differences between the low PMT users and non-users of oral contraceptives either in the premenstruum or in the intermenstruum.

Hypothesis III G. Women high in PMT who also use an oral contraceptive will make more self-disparaging remarks and ask for instructions from the examiner more often than women high in PMT who do not use an oral contraceptive.

Table 16 presents the raw data relating to this hypothesis. The only difference which appears possibly suggestive is the greater number of self-disparaging remarks made by the high PMT non-user of oral contraceptives in the premenstruum, as compared with the oral contraceptive users high in PMT. This is opposite to the predicted direction.

Hypothesis III H. Women low in PMT who also use an oral contraceptive will make more self-disparaging remarks and ask for instructions from the examiner more often than women low in PMT who do not use an oral contraceptive.

Table 16 shows the raw data related to this hypothesis. The data do not support the hypothesis.

Number of Questions
on Contraceptives

Questions

Discouraging
marks

Questions

Discouraging
marks

TABLE 16
Number of Questions and Self-disparaging Remarks Made by Users and Non-users of
Oral Contraceptives in the Premenstruum and the Intermenstruum. (Hypotheses III G, III H)

HIGH PMT S's				
	Premenstruum		Intermenstruum	
	User	Non-user	User	Non-user
Questions	2, 9	2	1, 8	4
Self-disparaging remarks	0, 3	10	3, 6	7

LOW PMT S's				
	Premenstruum		Intermenstruum	
	User	Non-user	User	Non-user
Questions	3, 4	3, 3	1, 6	3, 3
Self-disparaging remarks	4, 11	3, 4	3, 17	2, 5

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Depression

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Hypothesis III I. Women high in PMT who use an oral contraceptive will have higher depression scores intermenstrually, and lower depression scores premenstrually, on the Self-Rating Depression Scale, than women high in PMT who do not use an oral contraceptive.

Table 17 gives the scores of women high in premenstrual tension on the Self-Rating Depression Scale. The users of oral contraceptives scored higher in the premenstruum, and lower in the intermenstruum on this measure than the non-user. These results were in the opposite direction from that predicted. The hypothesis is not upheld.

Hypothesis III J. Women low in PMT who use an oral contraceptive will have higher depression scores intermenstrually, and lower depression scores premenstrually, on the Self-Rating Depression Scale, than women low in PMT who do not use an oral contraceptive.

The scores of the low PMT subjects are shown in Table 17. As predicted, the low PMT subjects using oral contraceptives had higher depression scores intermenstrually than the non-users. In the premenstruum, however, the users of oral contraceptives also had higher depression scores than the non-users, contrary to the prediction. The null hypothesis could not be rejected.

Hypothesis III K. Women high in PMT who use an oral contraceptive will have less fluctuation in test response with cycle phase than women high in PMT who do not use an oral contraceptive.

As shown in Table 18, the two subjects using an oral contraceptive showed no change at all with time in cycle on any of the clinician rated variables. The subject not using an oral contraceptive, however, fluctuated on five of the seven variables with time in cycle, receiving high ratings on neuroticism, conflict over femininity and depression, and low ratings on ability to use personality resources and maturity, in the premenstruum. These changes were all in the direction predicted by Hypothesis II C. On two variables, hysteria and hypochondriasis, there were no changes with time in cycle. These results tend to support the hypothesis.

Users and N
In the

Premenstruum

Use	Non-
55	51
56	

Premenstruum

Use	Non-
53	44
54	45

TABLE 17

Scores of Users and Non-users of Oral Contraceptives on the Self-Rating Depression Scale
In the Premenstruum and the Intermenstruum
(Hypotheses III I, III J)

HIGH PMT S's			
Premenstruum		Intermenstruum	
User	Non-user	User	Non-user
55	51	38	59
56		51	

LOW PMT S's			
Premenstruum		Intermenstruum	
User	Non-user	User	Non-user
53	44	53	38
61	45	49	40

Comparison of User
and Clinician Rating

Clinical variable

Neuroticism

Hypochondriasis

Conflict over
femininity

Hysteria

Depression

Ability to use
personality
resources

Stability

Clinical variable

Neuroticism

Hypochondriasis

Conflict over
femininity

Hysteria

Depression

Ability to use
personality
resources

Stability

TABLE 18

Comparison of Users and Non-users of Oral Contraceptives on Amount of Fluctuation
In Clinician Ratings With Cycle Phase (Hypotheses III K, III L)

HIGH PMT S's - Same rating both times			
Clinical variable	Users	Non-users	N
Neuroticism	2	0	3
Hypochondriasis	2	1	3
Conflict over femininity	2	0	3
Hysteria	2	1	3
Depression	2	0	3
Ability to use personality resources	2	0	3
Maturity	2	0	3

LOW PMT S's - Same rating both times			
Clinical variable	Users	Non-users	N
Neuroticism	2	2	4
Hypochondriasis	1	1	4
Conflict over femininity	2	1	4
Hysteria	2	2	4
Depression	1	2	4
Ability to use personality resources	1	2	4
Maturity	2	2	4

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There was very little difference in amount of fluctuation with cycle phase between high PMT users and non-users of oral contraceptives on the Rorschach variables. Table 19 gives the absolute values of fluctuation with cycle phase for those two variables on which there seemed to be some difference in fluctuation between the groups, ratio of C and CF to FC, and total M. In each case, the users seemed to fluctuate more than the non-users of oral contraception, the opposite of the direction predicted. The Rorschach results do not support this hypothesis.

The results of comparing users and non-users of oral contraceptives who are high in PMT with respect to amount of fluctuation with cycle phase on the TAT variables also showed no difference between the groups. Both groups fluctuated very little on the TAT variables. The TAT findings do not support the hypothesis.

The data on women high in PMT who use oral contraceptives did not appear to differentiate them from non-users in amount of fluctuation with cycle phase in frequency of asking for instructions from the examiner and self-disparaging remarks. The hypothesis was not upheld by comparison on these variables.

Table 20 shows the absolute fluctuation in scores on the Self-Rating Depression Scale, comparing users to non-users of oral contraceptives. Among the high PMT subjects there is no difference in amount of fluctuation with cycle phase between the two groups. The null hypotheses cannot be rejected on the basis of these data.

Taking all the tests of this hypothesis together, there is not sufficient evidence to reject the null hypothesis of no difference in amount of fluctuation in test response with cycle phase between users and non-users of oral contraceptives who are also high in premenstrual tension.

Hypothesis III L. Women low in PMT who use an oral contraceptive will have less fluctuation in test response with cycle phase than women low in PMT who do not use an oral contraceptive.

As shown in Table 18, there is no difference between users and non-users of oral contraceptives who are low in premenstrual tension on amount of fluctuation in clinician rating with cycle phase. The hypothesis is not upheld.

The results of comparing amount of fluctuation with cycle phase between users and non-users of oral contraceptives on Rorschach variables showed no difference

Comparison of Absolute
Users and Non-users

Independent variable

Control CF:FC

M

Independent variable

Interaction

Control CF:FC

Statistical
significance

TABLE 19
Comparison of Absolute Fluctuations on Rorschach Variables With Cycle Phase Between
Users and Non-users of Oral Contraceptives, Suggestive Findings (Hypotheses III K, III L)

HIGH PMT S's			
Rorschach variable	User	Non-user	Predicted Direction
C and CF:FC	1:19, 16:15	0:1	No
M	13, 23	2	No

LOW PMT S's			
Rorschach variable	User	Non-user	Predicted direction
Penetration	7, 52	0, 3	No
C and CF:FC	15:19, 20:5	4:5, 0:8	No
Hysterical verbalizations	44, 49	11, 23	No

Comparison of Users
of Scores on the Self

TABLE 20
Comparison of Users and Non-users of Oral Contraceptives on Absolute Fluctuation
of Scores on the Self-Rating Depression Scale With Cycle Phase (Hypotheses III K, III L)

HIGH PMT S's	
User	Non-user
4, 18	8

LOW PMT S's	
User	Non-user
0, 12	5, 6

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except on percent of penetration responses, ratio of C and CF to FC and hysterical verbalizations. The results of fluctuations on these variables are shown in Table 19. All of these differences are in the opposite direction to that predicted. Users of oral contraceptives who are low in PMT seem to fluctuate more on these variables than non-users low in PMT. The results do not support the hypothesis.

The results of analysis of the amount of fluctuation on TAT variables showed very little fluctuation, in general, on the TAT with cycle phase. There was no difference between users and non-users of oral contraceptives low in PMT on amount of fluctuation with cycle phase on the TAT. The results were not supportive of the hypothesis.

There was no difference in amount of fluctuation with cycle phase in the frequency of requests for instructions from the examiner or of self-disparaging remarks between the low PMT users and non-users of oral contraceptives. The findings on these variables were not inconsistent with the null hypothesis.

Table 20 gives the absolute fluctuations in cycle phase on the Self-Rating Depression Scale of users and non-users of oral contraceptives. As the table shows, among the low PMT subjects the null hypothesis cannot be rejected.

When all of the tests of Hypothesis III L are considered together, the evidence indicates that the null hypothesis of no difference between users and non-users of oral contraceptives, among women low in PMT, in amount of fluctuation in test response with cycle phase, cannot be rejected.

Additional Findings

When the analyses of the hypotheses were complete and so few main effects had been demonstrated, it was decided that perhaps it would be useful to obtain a "pathology" score for Rorschach and TAT protocols by adding the scores on the separately hypothesized pathological variables together and testing the resulting pathology score. Accordingly, the variables listed 1 to 15 in Hypothesis I B, plus total use of shading, and poor form were all added to give a Rorschach pathology score. For the TAT pathology score, the variables listed in Hypothesis I C as well as instances of threat of bodily harm, death, and unhappy story ending were added together. These two variables were analysed using the multivariate analysis of variance. They did not differentiate PMT group or cycle time to a significant degree.

The Behavior Questionnaire

The Behavior Questionnaire was included in the study as a way of determining whether any behavior changes observable to another person were taking place in the subjects as their menstrual cycle phases changed. The results proved to be somewhat more fruitful than those from other measures used in this study. Of the 41 items in the questionnaire, ten showed at least one significant effect at the .10 level or better. Only three of these however, were significant at the .05 level. Table 21 shows these results ($p < .05$). Tension, change in eating habits and avoidance of social activities all showed significant interactions between cycle phase and premenstrual tension group. In each case, the subjects low in premenstrual tension were observed to display these characteristics more in the intermenstruum and less in the premenstruum, while the high PMT subjects showed more tension, change in eating habits and avoidance of social activities in the premenstruum, and less in the intermenstruum.

Table 22 shows the variables on which suggestive results ($.05 < p < .10$) were obtained. Crying was the only variable on which high and low PMT groups were distinguished as a main effect, with high PMT subjects rated higher on crying throughout the cycle ($p = .08$). Three variables showed main effects for menstrual cycle phase. Change in eating habits, forgetfulness and bursts of energy or activity were behaviors on which both groups of subjects were rated higher in the intermenstruum, and lower in the premenstruum ($p = .06$, $.07$ and $.10$, respectively). Suggestive interactions between PMT group and menstrual cycle phase occurred on four variables: hard to get along with ($p = .07$), complains of headache ($p = .09$), complains of general aches and pains ($p = .09$) and anxious ($p = .09$). On all four of these variables, high PMT subjects were rated higher in the premenstruum, while low PMT subjects were rated higher in the intermenstruum, or, in the case of "anxious", stayed the same.

Behavior

Variable

Tense

Change in eating ha

habit social activ

TABLE 21
Behavior Rating Questionnaire Variables Showing Significant
Effects , $p < .05$

Variable	Effect	F	P
Tense	Interaction, low PMT S's higher in intermenstruum, high PMT S's higher in premenstruum	6.94	.04
Change in eating habits	Interaction, low PMT S's higher in intermenstruum high PMT S's higher in premenstruum. Low S's fluctuate more than high S's.	9.00	.02
Avoids social activities	Interaction, low PMT S's higher in intermenstruum, high PMT S's higher in premenstruum.	10.71	.02

Behavior Rating Q

Variable

Crying

Change in eating h

Forgetfulness

Loss of energy or

Hard to get along

Complaints of head

Complaints of gen
rations and pains

Anxious

TABLE 22

Behavior Rating Questionnaire Variables Showing Suggestive Effects, $.05 < p < .10$

Variable	Effect	F	P
Crying	Main effect, high PMT S's higher than low PMT S's throughout cycle	4.45	.08
Change in eating habits	Main effect, both groups higher in intermenstruum, lower in premenstruum	5.44	.06
Forgetfulness	Main effect, both groups higher in intermenstruum, lower in premenstruum	5.05	.07
Bursts of energy or activity	Main effect, both groups higher in intermenstruum, lower in premenstruum.	3.85	.10
Hard to get along with	Interaction, low PMT S's higher in intermenstruum, high PMT S's higher in premenstruum .	4.91	.07
Complains of headache	Interaction, low PMT S's higher in intermenstruum, high PMT S's higher in premenstruum.	4.20	.09
Complains of general aches and pains	Interaction, high PMT S's higher in premenstruum, Low PMT S's higher in intermenstruum. High group fluctuates more.	3.95	.09
Anxious	Interaction, low PMT S's stay the same, high PMT S's fluctuate more, higher in premenstruum.	3.95	.09

CHAPTER FIVE

DISCUSSION

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DISCUSSION

Overview

In discussing a study in which a group of hypotheses, developed after careful review of previous work in the area of study, were supported by the data almost not at all, the task becomes one of answering the question, "why?" Several types of answers immediately come to mind:

1. The sample size was too small to show differences between groups.
2. The subjects did not truly represent the population they were intended to represent.
3. The measures were insensitive or inappropriate for showing differences on the intended dimension.
4. The basic assumptions underlying the hypotheses, and hence, the literature from which they were derived, are in error.

Each of the preceding areas of explanation will be discussed below.

Sample Size

It is true that a sample size as small as that used in the present study generally will not lead to the detection of small or subtle differences between groups. Large numbers of subjects are needed to amplify small effects. Much of the literature on premenstrual tension, however, claims rather striking differences between sufferers and non-sufferers in personality and behavior especially in the premenstruum. If, indeed, it is true that these differences are large, it should be possible to differentiate to a statistically significant degree two groups which are drawn from the extremes of the premenstrual tension continuum, even though the number of subjects is small.

Small sample size, therefore, is not a sufficient explanation for the lack of predicted findings, because the sample was drawn from extreme groups on a pre-measure of premenstrual tension.

Unrepresentative Subjects

That the subjects in the present study are not representative of the patient population of premenstrual tension sufferers is an important criticism of this piece of research. There is sufficient evidence to state with confidence that premenstrual

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tension increases with age and parity. The subjects of the present study were all young nullipara. As such they are not only physiologically but psychologically different from the middle-aged multipara who is the typical patient with this syndrome.

A question was also raised regarding the validity of the MDQ as a criterion measure for choosing subjects for the study. Since a second MDQ was gathered from the subjects (except one who failed to return it), it was possible to make some assessment of the retest reliability of the instrument in these subjects over an interval of six to eleven months. The results are shown in Table .

Table 23 Comparison of Subject's Scores on the MDQ Before Selection and at the Conclusion of the Study.

High Group			Low Group		
Subject	Pre Score	Post Score	Subject	Pre Score	Post Score
A	170	156	E	52	--
B	139	72	F	47	52
C	137	91	G	47	70
D	137	149	H	47	89

As shown in the table, there was a definite drift toward the mean over time. Among the high scorers, though two of the four maintained high scores on the second testing, the other two dropped 67 and 46 points, respectively.

Among the original low scoring group, there was a 5 to 42 point shift upward on the second testing. The combined shifts of the two groups had the effect of making four of the subjects, two from each original group, indistinguishable from each other on the basis of the MDQ. Thus it seems likely that the two groups tested were not truly two different groups, an underlying assumption on which the study depends.

Measures

As discussed above, it is questionable whether the MDQ is as appropriate a measure of premenstrual tension as other studies have shown (Moos, 1968, 1969a, 1969b; Moos et al, 1969.)

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Much more interesting, however, were the results of the projective measures.

Perhaps the single most important finding of the study was that the Rorschach and TAT protocols for any subject were not greatly affected by the phase of the menstrual cycle during which testing took place. Each subject looked more like herself than like anyone else. Personality was by far the most important determinant of projective test response, with situational changes playing a much lesser role. These findings not only provide additional evidence of the reliability of these instruments, they also answer one of the fundamental questions of this study, as framed in Chapter Two:

"Does a significantly different personality picture emerge when subjects are given standard personality tests during different menstrual cycle phases?"

The evidence of the present study would provide a resounding, "no." This does not mean, of course, that there are not individuals who would produce significantly different projective test protocols during different menstrual cycle phases. It would be necessary to study patients clinically identified as undergoing drastic personality changes with cycle phase, to provide a more definitive answer to this question.

That the projective measures did not effectively distinguish the high and low PMT groups is, again, a tribute to their effectiveness as measures of personality rather than a criticism. In this study there were no personality patterns discernible on the tests which characterized one group as opposed to the other probably because there really were no characteristic personality differences between the groups. A much more superficial measure, on the other hand, the Self Rating Depression Scale, did differentiate premenstrual from intermenstrual testings precisely because it is not a measure of personality, but of transient emotional state. This upholds the findings of other questionnaire-type measures of mood which have shown a higher incidence of depression in the premenstruum.

The Behavior Questionnaire is particularly useful in interpreting the findings of the present study because it demonstrates that there is indeed something observable happening to women's behavior during the menstrual cycle. Used together with the projective measures it clearly shows that in this group, at least, the "something" that does happen to some women's behavior during menstrual cycle changes is not a personality change, but a mood change, a finding which is certainly consistent with accepted psychological concepts of personality.

In her book, [1972] presents a view of the premenstrual cycle. If correct, it would be consistent with the findings reviewed in Chapter 2. From Sherfey's argument, it is inconsistent.

Sherfey's argument, but intends, when biology, all of female sexual behavior is biological background.

A now well-known fact is that females lack differentiated morphological features. Managers are seen to use the embryonic life render some embryonic life.

This ready-made hormone sensitivity, hormone being present in primates, is a prerequisite for copulation. It is highly developed in primates and is a prerequisite for copulation. It is clear that the capacity

Basic Assumptions

In her book, The Nature and Evolution of Female Sexuality, Mary Jane Sherfey (1972) presents a view of premenstrual tension which is entirely different from any other in the premenstrual tension literature. If her revolutionary conceptualization is, in fact, correct, it would explain both the findings of the present study and the existing literature as reviewed in Chapter One, which otherwise seem reconcilable only on methodological grounds. From Sherfey's point of view these seemingly opposing findings would not be inconsistent.

Sherfey's argument derives from some recent findings in the biological sciences, but intends, when completed, to include discoveries in anthropology and ancient mythology, all of which will be used to alter evolutionary and psychoanalytic concepts of female sexuality and development .

Biological background:

A now well-accepted fact not known in Freud's time is that during embryogenesis, females lack differentiating fetal hormones. That is, nature will always produce a morphological female during human embryonic differentiation unless appropriate androgens are secreted, starting at around the sixth week after conception, in which case the embryo differentiates as a male. The lack of hormonal conditioning during fetal life renders the female more sensitive to it later in life, especially to androgens, since some embryonic and strong maternal estrogenic activity is present during embryonic life.

This ready androgen responsivity provides the physiological mechanism by which androgen sensitive structures could be evolved to enhance the female's sexual capacity (androgen being the "libido" hormone). Sherfey then goes on to point out that in certain primates the females exhibit an intensely aggressive sexual drive and insatiable appetite for copulation during periods of heat. This is due to the evolution of 1) a highly developed clitoral system, 2) certain secondary sexual characteristics, especially skin erotism and 3) an extreme degree of perineal sexual edema due, in part, to progesterone with it's strong androgenic properties. In terms of natural selection, it seems clear that the breeding premium would go to those females with the most insatiable sexual capacity.

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That the normal human female has a similar capacity for sexual activity was first demonstrated scientifically by Masters and Johnson (1966). Their most important findings for an understanding of female sexuality were: 1) the demonstration of a single site of orgasm (doing away with the clitoral-vaginal orgasm controversy); 2) the understanding of the nature of the anatomical-physiological mechanisms of sexual excitement and orgasm; 3) the discovery of multiple orgasm as a normal phenomenon in the female.

Sherfey's Hypotheses:

Based upon these findings, Sherfey proposes the following hypotheses:

1. That the erotogenic potential of the clitoral glans is probably greater than that of the lower vagina, so that the evolution of primate sexuality has occurred primarily through selection toward adaptations of the perineal edema and the clitoral complex, not the vagina.
2. That the orgasmic potential of the human female is similar to that of other primates, given optimal conditions of arousal. In both human and infra-human primates, orgasm is best achieved with a high degree of pelvic vasocongestion and edema associated with the period of heat in the primates and with the last 14 days of the menstrual cycle in women (or with prolonged, effective stimulation). Given these conditions, each orgasm tends to increase pelvic vasocongestion, so that the more orgasms occur, the more can occur until physical exhaustion intervenes.
3. That this inordinate cyclic sexual capacity which evolved in primates resulted in a "paradoxical state of sexual insatiation in the presence of the utmost sexual satiation (p. 144)," so that the breeding premium would go to the female with the greatest pelvic edema, the most effective clitoral erotism and the most aggressive sexual behavior.
4. That the rise of modern civilization was contingent upon the suppression of this inordinate female sexual drive.

This last hypothesis, although of major importance in Sherfey's conceptualization of the evolution of female sexuality, is touched upon just briefly both in her original

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paper (1966) and her book (1972). She intends to publish a second volume which will be devoted largely to this fourth hypothesis and to the revision of psychoanalytic concepts of female sexuality. Basically, however, she believes that there is good evidence that the subjugation of women by men took at least 5,000 years. The earliest data from 12,000 to 8000 B.C., she says, indicate that precivilized women enjoyed full sexual freedom and were often incapable of controlling their intense sexual drive. One reason for the long delay between the earliest development of agricultural methods around 12,000 B. C. and the rise of urban life and beginning of recorded knowledge around 8000 to 5000 B. C. was the ungovernable cyclic sexual drive of women, according to Sherfey.

Implications

The fear of women and their insatiable sexual demands is certainly a very old theme in mythology (Lederer, 1968) and a very familiar theme in the fantasies of both men and women, but to propose it as the reason for male domination of women and as the key to understanding premenstrual tension, is a juxtaposition of old ideas in new ways that is revolutionary. If Sherfey is right, however, that during the premenstrual time women are experiencing a physiologic heightened sexual drive due to hormonal changes (which we know do occur), and that the increased pelvic vasocongestion of premenstrual tension is the same as during the early stages of sexual excitement, the erratic behavior, distribution according to age and parity and effects of oral contraceptives related to premenstrual tension would all be explained, and the treatment would be obvious, simple and readily available at no expense.

Implications for understanding the syndrome:

Whether it is for the reasons Sherfey gives, it is none the less true that modern culture teaches women not to notice or enjoy their sexuality (this is also true, to a lesser extent, of men, but as that is not the focus of the present discussion, male sexuality will be ignored here). We are taught to believe that men are the sexual creatures of our species, that "good" girls engage in sexual intercourse only with their husbands and only for their husbands' pleasure or for procreative purposes. We are taught that menstruation is "dirty", "smelly," and generally unpleasant, so that we ought to avoid intercourse during this unclean time. (I recently heard a woman

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Although sexual mores are changing in this country, attitudes and beliefs change more slowly than behavior, so that many "liberated" young women who do not agree with the above complex of attitudes toward female sexuality still feel their force, both socially and, more importantly, unconsciously. During the time of premenstrual pelvic edema, therefore, we have the paradoxical situation of a woman whose body feels halfway excited, but who has been taught not to notice her body feelings; who feels an increased sexual appetite, but who has been taught that nice, mature women don't feel that, and certainly don't act on it.

To make matters worse, with each succeeding pregnancy the pelvic vascular structures are greatly increased, enhancing the intensity of sexual drive and orgasm, and with the increasing sexual experience that comes with age in most women, orgasmic capacity and sexual drive are also increased. But this is directly opposed to the values of a society that teaches that the young are sexual and attractive. If any woman is allowed to be sexual besides the "bad" woman, it is the young woman. At a pre-historical time when a woman had had her third or fourth child by age nineteen, peaks of male and female sexuality were nicely timed. In today's culture, however, with its delayed adolescence, a woman begins to reach her full sexual capacity during her thirties and forties, a time in life when our culture teaches that women are interested in mothering, not in sexual enjoyment, and when men have "sowed their wild oats" and "settled down."

So it is that premenstrual tension, indicative of sexual capacity, increases with age and parity. No wonder women behave strangely during this time ! No wonder they cry, feel moody, have sudden bursts of energy, are tense, and so on. They are sexually excited but are not allowed to notice it or express it directly, hence, they are terribly frustrated. The behaviors they evidence are attempts to deal with an intolerable situation. They cannot concentrate because sexual excitement is distracting, hence they have accidents. For those with properly predisposing life experiences, it may represent a double bind situation leading to episodes of psychosis or attempts at suicide. Thus, using Sherfey's hypotheses it is possible to explain most satisfactorily both the observed behavior changes (from the mild to the extreme), during the pre-menstruum, and their increase with age and parity, using a psycho-biologic model.

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The intricacy of the psychic-physiologic-anatomical and (as yet undiscovered) biochemical interactions involved, presents a picture so complex that changes in any one of the parts of this dynamic interaction will produce changes in the rest. Thus, the seemingly contradictory findings of much of the premenstrual tension literature can be reconciled.

Implications for treatment:

The partial effectiveness of the myriad of treatments for premenstrual tension can be understood in this light as each affecting some small portion of this psychobiologic interaction, each of which would be appropriate for some, but not all cases.

The role of oral contraceptives in providing relief of premenstrual tension in so many women can be understood in this way. Foremost would be a simple hormonal effect. The hormones in the drug disrupt the regular menstrual cycle, providing relief from cyclic sexual tension and the resulting conflicts raised by it. The failure of this treatment to provide relief for all sufferers could further be explained on the basis of individual differences both in level of sensitivity to amounts of hormone and degree of conflict over sexuality. Furthermore, studies have shown that women using oral contraceptives tend to have sexual intercourse more frequently, and enjoy it more than before they began using the drug. Another effect of oral contraceptives, in the relief of premenstrual tension, could be that of more frequent orgasm. With the fear of pregnancy removed by the use of a "safe" contraceptive, increased frequency of orgasm is perhaps an important result of the use of oral contraceptives in women who have already developed their orgasmic capacity (in women who have not experienced regular orgasms, the use of an oral contraceptive would tend to interfere with orgasms by eliminating the cyclic increases in sexual drive and orgasmic capacity.) Since orgasmic capacity and premenstrual tension both increase with age and parity, it is likely that the direct hormonal effect and the psychological, indirect effect of oral contraceptives both play an important role in the relief of premenstrual tension among those older, multiparous women who comprise the great majority of sufferers.

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It follows logically from this discussion that the treatment of choice in premenstrual tension would be the oldest one available to the human race, since lost in years of cultural influence: frequent orgasm. For some women this treatment would require only the permission of the doctor-parent to be effective. For others, psychotherapy might be needed to help work through their conflicts over sexual expression. Still others could use women's "rap groups" to talk about their feelings and obtain permission from other women to enjoy their sexuality. Another group might need instruction and practice in masturbating to orgasm, again with the permission of parent figures, peers, and hopefully, the changing attitudes of society. A major obstacle to the success of this treatment, of course, would be the underlying fear of losing control from which Sherfey derives her whole theory. Both men and women, it is clear from clinical experience, are afraid that once they "let go" sexually, they will be unfaithful, become "a whore," never want to do anything else, or otherwise lose control. It remains to be seen whether Sherfey's worst fears about the demise of civilization will be realized. The present author believes that such a catastrophe is not likely. The human species has come far since 12,000 B.C. in cultural achievements. One human force that has helped, for years, to channel human sexuality is love, the power of which is clearly equal to or greater than the power of such instinctual drives as sex (see, for example, Fromm, 1956).

Implications for the present study:

The problems raised in Chapter Two can now be re-examined in the light of Sherfey's theory.

Problem 1: Are women high in premenstrual tension more neurotic, or less well adjusted, emotionally, than women low in premenstrual tension, and is their premenstrual tension a somatic expression of their neurotic conflict?

The findings of this study were not at all supportive of this view of premenstrual tension. Several of the subjects appeared neurotic on the basis of their projective test protocols, but there was no clear relationship between the degree of emotional adjustment and high or low premenstrual tension. Since no data were gathered about their sexual activity, one can only speculate that perhaps those with low premenstrual tension were enjoying more frequent orgasms than those in the other group. If, indeed,

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It is not difficult to understand the clinical impression of physicians treating these patients that they were suffering from a neurotic or other emotional problem. In a sense, they were, if Sherfey's theory is correct. They were suffering from one of the most common problems of women in our modern Western culture: frigidity. Such women would exhibit the kind of conflicts over acceptance of their sexual self that may be said to be almost normative in this country, but might go unnoticed unless a professional had some reason to look for them. This would not necessarily mean that their overall adjustment was any poorer than women low in premenstrual tension, whose adjustment problems might lie in other areas.

Problem 11: Does a significantly different personality picture emerge when subjects are given standard personality tests during different menstrual cycle phases? Does this change occur to a greater degree in women high than women low in premenstrual tension?

As discussed above, there was no clear evidence of personality change with time in cycle, even though there was some evidence of behavior change. Again, these findings are consistent with Sherfey's view of premenstrual tension. If women experience a heightened sexual tension during the premenstruum but because of cultural and personal influences are unable to recognize or act upon it, it is not difficult to understand how their changed behavior could be interpreted as a personality change. Changed mood and behavior are a common occurrence. When this occurs it is usual to ask, "what's the matter?" If the person replies by telling of an upsetting or frustrating experience, we find it easy to understand the change. If no explanation is forthcoming because the person does not know, we are much more likely to regard it as a "personality" change, rather than a situational reaction. It is easy to imagine that this is precisely what happens during premenstrual tension. The wife is irritable and tense (excited), the husband becomes exasperated and shouts, "What's the matter with you, anyway!" The wife bursts into tears and says she doesn't know, the husband responds "You're crazy, that's what," and she secretly thinks so too because neither of them knows that she is really excited.

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Problem III: How does the use of an oral contraceptive interact with any effects found in Problems I and II?

The effectiveness of the use of oral contraceptives as a treatment for premenstrual tension has been discussed above under "Implications for Treatment." The hypotheses in the present study regarding interactions between use of oral contraceptives and premenstrual tension group were based on the idea that neuroticism was an important cause of premenstrual tension, and that although the hormonal effect of the drugs would tend to interfere with the somatic expression of the neurotic conflict, the underlying poor emotional adjustment would still be evident. The findings did not support this idea, and, once again, Sherfey's theory is consistent with the data. For some women the amount of hormone in the oral contraceptive she uses may be great enough to suppress ovulation without being great enough to eliminate cyclic changes in level of sexual tension. For such women premenstrual tension could still occur in spite of the use of the drug if sexual activity were not frequent or satisfying enough to meet her heightened sexual needs.

Implications for further study:

Two further studies immediately come to mind to test some of the tentative conclusions drawn above. Both would use patients seeking medical help for treatment of premenstrual tension, to avoid some of the pitfalls of subject selection of the present study.

One would be a study of patients identified by themselves or others (physician, husband, friends) as undergoing marked changes in personality during the premenstruum. Using a design similar to that of the present study, patients would be compared with controls on behavior, projective tests and subjective reactions to see whether actual personality changes or only behavior changes, as in the present study, occurred. In addition, interviews would be used to gather information about their level of sexual activity, enjoyment, feelings about their bodies and themselves as people, to give a more complete picture of sufferers as opposed to controls. Such a study would give a more definitive answer to the question of personality change with cycle phase.

A second study would be an experimental treatment program based upon Sherfey's theory of heightened sexual tension as the cause of premenstrual tension. It would

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involve following a group of patients who are instructed in the relief of premenstrual tension through orgasm and comparing the effectiveness of this treatment with no treatment and other treatment groups. Such a study would also explore various methods of helping women learn to experience regular orgasms to make the treatment most quick and effective for them, for example, group sessions with fellow-patients, individual counseling, instruction in sexual technique, and so on. If orgasm could be shown to be an effective treatment for premenstrual tension, other studies would logically follow aimed toward refining the determination of the most effective methods of helping patients according to their individual needs.

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APPENDICES

APPENDIX I

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Student # _____

Menstrual Cycle
Supplementary Information

Date of birth _____
Mo. day year

Number of pregnancies _____

Number of deliveries _____

Age at first menstrual period _____ yrs. _____ mos.

Have you ever seen a doctor for "female troubles," or menstrual or premenstrual symptoms?

Yes _____ No _____

If so, when? _____

Type of Problem: _____

Type of Treatment: _____

Length of Treatment: _____

Would you say your menstrual periods are regular? Yes _____ No _____

If yes, what is your average cycle length, in days? _____ days

If no, in what way are your periods irregular? _____

What is the usual number of days of menstrual flow for you? _____ days

Are you presently taking any medications on a regular basis?

1) Birth control pills Yes _____ No _____

brand _____

dosage _____

2) Thyroid medication Yes _____ No _____

type _____

3) Other hormones (specify) Yes _____ No _____

4) Other medication Yes _____ No _____

type _____

How many visits have you made to a physician in the past year? _____

What do you think is the cause(s) of menstrual and/or premenstrual symptoms?

When you were younger, and had first heard of menstrual or premenstrual difficulties, how did you believe (or guess) they were caused?

Name _____

Age _____

Today's Date _____

Write the approximate

"A" below. The

recent one in the

from _____

to _____

D

In the next two pages

describe your e

periods listed b

Col. 1 dur
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Col. 2 dur
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Col. 3 dur

Note: The ar

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cycle.

Copyright:

Menstrual Distress Questionnaire

Form A

Name _____

Marital Status _____

Age _____

Number of children _____

Today's Date _____

Occupation _____

Write the approximate dates of your most recent menstrual period (flow) in the space marked "A" below. Then write the dates of the menstrual period which preceded the most recent one in the space marked "D":.

from _____ to _____	other times during most recent cycle	week before most recent flow	most recent flow from _____ to _____
D	C	B	A

On the next two pages is a list of symptoms which women sometimes experience. Please describe your experience of each of these symptoms during the three different time periods listed below:

Col. 1 during your most recent menstrual flow (the dates delineated by area A on the diagram above)

Col. 2 during the one week before your most recent menstrual flow (area B on the diagram),

Col. 3 during the remainder of your most recent menstrual cycle (area C).

Note: The answers you put in columns 1, 2, and 3 should be accurate for your experience specifically during your most recent menstrual cycle. Please do not simply report your general experience. Also, please report any experience of these symptoms whether or not they seem to you to be related to your menstrual cycle.

For each answer choose
 of that symptom due
 provided. Even if
 best describes you

Descriptive Categories

- 1 - no experience
- 2 - barely notice
- 3 - present, mild

- 1. Weight gain...
- 2. Insomnia.....
- 3. Crying.....
- 4. Lowered school
- 5. Muscle stiffness
- 6. Forgetfulness.
- 7. Confusion...
- 8. Take naps or s
- 9. Headache...
- 10. Skin disorders
- 11. Loneliness...
- 12. Feelings of s
- 13. Affectionate
- 14. Orderliness.
- 15. Stay home fr
- 16. Cramps (uter
- 17. Dizziness or
- 18. Excitement.
- 19. Chest pains.
- 20. Avoid socia
- 21. Anxiety...
- 22. Backache..
- 23. Cold sweats

For each answer choose the descriptive category listed which best describes your experience of that symptom during that time. Write the number of that description in the space provided. Even if none of the descriptions are exactly correct, choose the one that best describes your experience. Do not leave any blank spaces.

Descriptive Categories

- 1 - no experience of symptoms
- 2 - barely noticeable
- 3 - present, mild

- 4 - present, moderate
- 5 - present, strong
- 6 - acute or partially disabling

	1. most recent flow (A)	2. week before (B)	3. remainder of cycle (C)
1. Weight gain.....	_____	_____	_____
2. Insomnia.....	_____	_____	_____
3. Crying.....	_____	_____	_____
4. Lowered school or work performance.....	_____	_____	_____
5. Muscle stiffness.....	_____	_____	_____
6. Forgetfulness.....	_____	_____	_____
7. Confusion.....	_____	_____	_____
8. Take naps or stay in bed.....	_____	_____	_____
9. Headache.....	_____	_____	_____
10. Skin disorders.....	_____	_____	_____
11. Loneliness.....	_____	_____	_____
12. Feelings of suffocation.....	_____	_____	_____
13. Affectionate.....	_____	_____	_____
14. Orderliness.....	_____	_____	_____
15. Stay home from work or school.....	_____	_____	_____
16. Cramps (uterine or pelvic).....	_____	_____	_____
17. Dizziness or faintness.....	_____	_____	_____
18. Excitement.....	_____	_____	_____
19. Chest pains.....	_____	_____	_____
20. Avoid social activities.....	_____	_____	_____
21. Anxiety.....	_____	_____	_____
22. Backache.....	_____	_____	_____
23. Cold sweats.....	_____	_____	_____

1. The patient is a 35-year-old male, single, with a history of alcohol abuse and a recent diagnosis of depression. He has been experiencing symptoms of depression for the past 6 months, including loss of interest in activities, weight loss, and fatigue. He has also been experiencing thoughts of suicide and has attempted suicide on two occasions. He is currently taking fluoxetine 20 mg daily.

2. History of Present Illness

The patient's symptoms began 6 months ago, starting with a loss of interest in his usual activities. He has lost approximately 15 pounds (7 kg) over the past 6 months. He has been experiencing fatigue, difficulty concentrating, and thoughts of suicide. He has attempted suicide on two occasions, both of which were unsuccessful. He is currently taking fluoxetine 20 mg daily.

The patient's symptoms began 6 months ago, starting with a loss of interest in his usual activities. He has lost approximately 15 pounds (7 kg) over the past 6 months. He has been experiencing fatigue, difficulty concentrating, and thoughts of suicide. He has attempted suicide on two occasions, both of which were unsuccessful. He is currently taking fluoxetine 20 mg daily.

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1. Lowered judgment
2. Fatigue.....
3. Nausea or vom
4. Restlessness...
5. Hot flashes...
6. Difficulty in c
7. Painful or ten
8. Feelings of we
9. Buzzing or rin
10. Distractible.
11. Swelling (e.g
12. Accidents (e
13. Irritability...
14. General ach
15. Mood swings
16. Heart pound
17. Depression (
18. Decreased e
19. Lowered mo
20. Numbness c
21. Change in
22. Tension...
23. Blind spots
24. Bursts of e

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	1. most recent flow (A)	2. week before (B)	3. remainder of cycle (C)
24. Lowered judgment.....	_____	_____	_____
25. Fatigue.....	_____	_____	_____
26. Nausea or vomiting.....	_____	_____	_____
27. Restlessness.....	_____	_____	_____
28. Hot flashes.....	_____	_____	_____
29. Difficulty in concentration.....	_____	_____	_____
30. Painful or tender breasts.....	_____	_____	_____
31. Feelings of well-being.....	_____	_____	_____
32. Buzzing or ringing in ears.....	_____	_____	_____
33. Distractable.....	_____	_____	_____
34. Swelling (e.g. abdomen, breasts, ankles).....	_____	_____	_____
35. Accidents (e.g. cut finger, break dish)....	_____	_____	_____
36. Irritability.....	_____	_____	_____
37. General aches and pains.....	_____	_____	_____
38. Mood swings.....	_____	_____	_____
39. Heart pounding.....	_____	_____	_____
40. Depression (feeling sad or blue).....	_____	_____	_____
41. Decreased efficiency.....	_____	_____	_____
42. Lowered motor coordination.....	_____	_____	_____
43. Numbness or tingling in hands or feet....	_____	_____	_____
44. Change in eating habits.....	_____	_____	_____
45. Tension.....	_____	_____	_____
46. Blind spots or fuzzy vision.....	_____	_____	_____
47. Bursts of energy or activity.....	_____	_____	_____

In what ways, if any, was your most recent menstrual cycle unusual?

-
-
1. I feel downhearted
 2. Morning is when
 3. I have crying spells
like it
 4. I have trouble sleeping
 5. I eat as much as
 6. I still enjoy sex
 7. I notice that I am
 8. I have trouble with
constipation
 9. My heart beats
 10. I get tired for
 11. My mind is as
to be
 12. I find it easy
used to
 13. I am restless
still
 14. I feel hopeful
 15. I am more interested
 16. I find it easy
 17. I feel that I
needed
 18. My life is peaceful
 19. I feel that I
better off in
 20. I still enjoy
to do

THE SELF-RATING DEPRESSION SCALE

	None or a little of the time	Some of the time	Good part of the time	Most or all of the time
1. I feel downhearted and blue				
2. Morning is when I feel the best				
3. I have crying spells or feel like it				
4. I have trouble sleeping at night				
5. I eat as much as I used to				
6. I still enjoy sex				
7. I notice that I am losing weight				
8. I have trouble with constipation				
9. My heart beats faster than usual				
10. I get tired for no reason				
11. My mind is as clear as it used to be				
12. I find it easy to do the things I used to				
13. I am restless and can't keep still				
14. I feel hopeful about the future				
15. I am more irritable than usual				
16. I find it easy to make decisions				
17. I feel that I am useful and needed				
18. My life is pretty full				
19. I feel that others would be better off if I were dead				
20. I still enjoy the things I used to do				

1. Name of Person Being	
2. Name of Person Answering	
3. Relationship	
4. Age	
5. The person not	
6. Well enough to account	
7. Now, if you wish, but	
8. Starting on the date	
9. Please do not	
10. Responses with h	
11. Each needed and	
12. When you h	
13. The enclosed stam	
14. E	
15. D	
16. E	
17. M	
18. E	
19. Thank you	

BEHAVIOR QUESTIONNAIRE

Name of Person Being Rated: _____

Name of Person Answering Questionnaire: _____

Relationship: _____

Date: _____

The person named above has given your name as someone who knows her well enough to accurately observe her behavior. Look over the questionnaire now, if you wish, but please do not fill it out until you have seen the person you are rating on the date given above.

Please do not show this questionnaire to the person you rated, nor discuss your responses with her until the completion of the research. Your cooperation is much needed and greatly appreciated.

When you have completed both pages of the questionnaire, please place in the enclosed stamped, addressed envelope and mail to:

Elizabeth A. Seagull
Department of Human Development
B 240 Life Sciences I
Michigan State University
East Lansing, Michigan 48823

Thank you very much for your help.

below are some descriptions
For each behavior
appearance of the
rate these behaviors
appear in the person

being
school or work
fulness
periods or stays in bed
of headache
disorders
igrate
lity
home from work
of cramps (u
dizzy or faint
ed
social activities
ness
of backache
fearfulness
to have lower
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of painful
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ion/feeling s
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to get along w

Below are some descriptions of behaviors you may have an opportunity to observe. For each behavior, please choose the number which best fits the degree of appearance of the behavior in the person you are rating today. Please remember to rate these behaviors as you have observed them today, not as they generally appear in the person you are rating.

	Not Observed	Barely Noticed	Present, Mild	Present, Moderate	Present, Strong	Present, Very Strong
1. Crying	1	2	3	4	5	6
2. Lowered school or work performance	1	2	3	4	5	6
3. Forgetfulness	1	2	3	4	5	6
4. Takes naps or stays in bed	1	2	3	4	5	6
5. Complains of headache	1	2	3	4	5	6
6. Skin disorders	1	2	3	4	5	6
7. Affectionate	1	2	3	4	5	6
8. Orderly	1	2	3	4	5	6
9. Stays home from work or school	1	2	3	4	5	6
10. Complains of cramps (uterine or pelvic)	1	2	3	4	5	6
11. Appears dizzy or faint	1	2	3	4	5	6
12. Excited	1	2	3	4	5	6
13. Avoids social activities	1	2	3	4	5	6
14. Anxious	1	2	3	4	5	6
15. Complains of backache	1	2	3	4	5	6
16. Increased fearfulness	1	2	3	4	5	6
17. Appears to have lowered judgment	1	2	3	4	5	6
18. Restless	1	2	3	4	5	6
19. Appears to have difficulty in concentration	1	2	3	4	5	6
20. Complains of painful or tender breasts	1	2	3	4	5	6
21. Exhibits feelings of well-being	1	2	3	4	5	6
22. Distractable	1	2	3	4	5	6
23. Has accidents (e.g., cut finger, break dish)	1	2	3	4	5	6
24. Irritable	1	2	3	4	5	6
25. Complains of general aches and pains	1	2	3	4	5	6
26. Appears to have mood swings	1	2	3	4	5	6
27. Depression (feeling sad or blue)	1	2	3	4	5	6
28. Decreased efficiency	1	2	3	4	5	6
29. Lowered motor coordination	1	2	3	4	5	6
30. Change in eating habits	1	2	3	4	5	6
31. Tense	1	2	3	4	5	6
32. Bursts of energy or activity	1	2	3	4	5	6
33. Uncommunicative	1	2	3	4	5	6
34. Bitchy	1	2	3	4	5	6
35. Hard to get along with	1	2	3	4	5	6

Appears Irration
Flighty
Unusual
Change in aggr
Easily upset
Moody
Uncharacter
Case descrip

	Not Observed	Barely Noticed	Present, Mild	Present, Moderate	Present, Strong	Present, Very Strong
36. Appears Irrational	1	2	3	4	5	6
37. Flighty	1	2	3	4	5	6
38. Unpunctual	1	2	3	4	5	6
39. Change in aggression(increase) (decrease)	1	2	3	4	5	6
40. Easily upset	1	2	3	4	5	6
41. Happy	1	2	3	4	5	6
42. Any uncharacteristic behavior (please describe in the space below)	1	2	3	4	5	6

APPENDIX II

Attached are materi

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Size I: V

Size II: C

Size III: C

Size III: C

Size IV: C

Size IV: C

Size V: C

Size V: C

EXHIBIT A

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INSTRUCTIONS FOR CLINICAL RATERS

Attached are materials which should aid your understanding of the transcribed protocols. If you should find that anything is still unclear, in spite of these aids, please feel free to call me collect at 353-4340.

Based upon your clinical interpretation of the Rorschach and TAT protocols:

- Task I: Write a short but complete personality profile of each subject.
- Task II: Compare or contrast the functioning of each woman with herself at the two different times of testing.
- Task III: For each S, choose the protocols which represent her better overall functioning.
- Task IV: Rank order the Ss according to the overall test-retest similarity of their personality picture as represented by their test protocols.
- Task V: Rank order the paired Rorschach-TAT protocols for a given S on a given day, on the following global dimensions, using your own best idea of the common clinical meanings of these terms as your guide to definition:
- "Neuroticism"
 - "Conflict over femininity"
 - "Hypochondriasis"
 - "Hysteria"
 - "Maturity"
 - "Depression"
 - "Ability to use personality resources"
- Please feel free to add other dimensions if you find they are relevant to understanding and comparing these women.

Please feel free to add any comments, suggestions or explanations of any kind that may help me to understand what the protocols tell you about the subjects.

8 subjects we
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SUBJECTS

All 8 subjects were female undergraduate college students between the ages of 19 and 23. They were paid \$5.00 for each of two testing sessions. All testing and phone contact with subjects was carried out by the same examiner. In most cases, E picked up subjects in her car, drove them to her office on campus where the testing was done, and then drove them back. This gave them an opportunity to chat in the car and seemed to help subjects relax, as it lent an air of friendliness and informality to the contact.

Subjects were told that the purpose of the study would be explained to them after all testing was finished.

Each subject has a code number and the date of her testing session at the top of each protocol. This will enable you to identify which protocols belong together.

testhach:

The subject
completely, except
me. These are
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standing microphone

Examiner
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Examples

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KEY TO TRANSCRIPTION

Rorschach:

The subjects' verbalizations during free association and inquiry are recorded completely, except for a few words here and there which were unintelligible on the tape. These are indicated in the transcription. This usually occurred because the S dropped her voice, was laughing, or noises from the hall were amplified by the recording microphone.

Examiner's questions are indicated by (EQ). These are usually obvious from the context and serve to establish first, the location of the percept, and then, the complete determinants of it.

Examples:

Location -- Can you show me where that is?

- Trace the outline with your finger.
- Where did you see the _____?

Determinants -- What made it look like a _____?

- What about it most reminded you of that?
- Was there anything else besides the _____ that made it look like that?
- Was there anything else about it that made it seem like a _____?

Key adjectives used by S to describe her percept were followed up, e.g., What made it look slimy (fluffy, hard)?

In cases where the examiner's question is not obvious from the context, a fuller Key, e.g., (EQ - frog, location) may be used, or, if this is not enough to make the comment or question clear, it is written out in full, in parentheses.

Numerous times throughout the inquiry, E indicates that she is following S's explanation by such remarks as, "oh", "uh huh", "yes, I see", "mm hm", etc. These are not recorded.

Locations are

are attached.

explanation of the

s D2 - D23) and

respectively, from the

Card Position

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These protocols

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As card 20

Instructions

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using a story

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Punctuation

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(P)

Locations are coded according to Beck's system. A copy of the key to that system is attached. Where locations did not conform to any of Beck's numbered areas, an explanation of the location is given to the best of my ability. Combinations such as (D2 + Dd23) and (D2-Dd23) mean that the second area is added or subtracted, respectively, from the first, to create the location S indicates.

Card Position -- is indicated in the standard manner, with $\wedge$ being the way the card is oriented when it is presented.

Between the free association and inquiry portions of the Rorschach, all S's were told that we would go back over the cards so she could show me where she saw what she saw, and so that I could ask her some questions about what she saw. She was also told to feel free to tell me if she saw anything additional that she did not see before. These conversations are not recorded in the transcription.

TAT:

These protocols are transcribed verbatim except for reinforcing comments by E after the stories (with the exception of one protocol, where they are recorded). Examples of comments are: "Good, fine !." "That was an interesting story", "Very good".

As card 20 was presented to each S, E said, "This is the last one".

Instructions used for both Rorschach and TAT are given on an attached sheet. These were read verbatim to each S. If S's glanced at the stopwatch, they were told, "I'll be using a stopwatch, but this is not a timed test." Some S's told a story as well as describing a picture after the first set of instructions for card 16. If they stopped with the description, the second instruction was added.

Punctuation -- For both Rorschach and TAT transcriptions, punctuation was used to indicate, as closely as possible, the subject's inflection.

....	voice trails off
-	short pause
--	3 to 4 second pause
(Pause)	5 to 9 second pause
	Pauses 10" or longer are timed and given
	in the transcription as, e.g., (Pause, 34").

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Part II

INSTRUCTIONS

- Rorschach You will be given a series of ten cards, one by one. The cards have on them designs made up out of ink blots. Look at each card, and tell me what you see on each card, or anything that might be represented there. Look at each card as long as you like; only be sure to tell me everything that you see on the card as you look at it. When you have finished with a card, give it to me as a sign that you are through with it.
- TAT This is a test of imagination, one form of intelligence. I am going to show you some pictures, one at a time; and your task will be to make up as dramatic a story as you can for each. Tell what has led up to the event shown in the picture, describe what is happening at the moment, what the characters are feeling and thinking; and then give the outcome. Speak your thoughts as they come to your mind. Do you understand?
- TAT - Part II For the next cards, you can give even freer range to your imagination. These first stories have dealt more with everyday reality. Now I would like to see what you can do when you disregard the commonplace realities and let your imagination have its way, as in a dream or a fairy tale.
- # 16 See what you can see on this blank card. Imagine some picture there and describe it to me in detail.
 Now tell me a story about it.

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RORSCHACH, SUBJECT A, PREMENSTRUUM

Card I

Λ 6" Looks like two people. (hums two notes.) Mm-look like bats. Bats are gettin' to me, you know like they're --Hm. Looks like a bird. (Voice drops on the word "bird") (E: "looks like what?") A bird! (Flaps hands in gesture of flying, and bursts out laughing.) You know those things - dingbats. Looks like - here it looks like two camels' humps. Camels. Mm. Looks like a w - a worm. That's.....

Total time: 53"

(EQ) Bat. (EQ) Just the thing - bat - you know, like they hang onto those things like that with their hands? (EQ) The whole thing is a bat. (EQ) Cause I saw bats, you know, in a - in the a - like in a - zoo, and they looked just like that, you know, when they're hanging up their feath - you know, like their - things out - they looked just like that. You know - hanging up there. (EQ) The way it's just - the way the ink blot just went - just like that (indicating outline). (EQ) These things here - humps, you know (Dd22 and D1). Them. And then... (EQ - what else you saw). These remind me of - birds (upper part of D2). (EQ) Because it has the head, and it has the little, you know, things going out like that (D8). (EQ - location of head). It's right here (D5). (EQ) At first, the wings (D8). (EQ) No. (EQ - what else you saw) No. At the time I saw it, I saw it, you know...(laughs) things just disappear in your mind. I don't know, I can't remember. (E: "Well, you mentioned - the first thing you mentioned was two people.") Yeah they're (word

too soft to hear.) Over here talking where the gaps are. (EQ) Yeah, these little things, you know, like the mouth is open - people are just - you know, talking. (D1) (EQ) Yeah (Dd on D1 is mouth). (EQ) Yeah, just like a person or an animal - just...(EQ) Just part of the person. (laughs) (mumbles something while laughing.) (EQ) I really don't know, it's just this - thing - ah, people talking, you just hear their mouths going, and you don't hear anything else (laughs) - see anything at all - just complete (words slurred). (EQ - you also mentioned camels.) Oh, yeah, the humps. (Dd22) You know, camel - humps. (EQ) No. (EQ - one camel or two camels?) It's one. Two - humped camel. (EQ - you mentioned worms.) Oh, yeah, this little thing here, you know (midline). (EQ) Yeah, (words slurred). Biology is coming in again (laughs). When I was in biology I used to (sew?saw?) this thing down the back, you know, and it got into my mind that it's a worm. And this thing here, you know, at the bottom (Dd31). We had to dissect it, you know, and it was a certain worm. I can't remember the name of it. (E:"I did remember that, cause I think I took one of those courses, too.")

Oh.

Looks like two

animals, playi

On the top of

Probably a do

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know, two pe

(mumbles to

from card suc

away.) Oh,

horses, I don

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Total time:

Card II

Λ 7" Oh.

Looks like two people, you know, like animals, playing with each other? On the top of that (said to herself). Probably a dog. (laughs) Dog or cat (softly, to herself.) Mm. Looks like two butterflies at the bottom... Somebody swimming, you know, two people swimming? (mumbles to herself.) (Starts back from card suddenly, holding it away.) Oh, it also reminds me of horses, I don't know why. I guess that's it. (Laughs)

Total time: 55"

(EQ) I saw like an animal. You know, like there - with the little cat goes up on its hind legs? A dog? I think it was one of 'em (softly.) (EQ - trace the outline with your finger?) (S hums as does so.) (D2) There's the tail (Dd26) there and there. There's his paw going up (Dd of D2 protruding toward midline) might be a little foot, the other one. There's two of 'em. (EQ) Mm hm. (EQ) (S, interrupting) Oh, gosh, I see an elephant! (laughs) This black part (D1) reminds me of an elephant. Ya - you see more as you get along. (EQ - determinants of animals.) I don't know 'cause the paws. Like, uh, when I see a dog, 'n see the paws go up like that. (EQ) The other paw here, you know, and up? They were (words slurred and run together) reminds me of a animal. (E: "Then you also - mentioned - that it looks like two people, and you said also, like animals, and - was that that same area there that you were referring to?") This was the - this was right here. And then they look like an elephant now. And here, it looks like a butterfly, you know, like a... (E: "OK, well just sticking with the people for a minute, can

you tell me about - now, that's that -
 trace the outline of that - with your
 finger so I'll know exactly where you
 mean." (S hums as she does so) (D1).
 (EQ) I think - when I first - got a
 glimpse of them it looked like people,
 looked like they were - holding each
 other or something, and then - now it
 looks like an elephant, because it
 looks like this is the trunk (D4 and
 portion connecting to main part of D1),
 and it goes up in . (E: "When you saw
 it as people, were they the whole
 person, or part of a person?") Just the
 head 'n. (EQ - determinants.) I
 really don't know. Hm. Looks like
 ears over here (Dd31). You look at it
 more and more, you get (words slurred)
 (Laughs) (Says something to herself
 about being confused.) (E: "Now, the
 butterfly that you just mentioned...")
 Yeah, it looks like a butterfly (D3),
 looks something like - that flew,
 'cause it looks - kind of (gestures
 to show the shape of the wings) you
 know, like things... (EQ) No. (E:
 "And then you also mentioned one
 other thing, do you remember what
 that was? - A couple of others!")
 (S shakes head no.) (E: "Ah, a dog
 ...") Oh yeah, that was a dog (D2)
 (E: "Oh, the same was that was

either the dog or the cat, alright. And two people swimming.") Yeah, yeah, (gestures upward along D4 and black area just below it.) See, they're going, these people were going (gestures)going up. (EQ - explain more.) You know where they meet together, like these two things meet at one point (where D1 join at their upper midline). They look like a - fish, or two people you know, going together and swimming up, you know, 'cause when two people swim together, they look like they - it's one. (EQ - location.)Yeah, that's right here, and that's right there (shaded areas on either side of midline at D4, extending from Ds5 to the top of D4.) (E: "And are you talking about - the way it would look, like, if you were looking down on the water?") Mm hm. (E: "And would part of that be the waves of the water, or is that just the people? I'm not clear on exactly what you mean.") It's the people, I think, you know, with this - kinda the water and the waves going. (E: "Is that something that - you would be seeing it from a great distance, or would it be from close by?") Not from close by. (E: "From far away? like up in an airplane or something like that?")

Caro

Two people

other.

Looks like

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Total time

It would seem, yeah, like far away.
 Be kinda' - fish - or (softly) (EQ -
 determinants) I don't know, thing
 goes like that, 's like a fish (gestures).
 (Mumbles) (E: "Kind of that, like
 this - this furrow in there?") Yeah.
 (Midline) (E: "Also said you reminded
 - it reminded you of horses.") These
 things looked like horses, too. (D2)
 The same - the same area here is the
 dog, the horses, and, they all remind-
 ed me of the same thing because they
 all go up (gestures).

Card III

^ 4" **Two** people - chatting with each
 other.
 < **Looks** like kind of an animal - I
 can't - remember what it is, but
 it reminds me of a certain animal.
 Like a parakeet! Yeah, reminds
 me of a parakeet! (Laughs)
 V
 ^ **This** reminds me of - just people
 talking, er... That's it.

Total time: 42"

Oh, the good one. (EQ) These are the
 two people (D1). (EQ) Just the out-
 line of the face, here. Although it
 could be beaks, you know. (EQ)
 Just the - it was basically the outline
 of the face, you know. (EQ - what
 else you saw). Looks like a bird,
 (D2) some bird like a - p - parakeet,
 or - something. (EQ) This long thing,
 and plus the head. (EQ) No.

Crab

Mm.

This looks, y
flying...

Somebody's

upside down

like -

Looks like

reminds me

those - tho

you know,

(gestures)

pots?

Total time

Card IV

^
 < 13" Crab
 v
 ^ Mm.
 v This looks, you know, something like
 flying...
 ^ Somebody's walking on their...like
 upside down (laughs) you know,
 I like -
 Looks like a pot - that's it - this
 reminds me of a pot, you know like
 those - those different kind of pots,
 you know, like they stand like this
 (gestures) you know, those Grecian
 pots?

Total time: 1'8"

(EQ) The uh, the urn, you know that
 goes like this? (gestures) I don't know,
 'cause it went like this (points to card),
 you know, cause I saw a picture, once ,
 of an urn, you know, 'n (E: "It would
 be like handles on an urn?") Yeah,
 yeah. (EQ - location) Well, it's not
 the whole urn, it's just part of it -
 like this, you know, and like here (D4)
 just here. (E: "So you're not counting
 the part in between?") No. (E: "You
 are just looking at those two.") Right.
 (EQ - what else you saw.) Mm-I
 thought these were claws, you know,
 like, these are like things, claws,
 (mumbled) see (gestures to imitate shape
 of D4). (E: "Any particular - kind of
 claws?") Like a crab. I don't like
 crabs (laughs). (EQ) I saw - an
 indoor thing, you know, and I saw a
 crab and I saw his arm, you know, and
 I didn't like his arm (laughs). (EQ -
 didn't mean whole crab, just claws?)
 Yeah, that's right. (EQ - what else
 you saw.) No. (E: "You mentioned
 something flying...") This part (D6)
 - look like wings. I don't know, I
 always see this black thing, 'n I
 always (laughs) - remind me of wings.
 This part here. (EQ - just the wings
 or whole?) No. It's just part of the

bird, just the wings. (EQ) This effect (gestures in a sweeping motion to indicate flaring shape of wings.) (EQ) Oh, now this looks like a dog (D8). The head is here, like a poodle - or-- (E: "OK, and then you also mentioned somebody walking upside down.") Yeah, here (Dd26 and Dd28) here - people - upside down (words blurred.) (E: "Can you - can you explain that to me a little more? You're like talking to yourself, like you don't want to tell me about that ! ") (Both laugh) Not really. You see here? And the person, you know, stands on their head, and then this is their head (Dd26) and they stand up - 'n - (E: "Where - this is their head?") Well, this is basically their head, here, you know, and this is their arm (Dd28), and they're, you know, on the - thing up like that. (E: "And then, the rest of their body - is where?") Over here (gestures vaguely into D1) (E: "Like you wouldn't really be able to see exactly where...") No. (EQ) 'Cause I one time tried it, and I looked like an idiot, too (laughs).

That reminds

bat, is all it

to return can

E: "You w

little bit mo

S looks at i

Chicken leg

This remind

Total time:

S says som

laughs.)

E: "What

S: "Oh,

Laughs at

Card V

^ 3" That reminds me of a bat - just a bat, is all it reminds me of (tries to return card to E.)

(E: "You want to look at it a little bit more and see...")

S looks at it again.)

V Chicken legs.

^ This reminds me of a ballet dancer.

Total time: 43"

(S says something under breath and laughs.)

E: "What's that?"

S: "Oh, I think I'm seeing things!"

(Laughs and rolls her eyes.)

Oh. (EQ) These were the legs of a chicken (D1). I can always see chicken legs, I like to eat chicken a lot, so I always see them (laughs), you know the leg of a chicken.

(EQ) See this part here and the bulge?

I always see a bulge when I'm eating a chicken leg (laughs). (EQ - what else you saw?) No.

What else? (Laughs) (E: "You don't remember?") No. (E: "Well, the first thing you said, do you remember that?") No.

(E: "It was a bat.") Oh, yeah, my bat again. Yeah, the bat'd be here (W). I was thinking of that cause of this and this

(D8 and D9), this always reminds me of a bat, this part here (D9) they have those things they hang onto, like they put their feet up on? (EQ) I suppose it's this (D8), then I saw this (D9) and every time I see this - thing it reminds me of a bat, plus this middle here. It always reminds me -

I don't know why it re- (laughs) I think I've got bats on my mind (laughs). (EQ - you mentioned one more thing - ballet dancer) It's the ballet dancer too. (EQ - all or part of her?) Just her toes you know like they go up on her toes sometimes?

(EQ-determinants) I just saw people when they do ballet do that. Go up on their toes.

Looks like a k

crawls, you k

Looks like a b

Something lik

lab, you know

worms that yo

(laughs).

Looks like a

Slake a crow

you know - y

that, you kno

like a lobster

of... (to herse

Total time:

Card VI

- Λ 6" Looks like a kind of a insect that
crawls, you know...kind of...
Looks like a bird.
Something like the -(words slurred)
lab, you know, those worms--little
worms that you have to dissect
(laughs).
- V Looks like a dogs. Poodles.
'S like a crawly animal has--crawl,
you know - you know those things
that, you know, have those little -
like a lobster (laughs). Can't think
of. -(to herself).

Λ

Total time: 1'2"

Oh, my worm again'. (laughs) (EQ)
Wo-o-orm (said in a drawn-out, loud
voice as she traces its path down the
blot.) (EQ) Oh, this is the whole
thing (D5) and down here, this is that
thing you have to dissect the tape
worm - tape worm or something, I
don't know. (EQ - determinants) As
soon as I saw the head (D7), you know,
the head (mumbled). (EQ) This long
body, you know (mumbled) the same
thing, you know, you look at the
back of 'em the same way (mumbled).
(EQ - what else you saw) A pair of
wings. (mumbled) (D3) (E: "Did
you see that as a bird, or just more as
wings?") More as wings. Then a
bird came into my mind cause I
always associate birds and wings to-
gether, usually. (EQ - determinants)
I think this -- thing here, like this
curvature, you know. (EQ) No. (E -
what else you saw.) No. (E: "You
mentioned - the first thing you
mentioned is an insect that crawls,
can you be more specific about that?")
Yeah, that's the insect (points). (E:
"Oh, that's the- the worm, still.")
Yeah, that's my worm (mumbled),
and up here is that crawly thing, you
know, that has the claws up here and

grabs you, like? (EQ) This here and here (Dd21 and Dd28) and then up in those two humps there. (E: "What kind of a crawly thing would that be?") Mm - crab. (E: "Oh, a crab.") Mm, crab (laughs and speaks at once so rest of sentence is unintelligible). (EQ) To me it just looks like the body of it the whole - shape of it, you know, - the whole crawls... (EQ - location) Yeah, probably - probably over here (points) (ill-defined area in lower half of D1). (EQ - determinants) Nope. (E: "And - dogs.") These (D9) look like... (EQ) The face is like this (end of D9) and this part reminds me of the shape of the poodle, you know how they look so cute and adorable? (EQ) Well, I only saw poodles three times, you know (laughs). They always look the same. (E: "But what about the blot makes it look like a poodle?") Just when I saw the head and the - the nose. This looks like a head and a nose. It just looks like an animal.

Card VII

Those are bunny rabbits! Or, it could be two people. Two people's faces. Could be like a dog on his hind legs - who wants to beg food. Reminds me of a butterfly (mumbles to self) Well, this reminds me of

Oh, my bunny rabbits! (EQ) (S responds with pointing to D2) (EQ) Their ears are up. (EQ) Mm - their little - like the way they do that (imitates gesture of rabbit with paw out). All... (EQ) the shape of the face. Could be two

A 4"

V

clouds, you

you're in a

see all the

in clouds?

(laughs).

clouds.

Total time

clouds, you know - when you're in a airplane, and you see all these fluffy little images in clouds? Reminds me of clouds (laughs). Perfect images of clouds.

Total time: 53"

people, too. The way, you know, their shape of their face is. (E: "If they were two people, would they be any particular kind of people?") Mm (high pitched), girl and a boy. One would be a boy and one would be a girl (said while laughing). (EQ) They look like they like each other (laughs). (EQ) Well, the way he's - gazing at her, you know, the way they're both gazing at each other 'n (laughs and says something about eyes). (EQ - what else you saw.) That looks like a paw - of - a dog (Dd21). (E: "Now, if this were the paw of a dog, where would the rest of the dog be? Or is it just -") It's just the paw. (EQ) The way they held their ba - their both - paws (laughs). (E: "Is that what you meant when you said, before, a dog on his hind legs, as if he were begging?") Yah. (E: "You were just, really, looking at the paw, not thinking of the whole dog?") No, that was the whole dog, then. (E: "Oh, that was the whole dog. Well, where were you seeing the whole dog then?") Before? (E: "Well, I have that written down on this one.") That was the - colored thing. The whole color? Was a - dog? Before? (E: "No, I - have it written down here, though. That -

you said that about this card.") Well, mostly, that, you see, this is thing, this is the - a - you know, basically this part's the body, but... On the other, you know, you just visualize that that's the whole thing there.

(E: "In other words, you're not too - right now you're not really sure that you see the whole dog there.") Yeah, but - I interpret there is a dog there. I believe there's a dog there. (Laughs) OK? (Laughs - says something while laughing.) (E: "You also mentioned a butterfly.") Oh, yeah, my butterfly is here. (EQ - outline) (Traces D4 with finger while humming to herself.)

(EQ) Just these patches around here, you know. (E: "Patches?") Yeah, this whole thing is like a patch, and the patch makes it - look like it's a butterfly, you know how butterflies? Their wings? (said very softly).

(EQ) - what else you saw) No.

(E: "Clouds.") Oh, yeah, these things here, they're all clouds (W).

(EQ) Why? Cause every time I'm in a airplane, I always see - patches of things and they always seem to be visual. (EQ) The color. The color. Basically the color. (EQ) No. The color.

Rats. M

inside of

I must (n

said to b

Hm.

Looks li

a camel

side to

Total t

Card VIII

Λ 1" Rats. Mm this...Looks like the inside of a person's body (laughs). I must (rest of sentence is slurred, said to herself.)

V Hm.

> Looks like a camel. You know -
 ^ a camel? (Shakes her head from side to side, and returns card.)

Total time: 40"

Ah, the rat (said in a dramatic tone, then laughs). (EQ) Here's a little (D1) (mumbled) a little first one's a rat. (EQ) Cause of their outline basically, is the only reason I can figure out. The tail, and the foot, and the head. (EQ) No. (EQ - what else you saw.) Human body - you know, inside the body, how its, you know, (rest of sentence mumbled softly) The spinal cord. (EQ) This point here (Dd29) - and then these (D3). (EQ) No. (E: "The ribs and the spinal cord.") This looks like the lungs. (E: "Then what would this be?") Just part of the whole blob. Whole insides. (W excluding D1 is included.) (E: "One more thing.") Hm. (laughs) Pause, 10") I don't - I don't remember. (E: "Camel.") (Pause, 8") (E: "You saw a camel again.") Camel? (pause) Camel's up here. (EQ) Thi - This is a one camel (Dd23). (EQ) The hump. (EQ - what view.) The back. He's going that way (away). (EQ) Just the color. You know, that shade is usually what a camel looks like.

Claws, and

Another ani

Mm - remin

The birth pr

Looks like

Total time

^
v Card IX

^ 14" Claws, and - I don't know...

Another animal. Fluffy animal.

Mm - reminds me of a baby.

The birth process of a baby?

v Looks like the spinal cord.

^

Total time: 60"

Here's my baby again (D6). (EQ)

Mm - see this outline here looks like -
you know when a baby's being born -
inside, you know, developing? (EQ)

The colors the way it's all mushed in
together on the - here's the outline
here of the face (D4). (EQ - which
more important, outline or color?)

The outline. (EQ - what else you saw)

Mm, claws over here (D7). (EQ)

This point, here, the little - protruding.

(EQ) No. (EQ - what else you saw)

looks like an animal. Like a rabbit
or something like... Somebody doing
work. Looks like a monkey - (hums) .

(EQ) This part here (D1). This, this,
this part right here - the face. (EQ)

Right here, here, here, here at the
top. (EQ) No, just, from here to

here (face is Dd24). (EQ) I don't

know, I saw a picture one time of an
ape and that reminds me of an ape.

In a zoo. (laughs) (mumbles something).

(EQ - what else you saw) I don't

know. (E: "A spinal column. Spinal
cord.") (Points to D5) Long (rest
spoken too softly to be heard.) (E:

"Anything else about it besides the

'longness' that made it seem like that
?") No.

Q N - I got a
reindeer.

Grasshopper

< Like a cat,

> Seahorses.

Another cat

> rabbit.

A Tree trunk

on it.

< Squirrel.

didn't hear

A with a nu

That's it.

Total time

Card X

^ 3" N - I got crabs here, got a
 reindeer...got a bird.
 Grasshopper.
 < Like a cat, or...
 > Seahorses.
 > Another camel. Like a
 rabbit.
 ^ Tree trunk, something hanging
 on it.
 < Squirrel. (E: "Excuse me, I
 didn't hear you.") Squirrel
 with a nut.
 ^ That's it.
 v

Total time: 43"

Oh, my various animals! Well, this
 looks like a crawfish, you know, like
 a crawly thing (D1)? (EQ) Just those
 little things that go out like that. (EQ)
 The grasshopper - or it can be a bird (D5).
 The way this goes up it looks like a
 grasshopper. (EQ) Cause it's green.
 Reminds me of a grasshopper. (ED -
 determinants, which more important.)
 The small like little things on it...(EQ)
 Mm - these are reindeer - deers (D7).
 (EQ) The indentations up here are the
 antlers, and the bounding - feet. (EQ)
 No. This reminds me of a rabbit. (EQ)
 (D15) These were my seahorses. (EQ -
 rabbit determinants.) Tail. (EQ) No.
 (EQ - seahorses) (D4) The green.
 Their shape - the way their shape was.
 (EQ - green or shape more important?)
 Especially the shape at the bottom of
 that made it look like seahorses. (EQ -
 what else you saw) Here's my camel
 again (D6). It looks like two humps,
 right here. There're two of 'em there.
 (EQ) Just the way the - their shape is.
 (EQ - what else you saw) This is like
 a bark, and it looks like some blob or
 something caught onto it here, like a
 wasp or something like a bug (D11).
 (EQ) A bark of a tree, you know,
 it's just a small part of it. (EQ)

Just the way this went, over here, the tree - looks like a tree. (EQ) They're just things sticking out of it (D8). (EQ - what else you saw) I think it was a cat. (EQ) Tail here, and then, sleeping here - body - just sleeping (D15). (EQ) Basically, the shape of it and the color. (E: "You say and the color?") Yeah, the color. (EQ - bird) Bird? My bird's part of my - this could be also a grasshopper, too. (EQ) Just this (D5). Here. Face. (E: "Oh, so it would be like the head of a bird?") Yeah. (EQ) No. (E: "One more thing. Remember what else you saw, the last thing you saw?") No. (E: "Squirrel with a nut.") Oh, my squirrel. See the squirrel there (D2)? There's another squirrel over there (other D2), eatin' a nut (Dd33). (EQ) Really, basically when I saw the nut, it reminds me of a squirrel. So, I, put in the squirrel. (E: "What made it seem like a nut?") The color, the way - the shape of it. (EQ - color or shape more important.) The color. (E: "And then the squirrel came after the nut.") Yeah.

Card 1. 2

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Card 2.

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TAT, SUBJECT A, PREMENSTRUUM

Card 1. 2" Oh, the poor boy, he's (sigh) he's thinking um, his mother - dad playing the violin and he doesn't want to and he - his mother forced him to - go take violin lessons and he's - all the kids are outside and playing football and - baseball and I'm in the - inside, y'know, studying music, you know, like - he doesn't think he's ever gonna - achieve anything doing it, so he figures, oh, I gotta study and (sigh) he's thinking of ways to get out of it, you know, like he says maybe I did it already, you know (laughs) just tell my mother I did it you know. But he says no, she has to hear me already, that's another problem I have 'n, I have all this schoolwork I have to do, 'n my friends keep calling me up and wanting to go out, 'n ... then he thinks over, and he concludes to himself that the best thing to do is just do it or else he won't be able to go outside anyway.

Total time: 57"

Card 2. 4" It's a girl - and it's - she's going to school. And that's - and she's married. And she wants to get her education, n' they're - her mother - and she's like living in with her mother, and they're - her husband's sitting and plowing the field, 'n she says, ah, he's not doing anything, y'know, and - he has to plough, and my mother has to y'know - sit there and do nothing, and , her - her mommy's gonna have a baby, y'know, a and so - she has to, ah - help out 'n. They're just - newly married and - she says, well I don't know if I should go to school or, y'know, help out, y'know, but my mother insists and he insists and - he says that he's gonna go to night school 'n, they just don't want to be farmers all their life 'n live in the - farming town, they want to go to the big city, 'n she's thinking of the time when she'll be able to go to the big city 'n -- she's just - sidling off, to go off 'n go to school'.

Total time: 1' 3"

34. 3'

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Total time

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3BM. 3" Poor boy. He's so disgusted 'n (sigh) he doesn't know what to do, life hasn't brought him much happiness 'n - he's just crying away, and he says, you know, what have I really done, I haven't accomplished anything in life and he says well maybe I'll just go away, and nobody will find me anymore and who will care, I have nobody, you know? So, he's just contemplating his way of getting out, he says, well, should I go away or shouldn't I, and he's just sitting there just cryin' himself out, 'n very depressed 'n - he's still sitting there, 'n he still doesn't know what to do.

Total time: 44"

3GF. 4" Oh, she just had a fight - with somebody, either brother, sister or - a boyfriend, probably a boyfriend, 'cause she looks really (unintelligible word) out, you know, like she really had a bad time of it, 'n doesn't want to go back into the room because (sigh) if she goes on back into the room she has to face him and they'll probably argue again, it's not any good 'n - how will she - and they're - y'know - tryin' to work things out, you know, staying together, and doing things that she doesn' - that she can't do it - y'know, the right way - she thinks, y'know, maybe it's best I leave, y'know, if he doesn't care 'cause we had the argument, 'n he wouldn't mind, y'know, he wouldn't follow, or do anything so she's just crying away out in - she just doesn't want to go in - she decides that she doesn't want to go in the room, 'n she decides she's gonna pack her - bag 'n leave.

Total time: 51"

4. 3" A very - he's a artist - and she's helping him, y'know, achieve his y'know, artistic abilities, 'n he's - distraught - 'cause none of his paintings have - been sold, and - he doesn't know what to do and she's trying to, ah - sympathize with him and telling him though that someday it will be, it just doesn't come overnight, and he says, no, it can't be that way, y'know, I'm just no good, I can't do nothing, 'n she's still trying to y'know, give him her love, and, (sigh) he doesn't know what to do, and he's - and the paintings are in the background and he just thinks and thinks and - he just thinks there is no despair, but - she thinks there is hope and, there must be hope if she thinks so.

Total time: 51"

5. 6"

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Total time

ASF. 7"

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ASF. 3"

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5. 6" This is a room - where - things were happy. And she would open the door and she was very sad, and she - remembers the good times, in the past and she thinks to herself I can never go back to the past. The past is done, finished, and it just doesn't come back, and she was thinking of all the memorable times, that - her loved one is gone, and she has nobody, n' - nobody really cares about her - all her family have moved up and gone away and - she doesn't want to really go into the room, but - this is where she lives, and - she decides well, she has to go in and face - life - as it comes.

Total time: 46"

6GF. 7" Here it's two people, they're - talking about - what they're gonna do in the - morning, 'n, about their kids, 'n - how they're gonna give them an education, life is being rough, and the war is going on - World War II - and - they don't know what to do, and he - you know, his - his son is in - the army and they're just - talking away, and he's holding - his pipe because he's nervous, and if he doesn't hold it he may, y'know - cry 'n - so he's talking to his - wife, and they're deciding to - try to make ends meet because - they have other kids and they don't want them to know what really is bothering them.

Total time: 47"

7GF. 3" Here's a mother, 'n - the little girl 'n she's (sigh) she has a doll in her hand she says, well, I want to play mommy, but - I don't want to play mommy, y'know, why do I have to be mommy, 'n the mother is telling her, ' y'know, you - someday you're gonna grow up and you better be a mommy, so you have to play with dolls now, and - she says no, I don't want to play with dolls, I want to go to school, and be somebody, and - so the mother's reading to her a book on - philosophy or - some other subject, and she's just - dreaming away, and dreaming of faraway places, 'n - where she would like to be when she gets older, 'n she has no care of the doll and she's just - dreaming away and just - thinking of other things.

Total time: 48"

33F. 4"

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33F. 5"

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8GF. 4" This is another daydreamer, and - once
and she's dreaming of the time she was, 'n now she's - sick 'n she can't -
do the work she's always wanted to do (sigh). She says to herself I have tal - other talents
- I can, y'know, paint, or - write, or - teach, or do other things, and she's thinking -
y'know, going back and doing something about it, not just sitting around and being - a
nobody, and not, y'know doing anything for anybody. She days well, I'm gonna go and -
help somebody tomorrow.

Total time: 44"

9GF. 5" Icy day, and uh, there's these two - these two friends are coming home
from - y'know, their school, and it's so cold and they don't know what to
do, but they - want to get into some mischief! And - the other girl down there near the -
y'know, not above the tree but below the tree is thinking, well, lemme see I can go - to
the pond and, y'know, play in the snow and - nobody will care, and the other girl's telling
her, well, you have to come, y'know, you can just stay out there you have nothing, really
on to keep you warm. And she's saying, no, I just don't want to go home, don't want to
do nothing, I just want to sit out here and do - do - what I want to do, y'know, I don't
have to go home, y'know, and no one can make me go home. And so the other girl says
well, I'm going, and you just - take care of yourself, and so the other girl says, well -
see ya', bye (laughs).

Total time: 56"

10. 6" These two people and - they love each other very much, and - she's - crying,
'cause she's unhappy, and - he's - trying to - y'know, hold her in his arms
and trying t' help her, y'know, overcome her problem. She - she's - y'know, he has
family and she doesn't, and she says, well I don't know if I can mix in with your people,
'cause I have nobody, 'n - we're just newly married, 'n they don't know us, y'know, whether
we can do them. So - he tells her that - you're with me and - if they don't like ya', then
I don't like them (laughs).

Total time: 44"

At this point further instructions are given for cards 11-20.

11. 10"

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Total time: 48

26. 8"

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Total time: 53

27. 7"

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Total time: 53

11. 10" I'm just a little person, nobody cares about me, I'm just a little grasshopper, doing nothing, just going climbing these - beautiful, beautiful caverns, nobody's gonna think I exist, y'know, if some - big bird comes around here, he's gonna grab me, I'm just so little why did I come into this world? I'm little nobody's gonna help me. And he's saying, well maybe if I go down, further down, and I go down to the grass-lands, 'n go down to where, y'know, my kind are, where the other grasshoppers are, and find that maybe nobody will hurt me.

Total time: 48"

12F. 8" Whoo (sigh), let me see, heh heh heh heh (cackled, like a witch). I gotta get her, she's not nice. She has everything, and I have - I'm just old and graggedy, and - and I have t' - y'know, find a way, 'cause she has all the happiness in the world, and she's so pretty, 'n - 'n I'm so icky, 'n - 'n who wants me so, maybe I can, y'know, knock her off, y'know, maybe I can, y'know kill her, 'n y'know, how can I - kill her and she's thinks - she's thinking of all the ways, and - and then she says, to herself no, I don't think I'll do it, they'll find out about me anyway.

Total time: 53"

13MF. 7" (Sigh) I'm exhausted, another day, another - workday and she's sleeping there. Ahhh, I'll have to go home to my wife. Hm. My wife. She's a pain in the neck. All she ever wants me to do is - do the work, do this, do that! What do you think I am, a slave or something? Ha. I get a better - y'know - deal from these women, y'know, they don't tell me what to do. Like - I go home, and the children, all the children, they kill me, they just - kill me, they're not doing nothing, they just - go to school and they come home, and they drive me up the wall. He says, well, maybe I won't go home, maybe I'll go to the bar.

Total time: 50"

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14. 10" He's thinking, and he's thinking, and he's saying it's a real nice day to go fishing. I wanna go fishing. It's beautiful, and the sky is blue, and the - grass is so green, 'n - the fish are just waiting for me, you know, I haven't gone fishing in such a long, long time. And maybe my brothers and sisters wanna go fishing with me. And he's saying, gets up at five o'clock in the morning, maybe, if I go - write a note, and tell nobody, and - then I can sneak off, and I go fishing, and I come home at seven in the morning, and nobody will know where I went (laughs).

Total time: 56"

15. 6" Graves, graves, graves, graves, graves, that's all there is, is graves, and there's one there for me. One there for me. Nooooo, I'm gonna try to conjure up the dead, heh heh heh (cackled), that's what I'm gonna try t' do. Nobody has done that yet, and all the dead people and I will congregate together and - do lots of evil. I'm gonna make this world suffer - like it's never suffered before. Because I am evil. I am mean and nasty. And I'm going to do - my mean and nasty works! Now I'm gonna go into my laboratory, and I'm gonna find the secret - to the dead.

Total time: 55"

(Further instructions given for card #16)

16. 7" There's a brick wall, and there's two kids tryin' t' climb over it, to go to the other side. And they don't know what's on the other side, and they're thinking, maybe it's beautiful, maybe it's a beautiful garden with - lots of trees, 'n - beautiful grasses and everything, and - they're climbing up the big, big, big, big, big brick wall. And they're climbing, and they're climbin', finally, they reach the top, and when they get over there - there's nothing.

Total time: 39"

17GF. 10" Dark, and it's gloomy, and this girl is (sigh) sitting on a (sigh) whaff-like, and the - guys are just doing their work, and she's thinking. It's so beautiful down there in the water, maybe the fishes and I will get along together. And she's - thinking, and she's thinking, and the guys are just doing, and they don't know what's up there, they don't know what the girl is contemplating. She's thinking, oh, I have nobody, I'm just gonna go down - to the water and visit the fishes.

Total time: 48"

130F. 6"

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at - the moth

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happen?" S

Total time: 4

17. 3"

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Total time:

21. 4"

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Total time

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18GF. 6" This woman doesn't like this woman, and she's trying to kill her, and h -
 because - she thinks she's done mean, nasty things to her son, and - and she
 really hasn't, she's just trying to make her - son happy, but her mother insists that her son
 is being bedeviled by her, and she says, well if I kill her, maybe, my son'll be rid of her,
 but - the mother is really only out for her own interests, and doesn't really care about her
 son. And so she's continuing her act, and the woman is struggling for survival. (E: "What'll
 happen?") She'll just kill her (laughs). (Final phrase too soft to be heard.)

Total time: 43"

19. 3" Oh, fairy tale land (softly). (E: "What did you say?") Fairy tale land.
 looks like fairy tales, you know. Like there are these two eyes, watching
 in this - you know, like it's an igloo type. And they're - he's saying, oh, the people
 inside are warm! And I'm just a little body, a little cat, and I have to get inside. And
 there's a rabbit in there, and I like rabbits. I like to eat rabbits, and I want those rabbits
 and there are six of those rabbits. And if I sneak down, and - I go up in the chimney, and
 I go down - the - well maybe the chimney is light and I can't get in there because then
 I'll burn up. Well, maybe I'll disguise myself - as another rabbit, and I'll go inside, and
 then I'll - eat them all up (laughs).

Total time: 57"

20. 4" It's dark. And it's in a park, and I'm - I'm walking and I'm walking, and
 I can't find nobody, not even a policeman or anybody to ask me, I'm lost,
 I'm lost, I don't know where to go home. I shoulda' been home hours ago, I'm lost. And
 all of a sudden, she sees - a man, creeping up behind her, and hearing footsteps, so she's
 getting scared, and she's crying, and she doesn't know what to do, and finally, when the
 man steps into view and it's a policeman, and she says, thank you Mr. Policeman, can you
 tell me where to go home? (Laughs)

Total time: 44"

S tells all stories in a dramatic voice.

11 Oh, Hey,

12 Umm. Bird

hands and

Talking to

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like - an

rabbit. (

Spinal -

snake -

Total tim

RORSCHACH, SUBJECT A, INTERMENSTRUUM

Card 1

Λ 1" Oh, Hey, that is cool.

7" Umm. Bird. (Gestures with hands and mumbles to herself.)

Talking to each other. Two humps. Always reminds me of a camel. Always think of camels lately. And...this is like - an airplane. And a rabbit. (Pause.)

Spinal - you know, like a - snake - like a worm thing.

Total time: 47"

(EQ) Mm, these were wings - of an airplane (D2). (EQ) Well, every time I go on the airplane, I see the wings out like that, you know. (EQ) How these stick out like wings? (EQ) Just the shape, the way they, you know, go, n'...Mm. These look like two people talking (D1). (EQ) Like mouths. Open mouths. Here's two humps, like camel's - humps. (Dd22). (EQ) Oh, the humps - always reminds me of a camel. (EQ) No. (EQ) Mm - well, a rabbit. (EQ) (Laughs), yeah, now it looks like a rabbit. Just this part, you know, right here - the ears (D5) (head of rabbit faces toward the center of card) (EQ) Just this part, you know? (EQ) I don't know. I was thinking of rabbits lately, I guess. My cat reminds me of a rabbit, too (laugh). (E: "Was it the ears, mostly, that made it seem like a rabbit?") Yeah. The ears and the little nose. The nose of a little - little pinched nose. (EQ) No. (EQ) I can't think of any. (E: "Let's see, you mentioned a bird. Is that the same as the airplane?") Mm hm. (EQ) Yeah, the wings, also (E: "OK, did you see that - differently? Is that like an alternative to - it can be a bird or

Elephant

(Pause)

Dog.

(Pause)

Butterfly

(Pause)

Another

gesture

Total ti

an airplane, or did you see it as two separate things?") Either or. (E: "OK. And - and the - spine of a - snake or a worm?") Oh, (Midline). (EQ) I don't know, I always -- comes up from biology, taking biology. You know, where I always see those things, I always love - the way the spine up the back. (EQ) The line, right here. And the little thing down here (Dd31). Little - curvature.

Card II

^ 4" Elephants.
(Pause)
Dog.
(Pause)
Butterfly.
(Pause)
Another worm, uh
(gestures)

Total time: 31"

Oh, my elephants. (EQ) They're this whole thing, here (D1). Just like - it's like the outline of it, you know? Looks like an outline of an elephant. (EQ) The trunk. (EQ) No. (EQ) A dog. Looks like two dogs (D2). (EQ) Because of the paw like - out (Dd of D2). (EQ) It's like the outline it looks like to me the dogs would be standing up, doing tricks. (EQ) A butterfly. (D3) (EQ) Well, here it looks like the wings. (EQ) No. (EQ) It's a wiggly little worm (laugh). (EQ) See here's a, you know those a - tape worms, I don't know what they call 'em, but - they look like that (D4). Their head. (E: "Is that just above there? Just that little tip end.") Yeah, yeah, that's its head. (E: "It's the - head of a worm.") Yeah. (EQ) Probably

Two peop

Encour

Seahorse

Total tim

the same thing that reminds me of all worms (laugh). You know, the - thinking of biology.

Card III

^ 3" Two people talking. (Pause)
(E encourages turning)

> Seahorse.

^
Total time: 26"

Oh, two people. (EQ) See, the heads. The way they look like they're talking. Sitting, talking. (EQ) This, this, this, n' - this, this - this whole thing (D11). (EQ - location) No. They could be, too. (EQ - location.) No. (EQ - determinants). Just the way the - uh, shape of the face is. (EQ) No. (EQ - what else you saw). Like a - dog (D2). (EQ) This part here. Not this part (Dd25). Just - (EQ) (Both talk at once.) Yeah, he's just laying down. (Pause) (Laugh) I don't know. (E: "You don't remember anything else?") No - (Laugh) (E: "A seahorse?") Yeah, he looks like a seahorse, too (D2). (EQ) Yeah 'cause it's the whole thing. It's a seahorse. (EQ) This little thing (Dd25) and this - his little head.

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Total ti

Card IV

^ 4" Crawly things. Kinda like a -
 crawfish, uh, you know, in
 V the - ocean? (gestures)
 ^ (Pause, 17")
 < It's a person upside down.
 ^ (Pause)
 Looks like - these things look like
 an urn? Like the (gestures) thing
 of an urn.

Total time: 44"

Crawly things. (EQ) Here, like the li -
 the arm or the leg of the - you know,
 those crabs that go in the ground (D4).
 (EQ) Mm hm. (EQ) Just this point, here.
 (EQ) Just the shape, the way it's shaped.
 It's also shaped like an urn, you know,
 like those potted urns, you know, like
 they stand out like that (gestures)? (EQ)
 Just this part (D4). (E: "So it would be
 really the handles of an urn?") Yeah,
 they are. (Pause) Somebody standing on
 his head. (EQ) See his toes (Dd26), he's
 upside down. In the shadow - like that.
 (E: "So he's kind of in the middle of that
 (D1), and you can't - all you can see is
 his feet? Is that it?") Yeah (S sighs
 and looks apologetic) (E: "Don't be
 embarrassed, there's no right answers,
 it's just whatever you see, and I want
 to make sure that I'm seeing the same
 thing that you are. I want to get your
 interpretation, not mine.") Yeah, how
 many other people have the same (laughs).
 (EQ - determinants) Tell why'd I think
 of that? Just the - just the way the
 feet. Feet are like - up. (EQ - see
 anything else?) No. (E: "OK, I
 don't think I have anything else either.
 You mentioned something about a craw-
 fish - in the ocean? But that was the
 first thing in here?") Yeah.

3" Chick

Hung

Like

Total

Card V

^ 3" Chicken legs. (Laugh)
Hungry. (Laugh) Mm.
Like a bat.

Total time: 21"

Mm hm a leg of my chicken (laughs)
Ate chicken last night, so -. (E
coughs) This part (D1) looks like a leg
(laughs). (EQ) This whole - the curv-
ature here, and this little thing here
looks like that. (EQ) No, just the
shape, the way it's shaped - (EQ - what
else you saw) Looks like - someone
dancing (short laugh) (D9). (EQ) Just
the legs, you know like ballerinas stand
up on their legs like that and they
dance (phrase unintelligible). Looks
like a bat. (EQ) The whole thing
looks like that to me (facial grimace).
(E: "You don't like that bat.") No,
I don't like that bat. I saw the bats
once, and I got scared out of my mind.
(EQ) The sha - you know, like the -
this part here? And like his legs are -
bat's legs. (EQ) Mm - coloring, uh,
like coloring of a bat. (EQ) - which
more important). The shape.

1/5" (Gestur

things.

Dog.

An - an

crawfish

you kne

Wings.

Total f

Card VI

^ 6" (Gestures) Like squiggly
 V things.
 Dog.
 An - antennae of a - like a -
 crawfish, the antennas of it,
 you know?
 ^ Wings.

Total time: 33"

Mm. That little - thing comin' up here.
 This is his head (D7) (laugh). He's
 haunting me (laugh). (EQ) Yeah, that -
 could be the spine, uh (entire midline
 is worm). (EQ) Basically the top here
 with the line, you know, the shadowy
 line. (E: "The shadowy line?") Yeah,
 you know like the dark that's in - this
 is light here. Here it's dark with a
 little line down there (D2). (E: "Any-
 thing else besides the shadowing make
 it look like that?") No. (EQ - what
 else you saw) Wings. (EQ) Here's
 one pair and here's another pair (D6).
 (EQ) Just the shape the way they're
 (points). (EQ) Mm. (EQ - what else
 you saw) Dogs. (EQ) That's this part
 (D9). Like a poodle. (EQ) Like this
 furry thing and the furry, you know,
 like his nose is always (gestures). (E:
 "What made it look furry?") I guess
 the color the (sigh) shading, made it
 look like that. (E: "Anything else
 besides that make it look like a dog?")
 No. (EQ - card position) Yeah,
 basically his head. (EQ) Crawly
 things, you know, other - you know
 his tentacles, like? They crawl?
 Like a - crab? (EQ) This, this, and
 - part of this (Dd21 and Dd28). Like
 the whole shadowy part. (E: "Crawly

1. Ah, the

(Pause)

Like cl

airplan

Could I

taking

A wing

Total t

things. So that's - tentacles or legs or something like that?") Mm hm. (EQ) Color. (EQ) No. Mm now it reminds me of beaks of a bird. Just this part here, you know, like little birds, chickens, you know like you see them coming up out of their nest, you know, like little beaks (laugh).

Card VII

^ 1" Ah, the bunny rabbits (laughs).

(Pause)

Like clouds, like - you're in a airplane, you see the clouds?

Could be two people, y'know, talking (voice very soft)

✓ A winged - bat.

^

Total time: 30"

Oh, my bunny rabbit again (laughs).

(EQ) His ears, and his head, and his little cottontail (D1). (EQ) Just the whole shadow-like effect. (EQ) Mm - the shape - the way the shadow is shaped. The --- (E: "I'm not clear on what - what it is about the shadowing that helps to make it look like a rabbit.") The color, basically, the shadow or the color, you know, 'n the ...Looks like clouds. (EQ) Basically the whole thing. (EQ) The color basically, the...(EQ) Oh, the shading, the way, the, you know, the - clouds have that kind of a - look. (EQ - anything else.) People. Two people. (EQ) It's the face of the people talking. (EQ) Just the head (D1 excluding D5). (EQ) Here - the shape of the nose and all that - curvature. (EQ - what else you saw.) A bat again. (EQ) This and this whole

thing (D4). (EQ) Basically, this part here. (EQ) I don't know, I just look at it (unintelligible) same thing (laugh). Like a bat. (E: "The clouds that you mentioned before, like - being in an airplane, would that - would that be like you'd be close to the clouds, then, when you said being in an airplane, or would you be far away from the clouds?") Close. (E: "Anything else you can tell me about why that looks like a bat?") The shape of the wings.

Card VIII

^ 5" Uh, like rats or mouses, er...
The inside of the (unintelligible).
(E: "The inside of the what?")
You know like the lungs, you know, like the (voice trails off.)
(Pause)

✓ Looks like a dog.

^ Dancer. On her - her legs, dancing (laughs)

Total time: 47"

Hm'. A rat or a mouse, um (D1). (EQ) The color and also the shape - of its head, 'n, just...(EQ) Shape. (EQ) No. (EQ - what else) Like the lungs, on the side over here, basically this part here (D3). (EQ) Just - (EQ - location) (also Dd21). (EQ) Just the lines, you know, like, in your lungs you have lines goin' like that. The rib cage. (laughs) I don't know where I get that. (E: "Is that what you - is that what you meant, are you clarifying that or does it look - different - now?") I'm just clarifying more what I see. (EQ - what else) I have a tendency to forget things, you know (laugh). Word it comes out three hours later. Mm. See the head of a dog again (Dd26). You know, just the - part here - the

Card IX

^
< 7"

A baby. (Pause).

^

Like those little - crawl things,
that - you know, like, how
d'you? Not (unintelligible) I
forget the name of it (most of
this said to herself.) Like a
lobster. Y'know (to herself.)
Looks like a cloud that - you
took a - like a picture of some-
thing? Like a bear.
Looks like a ghost (laughs) - hat.

>
^

Total time: 54"

nose. (EQ) Basically this little shape
here, the nose, and the little curvature
here. (EQ) No. (EQ - what else you
saw) No (E: "Dancer - on her legs -
dancing?") Here (Dd24). (EQ) Well,
I've seen ballet.

The baby. (EQ) Yeah, the whole thing,
you know, like when - you see pictures
of its birth process (D6). (EQ) The
shadow - effect. (EQ) No. (E: "Can
you see distinct parts of the baby, or is
it - ?") Like this is the head (D4), and -
whole body (gestures) - like they're
twins. (E: "Oh, I see, so you have -
there's one on each side.") Yes.
Crawly things again. (EQ) This part
here (D7), the sh - you know, shape
like. (EQ) No. Ghost. (EQ) I think
this reminds me of it like the top hat,
you know, like Ku Klux Klan? (D3
excluding D7) (Laugh) (EQ) No.
This is a kind of an animal like a
bunny rabbit, or some - (D1). (EQ)
Here's the tail (Protrusion at Dd31),
here's his head (Dd24), and the shape
of his body. (EQ) It's basically the
shape. Looks like a spine. (EQ)
Just from the coloring the way the
color is - and the - basic shape (D5).
(E: "Then there was one other thing
that you saw.") (Laugh) (E: "Do

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Card X

1" Oh, my many friends. (Too soft to be heard.) (E: "What was that?") My many friends (laughs).
 Um - like a crab. Grasshopper
 Some icky thing lying on a bark of a tree.
 Dogs.
 Reindeer.
 > Like a rabbit, er...
 V Camels. Two camels. Like wish-bones. Mm, now this looks like a thingamajob, I don't know, like a - I - can't explain it - it's somethin' from a - science fiction movie I've seen now that I think (laughs) Mm. I said seahorses, right?
 (E: "No.")
 ^ Two things, fighting each other (gestures).
 Total time: 34"

you remember what it was?") No.
 (E: "A cloud?") This thing here (D1).
 (EQ) The shape, the color, 'n...(EQ)
 Shape.

Oh, my many friends ! (Laugh) I said that again, didn't I? (Laugh) Oh, my reindeer (D7). (EQ) Shape. (EQ) Color, too, 'cause color - the reindeers are always this color. Mm. I've got another one of my crawly things (laugh). Bad dreams at night. Really little crabs, you know (D1). (EQ) Mm - nothing else, just the shape, the way the tentacles are long, so they...grasshopper (D12). (EQ) Shape and color. (EQ) Color. Mm. Crawly things on the bark of a tree. This is - this is the bark (D14), and these are these little - things on the tree (D8). Basically the shape. (EQ) No. Also there are - two things fighting each other? You know, like...(EQ) Uh huh, see right here (D8)? You can see, like their mouths are open real snarly - like. (E: "What kind of things would they be?") Mm...I don't know, two - things. (E: "Would they be like animal-type things, or human-type things, or...") Like bugs. Great big bugs. (EQ) I don't know, basically this mouth part. (EQ) No. Mm. Horse. (EQ) and a dog (D2). A dog. (EQ) A dog. (EQ)

The shape. (EQ) And the basically the e - you know, the nose and - tail. Seahorses here (D4). (EQ) Shape, you know, seahorses are shaped like that. (EQ) No. Two camels - (D6). (EQ) This was one, and this was another. (EQ) The shape. (EQ) No. Mm. Bunny rabbit (D13). (EQ) Just the nose. (EQ) No. Shape, too. A wishbone (D3). (EQ) The way it's - V shaped up, and the little - things here. Mm... Two people - you know, like standing up, 'n... (EQ) Here's just the face (Dd31). This is basically this part. (E: "It's a face then, it's not a whole person, it's just the face.") Uh huh. This part is part of an animal (rest of D9). (EQ) The color. The way the color's shaded together. (E: "Does that have anything to do with - you said something about science fiction?") Yeah, those little - also there are little type of crawly things, you know, like in science fiction movies they always have these - weird --looking - things? (EQ) This - the whole body looks like a weird thing. (E: "Like a weird person thing or a weird animal thing, or -?") I don't know, a mixture. (E: "What about it made it seem weird?") It has to do with the shape of it, it's not -- it's

very -- you know, how do you say that?
Too many curves and all that other stuff.
(E: "Kind of a blobby shape ?") Yeah,
blobby.

Total time for 10 cards: 8' 25"

E: "Good!. OK, now we'll go back over them
and you can show me everything."

S: (laughing) "I have a very poor
memory this week."

Card 1.

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Card 2.

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TAT, SUBJECT A, INTERMENSTRUUM

(Laughter at end of instructions.)

Card 1. 5" Today - is - my violin lesson. I am thinking - whether it is worth playing violin today (laugh), because - I am not a very good violinist. I can't even read my music (laugh), how am I gonna play violin? Well, I guess I'll just sit here, because - I guess my mother will call me and I'll have to go, anyway.

Total time: 31"

Card 2. 7" Mm - my parents are ploughing. And, I have to go - to school to earn money, so they can feed - themselves, because the farm is not doing too good, lately. And my Mommy's gonna have another baby, so there has to be more money in the house. And - my Daddy works so hard. And - he tries his best, so I must go off to school. But - I don't really like school. (S returns card.) I don't like school (laughs). My thoughts come in.

Total time: 40"

3BM. 4" (Sigh) What have I done, what have I done? They put me in here and I don't know what I've done. They always put me in here and I never know what I do. They always lock me up. Every time I go out - and do something, they always lock me up. I just don't like being locked up. I think I'm gonna try the escape. (E: "What happens?") He just sits there, tryin' t' think of what he's gonna do. (Laugh)

Total time: 34"

3GF. 7" Day's been really bad, and - I haven't found any work. And I have to go back into the apartment, tell - my husband - the bum - that I haven't done anything, and I can't find any work, 'n - we can't live - on - the money. And he's gonna start yelling - and screaming at me, and throwing bottles around. So I don't know what to do, I think I'm gonna leave 'im.

Total time: 36"

4. 6" You're such a good painter, I don't know why you're just - being so distraught, n' so - you know like - giving up all of a sudden. You're really good, just you just - haven't had the breaks. Even the painting on the wall is so nice n' good, n' - the - the texture is nice and the girl is - you know - really done well. You just have to try a little harder and don't just give up. And then he says, I'm -- gonna try, but - I don't know, we'll see what happens tomorrow.

Total time: 41"

5. (Sigh)

4" Coming back after - such a long, long time to this apartment. It looks so different than it was when I left it. Well, I think I'm gonna remodel the whole place over again so that it's more cheerier. And - find a - border for the place.

Total time: 25"

6GF. 6" What did you do today at work? How was your day? Oh, I was just cleaning up, and taking care of the house, n' - your dinner's on the table. Oh, you wanna go out to a movie tonight? I'm getting very bored, you know, the kids are up in bed, and they're asleep, n' - there's nothing really much to do, and nothing on the TV set. So do you want to go out? Yes (laugh).

Total time: 33"

7GF. 5" Don't you like playing house? Don't you like your new little doll, that I gotcha? She says no, I don't like playing house, I like reading, and - more interesting things than playing house. Playing house is for little kids, I'm not a little kid anymore. And the mother says - well, what do you want me to do, you know? So the - the girl says well read me some of the book, n' you know. And - mother's reading to her and reading t' her, and - and the girl is saying, someday I'm gonna grow up to be an author.

Total time: 40"

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8GF. 6" She's thinking of the day - past, and what went. She's a -- famous - star, and she just wants to be alone and ponder by herself. Cause - there's gonna be a party tonight, and she won't be able to think. Be too many people, and - she has t' act different because she's a star. An ' - she doesn't like - acting, n' - out - something she isn't. So - she's thinking of going away for awhile, an' - getting a rest - and then making new friends and people.

Total time: 44"

9GF. 10" They're - walking home from school, and they're running and they're playing. And they're just catching a wind, cause it's a real nice, brisk day, 'n - the other girl wants to go home fast, because she's expecting a - real important letter, and she's telling her girlfriend to go - ahead of her, 'cause she's - you know - gonna - really run - behind - her, and go - in the side bushes and go - you know, take - the back streets and everything of it, so she can get home and get her mail.

Total time: 42"

10. 8" It's a very tender moment. (Sigh) and they're just - together. They had a long day, n' - they just want to be together, just quiet, just have the music in the background, 'n they're gonna have a little quiet little dinner, 'n just be alone together for the night.

Total time: 29"

At this point, further instructions are given for cards 11-20.

11. (Laugh)

11" I am a little ant. And this is my big, big, big world. An'--I have to watch myself because they have lots of dangerous things around here that I can get hurt. Especially this big crevice down here. If I walk one more step, I'm gonna go, blup! Into the big crevice, and be no more. I wish I had some friends. I haven't found anybody in this place. I think I'm gonna go move.

Total time: 44"

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12 F. 4" This is my chance, heh-heh-heh (cackled like a witch). I'm gonna try to persuade her. She's so naive and innocent; she'll believe anything I say -- about her husband. She - and my husb - my son shouldn't be together. No one should have my son. And I'm gonna find aaall the ways in the world to persuade her to leave him. Even if I have to lie.

Total time: 36"

13MF. 5" (Sigh).

9" Another day. Back to my old, crummy, crummy job. And all she ever does is sleep all day. Sleep, sleep, sleep, sleep. While I'm working and working and working. Well, she can sleep there all day, I'm just gonna write her a note and tell her I'm leaving.

Total time: 31"

14. 5" (Sigh) I've gotta breathe. This little room is so -- icky. Has no -- t - close the door and you can't breathe. Such a small little room. Gonna open the door and sit out on the ledge and just sit there and sit there and look at the world. But I have to close the door anyway, 'cause the smog is getting me.

Total time: 32"

15. 7" I am going to rule the world. I am going to bring the dead alive, ha ha hee ho (cackled in a high voice). And then - there will be no more dead people. And I will put - things into their brains so I can manipulate them. So they'll be to my will. And I will rule the world and the countries, and I will manipulate people and I will be the richest person in the world. I will be king! (Laugh).

Total time: 33"

(Further instructions given for card # 16).

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16. 2" It's a beautiful day, and the trees - are green and - there's a lake, a beautiful lake that goes for miles and miles. And there's birds, and there's - all sorts of animals, and I'm sitting there playing with the deer, and having fun, and - I wish life could always be this way.

Total time: 23"

17GF. 7" Girl up above contemplating to - go off, and - commit suicide! An', she's thinking, and - people below her are working - their night, you know, the - harbor and - she doesn't think of anything in the world except herself and her problems. And she says if she - gives in now, she may have - tomorrow may be better, so - she's deciding, well - I don't think I'll do it, I think I'll go back and try harder.

Total time: 37"

18GF. 7" I'm gonna kill you. You're bad, all bad. You've taken away my son, and what do I have, I have nothing. He wants to leave me and go off to the big city. I'm not gonna have nobody. Not nobody. So the only way to do is have you dead. So I can have my son back.

Total time: 29"

(S Laughs.)

(E: "A vicious character.")

S: "Yeah, terrible person I am (laughing) thinking it up (laugh)."

19. 5" Oh. Alaska, the Eskimos. And, there's people in the - side the little - house, playing, and having fun, and dancing and frolicking, and - there's a big storm gonna come, an' - we - you know--(voice trails off). And there's - rabbits outside, hopping around. And I wanna go outside, I just don't wanna sit inside here anymore. You know, even though it's have - we're having fun dancing and everything. It's getting to be very boring. But, have to wait until it lets up.

Total time: 39"

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20. 6" Guy is prowling the -- park. And he's just - thinking - and thinking, and - what is he gonna do, he has no money. He says - should I rob a bank, or shouldn't I, or jus' I just - you know, I've tried to find a job and I can't find a job, and - nobody - wants me, 'cause I have no background or no nothing, I have no education. And -- so the only thing for me to do, is -- go to school, 'n - get - some education, find a little job on the side so I can - do it.

Total time: 47"

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RORSCHACH, SUBJECT B, INTERMENSTRUUM

Card I

A 4" I see, first of all, a butterfly.
And then, behind the butterfly is a bat, and he's coming towards me. Then underneath the bat, is the shape of a woman with very large breasts. And I see the inside of a pepper-- am I going too fast? You know how a pepper looks, with the seeds inside if you cut it open. And at the top there are small things that look like hands; they look like lobster claws, or something like that. That's all I can find in this one.

Total time: 55"

(EQ) Let's see, I saw lobster claws, and... (EQ) Right here (D1). (EQ) What made these seem like lobster claws? Because the way they're positioned, how they're positioned together like this and they -- I just had lobster for the first time about a week ago (laughs). That might have something to do with it. Not the coloring by any means, 'cause they're black. Just their position. Now I'm supposed to remember what else I saw? (E: "Mm hm.") Hm. (Pause, 15") I can't remember a thing. Perhaps the bird in this one. Did I re... did I say wing-spread of a bird in this one? (E: "Um, a butterfly. And a bat.") Oh, that thing, ok, yeah, the bat. But I... (EQ - location) The butterfly would kind of indefinitely be (W)-- here's one wing and here's another wing (D2 - wings) and this--this doesn't work out but-- if you can really use your imagination, these can be eyes (Dd22) it would be kind of a cartoon-type butterfly. And, uh, shall I talk about that more or should I (E: "Yeah, what-") The butterfly? The reason I thought of a butterfly is like I... I do cartooning, like, you know,

just goofing around, and these look like little--like, you know, you could put colors in there (Dds26), and, you know, just a pattern, kind of, on its wing. And, ah, that was using an awful lot of imagination (laughs). (E: "Oh, that's fine.") And then the bat looks, I think, fairly realistic. It looks like it's coming right at me, and these look--like eyes again (Dd22). But the bat's behind the butterfly. Coming up--like the butterfly would be right here and you could see the bat coming up, but they'd be like the same size. (EQ to refine location) (Bat is seen as if D8 were extended laterally across the card to meet D8 on the other side. D1 and Dd22 are included, D5 and lower 2/3 of blot are excluded.) Mm. (EQ - determinants) In the bat? Oh, right here it looks like the lower portion of the body (midline area just above Dd24), you know, the rest of its body, other than the wings. This looks like a mouth, but I don't know that that would be the bat's mouth (Dds just below Dd22), I don't know about bat's mouths. Um. And the blackness. And the way it just is approaching me suddenly, 'cause it's--bats can be very frightening, I guess. I think that's about all. (EQ: What else you saw) I can't--

let's see. (E: "You looked at a lot of cards.") I know (laughs). (Pause, 11") I don't remember if I turned this one over, or not. (Pause, 7") Oh! The shape of a woman, yeah. Here are the large hips (Dd24), and then the huge breasts (above Dd24) and no head, there's just that-- no legs--nothing. I didn't -- those could have been her legs (D3), but I didn't even think of that, this is just--she's just--a rather heavy-set woman (D4). (EQ--determinants) Now, or you mean--did it then? (E: "Yeah, as well as you can remember.") I--I guess, you know I could see this form fitting into the--the outside form of the dress, you know, 'cause you know, the two separate legs. Ah, otherwise not, I don't think. (EQ) That could be her navel (Dd27), that's about all. I can't see much else. (EQ--remember what else) (Pause, 7") I'm trying to think if this one's a.. (Pause, 8") Oh, the pepper? That's right. Yeah, those look like the hollows (Dds26) in a--because there are ribbings or whatever they are inside of a pepper? Couldn't find any seeds to speak of, there didn't seem to be any seeds but it just looked like someone cut it right in

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half. (EQ - location) I would say it's in this--in my own mind--is shaped around it. Little pepper--it's sides would be--None of this would definitely be included (outer portions of blot). Go around about there. So I was forming my own mind--in my own mind. (EQ) Well, seems like there should be a center somewhere, and that seems like a pretty good center (Dd27) but that's about all. (E: "OK, great.") Oh, my memory is so poor '. (laughs) I'm ashamed of myself.

Card II

^ Um, should I be turning these?
 (E: "If you wish you certainly
 11" may.") OK. The redness in this
 one just reminds me of a--of a--
 of death, somehow of--of a murder
 kind of thing--a--I just saw
 "Play Misty for Me" (a movie)
 V (laughs). Just of all the blood.
 ^ Oh, it looks like a space capsule
 in the middle, and like the space
 capsule is moving up, and it's
 leaving, you know, the clouds
 behind it. Um, in a way it looks
 like--um perch. You know in
 fish there's a--there's a --you
 know the layers of the fish?
 That's what it looks like inside,
 you know, like a fillet. And--

Will you be able to remind me on things
 that I forgot? (E: "Sure, yeah.") OK.
 Well, this is the--the murder, the death,
 the bloody--kind of thing and--this is
 also the mushrooming clouds of a capsule
 going up, and it was a little cow--
 or little (E: "OK, wait a minute--let's
 take them one at a time.") OK. (E:
 "The murder and the death, that--was
 that kind of--I got the feeling when
 you were talking about it that it was
 just like an overall impression of the
 card, it wasn't -- it didn't refer to
 any particular--") No, overall impression,
 for sure. Um, you know, it was like
 drops of blood, I guess these looked
 like they dropped and splattered (D2).
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sideways looks like a little calf that is, um feeding--on its mother, with the little ears behind it. All's you can see is the--the bust part of the calf.

- V And, when I turn it upside down it looks like someone's putting his thumb down, so it's like--kind of a negative sign, you know, when someone goes like this (gestures). And that's about all I see in this one.

Total time: 1' 38"

redness all throughout so it was the whole thing. (EQ - anything besides redness) No. No. (E: "So, if that had been the same card except all black, it wouldn't have-") Prob-- Probably not, no, I don't think so. (EQ-location of capsule) The capsule's right here (D4) you know, like there's the--the little capsule on top in the long part and here are the clouds (Ds5) and it looks like it's shooting up with fire (D3), you know, as it's going up (EQ-location) Mm hm. (E: "What do you think made it seem most like that? You mentioned several aspects of it. What do you think was most important in making it look like that?") Look like what? (E: "The capsule, and the clouds and the fire, that whole--kind of gestalt that you saw?") What-What part of this made it look like that? (E: "Or what aspect of it.") Well, I would say, before I even thought of this or this, I saw the head, and it just looked like a space capsule ready to take off. (EQ - determinants) Um, because, it's in- it seems like two separate parts, 'n like, after--this part would, you know, you know, this part separates, right? After awhile--and it looks like a separate part, and yet they're together. And

it's pointed, you know, as pointed as anything else in the whole picture, or anything that I had seen. (EQ determinants, cloud.) It's white and it's mostly, it's not exactly billowy, but it's you can see that it's shooting out from--from the force of the capsule and ah...then the thing that--that doesn't make sense is like the ground, the--the level of the--earth is right here (at Dd27), and so this shouldn't be--you know, this would be into the earth ! (laughs) But, with a little imagination...(EQ determinants -fire) It's--the redness. And--again, like in the one with the blood thing the fact that it's shooting out, spurting out or whatever.

Now, I mentioned the little--the calves (D1). (EQ) Here's one, the mouth of the calf and the ear (Dd31) an' the same thing right here. And it's feeding on its mother, so this would be like the nipple (D4) of the mother, and the mother is nonexistent (laugh), the nipple is there (laugh), but I don't know where the mother is--And--they're very cute - calves. (EQ) Um, right here, like there's little crevices here? Just the mouth, it's just perfect. (EQ) Mm--the ears, where they're positioned, and--their jaw line. It's -- my cat just had five

kitties, so I've been thinking about that, but it-it wasn't a kitty, because it was--the jaw line was too long, you know. (Phone rings once.) (EQ) The darkness, I suppose. If it were red I-- I might not think of it as a calf. It might be a newborn calf, because there's still blood on it. Just is--a calf for sure (laughs). (EQ-what else you saw) No. I can see something else now that I didn't see before. Looks like a cartoon character with shoes here (Dds30) baggy, baggy pants and he's got his hands in his pocket. See, his hands are shoved in his pocket, here. An'- just a floppy kind of--oversize shoes and then baggy pants; that's all. (E: "So he doesn't really have a head that-that-") No. He stops right here, which is--just below his shoulders. (Percept includes all white space between D2 and D2 .) Now--I remember, thumbs down. (EQ) Right here (D2), see? They're going down. It's even got a--fingernail, 'n creases in the finger. Cause in Germany when I was there, you know, when you wanted one beer, you put one thumb up, and if you were really drunk, you put a lotta thumbs up (laugh). I did a lot of that, as I remember. Anyway, it's either--you know, people I know

use the expression thumbs up and thumbs down, and this was the thumbs down. I didn't really notice it when it was up, and yet, that would work too, but-- thumbs down (laugh). (EQ) No. Now did I--I must have seen other things-- (E: "One more thing.") One more thing. (Pause, 21") Hm. Oh, the fish? OK. Like--the lines in here look like the layers on a--just a chunk of fish (D1). My father always fishes, and we'd get a lot of fish, and--that's what it looks like. Um, it isn't black, 'n --fish are usually white. I'm surprised I thought of that. (EQ) Yes, the lines for sure. The coloring is off, the shape is--almost completely wrong. Just the lines. But I think it's really neat the way the fish--the layers like that. It's really pretty.

Card III

V (Subject spontaneously picks up this card upside down.) (E: "Did you pick it up that way?") Yeah. (E: "It starts out this way. You can turn it over but I want you to have it that way to begin with.") (laugh)

Λ 1" Well, I see a bow tie, right away. A very straight gentlemen. And, let's see--and then I see ladies' high heels, towards the bottom.

Now, I said kidneys on this one, didn't I? OK. 'N these are the kidneys (D2). I don't know what kidneys look like, but--they look like kidney beans (laugh). (EQ) Um--I know nothing about medicine, but it seems like there should be some kind of something--connected to a kidney, you know? And--they're in the shape of a kidney, and there are two of them. (EQ) Ah, the color, they're red. I

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This whole picture just seems clothes--and clothing --this tie, and the high heels. The two red things at the top look like kidneys. And. The top black part looks kind of like a duck. It looks like a rather dumb duck, as a matter of fact (laughs). The duck has its wing out (subject gestures, putting her hand on her hip with elbow sticking out.)

V I think that's about all I see in this one.

Total time: 1' 15"

I think of everything inside of me as being red (laugh). And they look--functional. (EQ) The redness, I guess. And--there's a--a duck's head (D6). It's a cartoon type duck, and he looks happy. Well, he looks dumb, kind of. (EQ) I knew a guy once, and his--and his head was shaped like that and he was dumb (laugh). Oh, that really told you about it (laugh). He just looks dumb but he looks like he'd be easy to get along with, I think, and, he's got his hand on his hip - wing, on his hip, and he's kind of, well, he's just kind of, you know, is dumb. (EQ-location) Mm hm. (EQ) No, the - the rest of him, that's --that's his hip (duck is D11-Dd30). The rest of him doesn't count - even this part doesn't count. He's just standing like this and his hand is about in the area of his hip. If ducks have hips (laugh). (EQ) Um--the reason he looked like a duck was his beak, and the reason he looked dumb was his--peaked head (laugh). And then--when I knew he was dumb, then, you know, I think it's 'n--you know, like the--position he might be in. And that's the bowtie (D3). That's--rather obvious to me. And these are the high heels (D10). (EQ -determinants, bow tie.) Uh, the knot in

the middle, which brought the material together, and--it just--goes in here like a tie might. A bow tie. (EQ) Its color, you know, It's a colored tie, and I like a red tie. And--these are the high heels. And--they have a leg in them, and a foot in them. And--this is misshapen, so it--really isn't a leg (D5). But that way--it looks like a leg, and--the heel part is a lighter color. Than the leg. (EQ) Yeah, the heel--the shoe part is a light grey, and the leg part is a--black, so that those--the color means nothing, but there's a differentiation, you know, so that it looks like he--she has a shoe on. Now, am I supposed to see something else? (E: "Um, let me look at my notes. Do you see anything else? Um, you mentioned here a very straight gentleman.") Gotta find 'im. (E: "Well, I don't--it wasn't clear to me when you said it, what that referred to. But right after--the first thing you said was the bow tie, and then you said that it looked like a very straight gentleman.") Mm hm. I don't know if I saw a face, 'er just because the--the dude had a bow tie on. Now, there I see a face, but it's not a very straight gentleman--this face--is like--an Af- African face, the Negroid features, the

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lips and this dude has a beard, and--a head like this is probably an Afro, and --a wide nose (D4). Hm, but that's not the straight gentleman I was talking about. Hm. Where'd he go? That is really--I mean--I'm surprised I didn't notice that--before. Well, I can't find our straight gentleman. At least not the face, maybe I just meant that, you know it looks like that would be on a straight gentleman with the bow tie. I can't tell, like, you know, that might be his coat, and that just matches. (E: "Like a straight guy would wear--a bow tie.") Yeah, I can't seem to find a face.

Card IV

Λ 15" OK. In this I see--a--the skin of a rug-- you know, like a sheep skin, or something. And it vaguely looks like parts of legs and arms, you know, like a--like a rug would. And, it's lying on the floor.

And then I see something similar to a map, kind of. It's not in the shape of any specific continent, but it just looks lost in water, kind of thing.

And--this looks like a penis at the

OK, now this is the sheepskin rug, and I just got one for Christmas. (EQ) Yeah, like here's the legs (Dd28), and that--doesn't mean much right there (Dd26), and--it's--there's - usually kind of a line in the middle, and then, you know, the rest of it you have to imagine. And I thought of it as green, because my rug is green. (EQ) Sure. Here's the leg, and then this is the bottom of the sheep, and those two things don't mean anything. And here's the other leg, and it comes

top--the very top of it. Looks unfinished, and, it's misshapen. Mm. Over here it looks like the hair--on--on a woman. And the lower lip, you can see a face--this. You can't see the face, you can just see the side of the head, kind of. The face is hidden. And there's a white spot over the side of the head which looks like a--it's covering something. And this looks like ghosts. Black ghosts. There are about three of them on each side, and--they're just kind of huddling there. But they're happy ghosts, 'cause he looks like he's smiling. I think I'm losing my mind ! (Laughs) That ghost just smiled at me ! (Still laughing.) That's all on that one.

Total time: 2' 10"

Have you ever had someone lose their mind, right on you? (E: "No, never have.") (Both laugh).

out to the side, and it just kind of goes into--you know, I imagined that it just went into another arm, you know, it--just followed the same pattern down here. (EQ) No, it stops about right there, OK? (Location is about bottom 1/3 of D1). OK, and here was the-- (EQ) Mm - it's symmetry, you know, the each side was equal. (EQ) Uh, I don't think so. Now, here's the lady with the long hair, and here's her lower lip (D4 area.) And her face, and um, this is what's masking some of her. (E: "Oh, she's the--she's the white part inside; is that right?") No. (EQ) This is a patch or something (white enclosed by D4). Here's her ear. Now that's her lower lip right there that--protruding black (Dd projecting from line which connects lower edge of D4 to body of blot.) And I think--this would just be her cheek, and then see that dark spot? That's her eye. And her nose comes down here. (E: "Uh, huh, and so the white is like--as though it were in front of her face, so you can't quite see it?") Uh huh, it's like a patch or something, and it's, uh--like maybe she had an ear operation, like, I don't know. She really--is covering something up. And then you can see her

hair (D4). (EQ) Um, first I recognized the hair. It just kind of--looks like hair. (EQ) Oh, it just looked stuck together. Kind of just hanging. Kind of like my hair (laugh). It was dark. When I think of hair, I think of dark hair, because I have dark hair, probably. And she's not happy at all.

(E: "How can you tell?") Because--well, it's an obvious pout, because her lower lip is out and she just--her eye has--no life in it. She's got a problem (laugh), because she has a patch on the side of her head (laugh). (Pause) Um, should I go? Is that--all for that?

(E: "Yeah.") Oh--did I find--a walnut in this one? (E: "I remember the walnut, I don't remember what--no, it's not on this card.") OK. (E: "Do you see one?") Well, it looks kind of like a walnut. Yeah, like the top of it, 'n you could follow it around here, it would be the shape of a walnut (D3 and part of area below it, to make a circle.) Yeah, that looks like a walnut, I think most of 'em might (laugh). (E: "Are you getting hungry?") Yeah. (both laugh.) No--really. Um--maybe it's this way. Oh, yeah the huddled--ghosts. (Takes a deep breath) this is gonna be hard (laugh)! OK. They have babushkas

on too, like a nun--like. And--it's this is the--the--the hat or whatever, and that's a nose, and then there's sort of a-- tiny dot-- tiny protrusion that looks like a mouth, and the rest is just a robe, and here's the hand of one of 'em, and this is--the top of the babushka of another and this is the babushka of another. You can't see all of their faces. (E: "Oh, so it's as if there are many of them, and you kind of--one would be kind of behind the other.") I'm sure there are three, one, two, three. They're not malicious kind of ghosts. This one might be, but this--they're not mean. See, there's the other good one on this side. (EQ)

Right about here. (EQ) None of that, no, I'm just taking a small piece of it. (Ghosts are in D7, extending upward about to top of D1. Heads are bottom point of D7, and projections from D7 toward D1. Card is V.) And just--just this dark part here. (EQ) Um--the silhouette of the blackness. I would say the blackness made the most difference. (E: "The blackness was more important than the silhouette?") Yes, I think so. (E: "They're--are they kind of like--people type ghosts?") Oh, yes. Yeah. They have faces, they have skin and the whole bit,

They're not like--s--far out people or anything yet. Just normal people--that are--happen to be ghosts (laugh). That's why they're happy probably. They're not frightening. (EQ) Mm... Just the silhouette of them, against the whiteness. Otherwise not. (EQ - what else you saw.) Hmm. Was there something else to remember. (E: "Mm hm. Two of 'em. Two other things.") Two other things? Holy cow. I think I talk too much (laugh). Got a little carried away. Oh, let's see. Hm. (Pause, 21") I can't see anything. (E: "Well, there was a penis at the top.") Must be--yeah, it must be here. (EQ) Here it's--it's either a walnut or a penis (both laugh). (E: "One of those two things.") (Both laugh) Right ! Cause really there were a lot of penis images and a lot of walnut images, just -- y'know, because of the symmetry, and the--long shape. Well, this would be the head--of the penis (D3) and then this could be the rest (shaft is imagined in middle of blot.) What you'd have to do is discard all the rest of this--beyond this black part. Hm. Even the space capsule looked more like a penis than this does (laugh). Hm. (EQ) Oh (sigh) let's see, because of the

firmness, and the longness of it, and because it came to a head. Although not a defined head. Did I say that it was misshapen? (Phone rings once.) (E: "Yes, You said, 'unfinished, misshapen'.") Yeah, I'm trying to-- it's vaguely there, but not--definitely-- But then--leaves more for the imagination (laugh). (EQ) Its darkness. Probably. (Pause.) Probably think of --you know--just it's--that has, you know, more connotations than probably --I realize (laugh). Um, that's about all though. It's looks--like fleshy, kind of. Well, you know. (E: "What would make it look fleshy?") The-- the crev--the uh--the curtain type look, the--smooth-type, skin type, like-- the shadowing. Too, it's not hard and defined like something like this would be, you know? It's more--shadow. (EQ) The shadowing, because--the out--there isn't much of an outline, it's--it's--you have to put an imaginary outline in to make it--a real shape of a penis. (E: "OK. Uh--a map.") Oh, that could be anything (laugh). A map. (E: "Lost in water.") Oh, yeah--it was right here. It sort of looks like South America, but not really. (EQ) Yeah, this white place (lower Dds29), and this is all water

around it. I didn't even think about this separate white piece, I just thought about this one. But it's just totally lost. Like the rest of the world is nonexistent, and just that one little-- chunk of land, lives. And--it doesn't-- a little bit of South America, perhaps, but it--didn't remind me specifically of any--country, other than that. (EQ) Mm--a map. A map in the sense that just--since I thought--the whiteness-- I'd say, because it's--you know, the rest is water, and that's obviously land. And it's definitely shaped--you know, formed. (EQ - which determinant more important) The color. (E: "OK. Now--would this be--like, a--a map printed on a piece of paper, or would it be more like, if you were in an airplane looking down at it?") A map printed on a piece of paper. Because it's--it's an imaginary thing, and if I were in an airplane I'd never see this. It just seems like--like the rest--there's --there's nothing else in the whole globe--except for that. And I don't think I'd see that if I was in an airplane (laugh).

Card V

A 3" OK, here we see a wishbone right away. You know, a chicken, or a turkey, or something like that. And then on either the left or right you see an elephant's trunk. It comes right to the perfect shape of the trunk, you know, it's like he's reaching for a peanut, or something like that. Mm. Then, I see a reclining beggar. You know, a kind of beggar just wrapped in burlap, or something like that, reaching up. Maybe the Lazarus kind of thing. And...he's leaning away from a rock--. He was leaning on a rock, but he's reaching out towards something--. Maybe he's reaching towards the elephant (said in an amused tone). And um. Um. Well, the way the whiteness comes down it looks like a valley. And there are many, many crevices, and it goes down into a tunnel kind of hole at the bottom. It's very, very jagged. Just like it would be-- next to impossible to--for a person to walk down there. Even with lots of apparatus. That's about it.

Total time: 1:29"

OK--I think I saw a wishbone? Right here (D9). And--the shape of that--reminds me of it. (EQ) Oh, no. It's extremely well defined in the bottom, the rest you have to fit in, but that's no problem. And--also, this is--the inside of the wishbone is the rock, the white-rock, that the beggar's leaning against. Here's the beggar's head. And his back, and his hands reaching out, and this is just lumps of burlap. He's just covered up like--the Lazarus type thing, y'know? (Location is white space below D4.) (EQ) Lazarus, you know, he's the beggar in the Bible? That--y'know, was--reaching for Christ--or something like that? And he looks like he's wanting something, but not quite able to get it and--it--as it ended up, Christ had to go t'him to fix him up--anyway. And then this is the trunk of the elephant (Dds29). (EQ-Lazarus) Oh, the only thing is, is the whiteness--differentiates from the blackness. So that it would be the outline, I think, that's more important. (E: "And then the whiteness just--is just how--how the outline happens to be, but it's not really important.") Right, no, huh, uh. I guess it might be better if he were black, and the

background were white, something like that. (EQ=elephant) He's right here. (EQ) Yes, uh huh--not the black part. And the shape is the important thing on this. (E: "Which direction is the trunk pointing?") That way. (E: "Pointing inwards.") Mm hmm. Because that looks like the round end of it--as if I looked at a trunk. And as if he's gonna grab a peanut or--something. And the elephant's nonexistent, just his trunk. (EQ) Umm. Well, the curvature of it. Uh--the way it comes into the--um, the blot, the way it --is at the corner. I guess if it were just floating around here I might not recognize it. It looks like, you know, I can--can draw the shape of an elephant over here. Otherwise, that's about all. Is that all I saw on this one? (E: "Um, then you turned it upside down and you saw one other thing.") (Pause) Hm. (Pause, 15") Well, I see something that I didn't see before. A hill with a cross on it (Dds28). And--the shape of it--is most important. It's very, very high up. (Pause.) Oh ! (E, speaking at the same time: "When you say very, very high, is that like you would be standing and seeing it way in the distance, or something like that?") Yes, uh huh. I remember also what I saw. It's--this is all very,

very rugged, rocky type country, like--
 with a gorge here. And almost im-
 possible to crawl on. You know like
 if you were--well, you couldn't even
 stand it there. But, you know, if--
 you were looking at it like this--just--
 and you had to--it's -- it's very, you
 know, there's--there's a lot of space
 involved in here, you know. (EQ)
 Sideways. It's almost like this is
 cut out, you know, the rocks, you
 know, like you can see the different--
 layers. (E: "And then the white would
 be the rock part and the black would be
 the space.") Mm hm, right. This is
 the gorge (D8)--right here, and it
 would just be--I mean it would be
 impossible to get down there without
 killing yourself unless you had lots and
 lots of apparatus to use. (Percept is
 upper outline of blot) (EQ) Just the--
 jaggedness--you know? (EQ) No,
 not -- not near as far as the hill was.
 The hill just seemed super far away,
 this seems fairly close. That's about it.

Card VI

Do you think I'm going too fast?
(E reassures.) OK, fine.

Λ 10" Um, this looks like--an animal,
and I think it's a cat, because it
has--small um, it looks like the
hairs on--the whiskers on a cat.
And, he's about ready to pounce
on somebody. I think. It also
looks like um, oh, well, you know
how Indians have these poles with
feathers on it, and at the end is
the sword, or the--you know the
sharpened rock or--whatever you
call it (laughs)--the arrowhead
or--it looks like a warrior--
warrior kind of Indian. And...
Let's see, the rest. Mm. I think
V the--it's kind of a claw. Kind of
hooks, kind of a trap kind of thing.
Mm. I don't know what that would
be for, but it wouldn't be good,
it would be something that would
really tear into someone or some
animal or something. It's kind of
cruel. Like a cruel way to catch
something. Mm. And, the arms
out at the side look like a rolling
pin, like you would grab it and
start to roll dough out. The pin--
the middle part isn't there, but
the handles are. Oh, and right

OK. This is--the cat. And these are
the--whiskers of the cat (Dd26). And
this is his head (D7). (EQ) No, just--
this is just the--right from here on up
(D2). And, this the head. It stops--
about at the hips of the cat. And--(EQ)
Seeing the whiskers--the shape of the
whiskers, and the rest, you really have
to use your imagination with. (EQ)
Mm hm, the longness of the body. (EQ)
And--the shape of the head. It's missing
some ears but, it's a round head. (EQ-
is D6 included?) No, no--that's not
at all. And you see no arms or legs or
tail, or even--rear end of the cat. But
you see a back, and the top of the head,
and the whiskers sticking out. Any more
questions on the cat? OK. Now this is
the feathers sticking out of the Indian
thing. And--I don't--I didn't think
of this as a sword--er--as the--arrow-
head part, I just--put in the rest, you
know, since there's this line here. And
that--you just think of it as a straight
pole, and the feathers sticking out
like the dude's going to war (D3). (EQ)
The jagged ends of the feathers. Well,
the coloring too, because it seems like
they'd dyed it--you know, darker here,
and then--(EQ) The jagged the--the
shape of it--was more important. (EQ)

in the middle it looks
like a furrow. You know, if
you've ever hoed beans or
anything. Just looks like it's
gone in just a few inches,
enough to put some seeds in.

Total time: 2' 7"

I don't think so. Here we have the claws
or the hooks, or whatever they were.
Just--some--like a trap kind of thing
for an animal or--person, that just,
that really-- (EQ) It includes--these two
things too, kind of a--just that much of
it (Dd21+Dd28). And--just like, you
know, you could be walking along in a
forest, and--and--jamming the top of
your foot there, and just be able to rip
it open. Just seemed like a really cold
and cruel thing to have. But it's there
(laugh). (EQ) No--just the shape. The
outline of it. (EQ--what else you saw.)
(Sigh)--Hm--the rolling pin? OK, here
are the handles (D9). And--the rolling
pin is nonexistent. It's in there--it
should be bigger, you know--than the
handles, but--the handles were there
(laugh). (EQ) The shape. (EQ) No.
Shadowing has nothing to do with it.
(EQ--what else you saw.) (Pause) Oh,
yeah, the furrow like thing. (EQ)
(midline) Mm--it goes--yeah--yeah,
using your imagination, this m--this part--
from here to the top--looks most--just
the shadowing is just perfect. Shape--
well, there's no real shape--and then--
well, I've planted before, and--that's
what we had to do. N' you'd put the
seeds right in here.

Card VII

- A 3" This just looks very void compared to the others. Mm it looks like there's something missing. Mm--like there should be something in the middle of it. On either side there's--a hollow that looks like a mouth, or someone screaming, or an animal howling, or a baby crying. Seems to me he's crying because there's nothing there. And on either side also, there's a little ledge, and it looks like a seat, something like a--a berth or something on a ship...that you, you know, pull down from the wall and sleep on--or a train or something like that--I was on a ship once that had--those kind of berths. Looks like they should spring back any minute now, and you're afraid to sit on them. And it looks like this whole thing is just gonna fall apart. And the top parts of it are just gonna topple over--doesn't look very stable at all. It looks lonely, almost--its--I don't know, it looks just--just too sketchy almost. And then at the very top I see a bird, with a rather wide wingspread. It's flying toward--toward me. Oh, and I also see a walnut. Just something like the pepper was, you know? There. It
- This was the empty one that seemed so lonely because it's just so scattered, so--nothing to it and these--this is the mouth of the--thing--that--was hollering, or crying, or--growling, or whatever. It would be an animal. I think it most looks like an animal. And the shape was what made me think most of it as an animal. (EQ) Uh, well the coloring too, because it's darkest around the mouth, like--the redness of the mouth, like it might have a lighter fur. But mostly the shape, I would say (Mouth is indentation between D8 and Dd24). (EQ--what else you saw.) OK. (Pause, 11") What--I saw a bird. I think. The wingspread of a bird. (EQ) There are just two wings here. Starting from right there. (Just below and lateral to D11). (EQ) Just the dark parts, the white part kinda covers it up, but you know what the white part looks like--it looks like a--a skull of a--of a longhorn-- horn cow. (E: "Oh, uh huh. You didn't see that before though.") No, not really, I saw it but I didn't recognize it. (EQ) No, that's all. (EQ - what else you saw) I did see something else? Was this one the walnut? (E: "Yes.") Good (laugh) ! (E: "You're seeing walnuts everywhere

looks very good. (laughs) It's the first good thing I've seen in that one.

Total time: 2' 11"

you look.") (Both laugh) It does. You know the meaty part of a walnut, that's --holding it together and (unintelligible). So the shape of the middle would be the most important thing for the walnut. Ah--although the coloring is excellent. (Walnut imagined to surround D6.) (Pause, 18") Hm. I saw something else, right? Right now this looks like motors--motorcycle handles (Dd21). The one where the clutch is on one hand, the brake is on the other? Or the gearshift, or whatever. Oh, that's the clutch (laugh). Anyway--they're motorcycle handles, 'cause I always--pretend (laugh). Um, the shape of those most make them look like motorcycle handles. Saw something else, 'ey? I wonder where (very softly). (Pause, 13") Hm. I think I'll have to give up. (E: "Um, a little ledge, a seat, like a berth on a ship.") Oh, yeah, that was also a--motorcycle handle. It's like you just--you know, if--there's a spring--unsprung, this little thing would fit right in here. (EQ) Mm hm. And, it's the shape of those. (EQ) No. (EQ) It goes into about where this goes in here (Dd21). Or the way this goes in here. I didn't like this one. (E: "No, you--felt like it was gonna fall right apart.") Yeah (laugh), right.

(E: "Because of this big space in the middle.") Yeah, it's just like right here's--that's not much to hold all that up. Like it was gonna topple right over. I didn't like that one (laugh). I like the ones with the color.

Card VIII

- A Mm. Let's see.
- 8" There is an otter in this one. The otter has very long legs. There are two otters, as a matter of fact. One on each side. This is very pleasant because of the coloring. Its very, very pleasant coloring. Just a soft kind of color if you were to just describe it--the blues, and the pinks and oranges. Um. It reminds me of the sky in the morning when it's orange and pink, and then in the evening--or during the day when it gets grey and blue, and in the middle of the grey and blues there's something that looks like a rib cage. It looks like only half of the ribs are there. And--the animal, the otters, is crawling up the side of the hill, and he's doing pretty well, it's incredible (laughs). And, right in the middle there's a tree, it's a pine tree. It's not a Christmas tree, it's just a pine tree.

There we go. OK, here's the otter (D1). OK, with long legs. I don't think otters have--legs that long. But this one does. And there's one over here, too. And--I think I saw a sunrise, right? (EQ--otter, determinants.) Mm, just the longness of the body, 'n the tail coming out. And his face, the--the shadowing made it look like an eye there, and a nose there, and a mouth there. (EQ) No, I don't think the color--has anything to do with it. (EQ) The sunrise is just a--the--it looks like rays coming from the sun, and the sun isn't even there. At least I don't think so. Like the level of the earth would be here, and the sun rays would be coming out here. Mostly the colors. Kinda--indicated that it was the sunrise. And the colors--generally indicated the times of the day, like--when the sun rose here--you know, it would be brilliant orange and then turn to pinks, (D2) and then into blues (D5), and then at night it would turn to grey. (EQ) Yeah, moving from the bottom

and, there's a snow bank in front of it, indicated by the blue and the light blues. Um. Now this really does look like a bird. Looks like the hollowed-out eyes and the beak, and it doesn't show a wing-spread or anything, just the head of a bird with very very hollow eyes and a long beak. And he's just sitting there, you know, he's not flying or anything, just sitting there. Kind of like an owl. Bird that you think of just sitting there--being wise. There. That's it.

Total time: 2' 10"

to the top. Now, the tree--is right here. It's not a Christmas tree, because it's not ornamented, it's just a pine tree (D4). And--this can be kind of like the um--y'know, the base of the tree. And this is piles of snow, like some--snowplough man just shoved it up there (D5). And the greys and greens and blues, indicate--that--well --both the shape and the color, it's hard to say which one is more, uh--for the tree I would say, the color--'er the --the shape, is m-more important, for the snow, the color is, because it looks like--uh, just the whites an' the--greys of snow. Did I see anything else? (E: "Oh, yes, in the middle.") I saw something in the middle? Oh, yeah, the ribs. Here are three little ribs (D3). And they're very frail. And it's the shape that made me think of them as ribs. And--I saw something else? (D: "Mm hm, the very last thing.") Hm. (Pause) Oh, yeah, the bird. Now here are the hollowed out eyes. (just above Dd23). Two dark orange spots, and then the white-lightness of the beak. His head goes around here, into a shoulder (Dd23 is forehead and beak, rest of bird head is darker center of D7.) I bet you're so sick of looking at these. (E: "No, because

you know, it's so interesting, everyone sees something different. And so I never know what I'm going to see that I never saw before.") (Laugh) you have repeats, though, don't you? (E: "Oh yeah, sure. But I always have new things, too.") Uh huh, OK. (EQ) I would say the shadowing. Because-- the shape isn't definite, and the color-- I didn't think of any s-pretty orange bird. Just the shadowing is what-formed it for me. Is that it for this one? (E: "Mm hm. Did you--did you see something else?") No (laugh), I was hoping that was it, or else I couldn't find it (laugh).

Card IX

^ 3" I see--a sunrise--again, probably because of the colors. And, I see the --a torch, you know, when you're soldering something--er, not when you're soldering but, you know. With flames shooting out of it where you have to wear the mask and the suit 'n everything. And. Hm. Oh ! I see--It's either a very fat man or a pregnant woman, I think it's a fat man. And--he's kind of a misshapen man--a--you just see his tummy, it's very, very big--it's probably from beer. And he's leaning backwards. And wow. The--green

OK. Now here's the --the boy or the man that's--I think it's a boy, because he has--baby hair. That, you know, his head tilted back in the--position to give artificial respiration (D4). And (sigh) well...(EQ) Probably the shadowing--again. (EQ) No. Let's see I saw water here. A jagged lake, correct? It's just a--the color--is what--just is a-- good color for water. I can--have you ever been to Higgins Lake? (E: "I don't think so.") That's right, you're from New York. Your family lives in New York? (E: "No, not anymore. They used to.") Where are they now?

mostly looks like--a jagged lake.
Probably because it's green.

Probably because it's jagged,
and there's a little white
island right in the middle. At
the bottom, I see a man with
his head tucked back. Might be
a boy or a man, and--he's kind of
in the position where you know
when doing artificial breathing
and you're pushing the tongue
down and placing your mouth over
his. Looks like he's dying, as a
matter of fact. And I see a--an
egg timer, you know, a--sand
watch. And the sand is coming
through it. It looks like it's in
motion almost. It's that blow
torch deal. And--it's filling up
with white sand. And I see
sections of an orange. About,
you know, three or four sections,
just sitting there. The orange has
been peeled. That's about it.

Total time: 2' 30"

(E: "Oh, they're spread all over the
country.") Oh, (laugh) sounds like my
family. Mmm--OK. Now--did I see
a blow torch in this? (E: "Mm hm.")
Yup. -- Like here it's--it's the--the
hot, the flames, or whatever it--it
certainly isn't the right color, so it
must be the shape (D5). Except there
are blue flames (Ds8), and it's--shad-
ing out right there. And like the guy
would have to have a mask on, cause it's
intensely hot. Oh, an'--oh--any more
on that one? (E: "Well--I'm a little
confused about the color. It sounds
like you've decided it can't be the color,
but you sorta still feel like it is the
color.") Yeah (laugh). Well like--hm.
It's--it seems that it would be more--
oranges 'n stuff, and this is only--lights,
and blues. Well--I'm tryin' to think of
whether the shape or the color made
me--decide that that was a blowtorch.
I would say the shape. (EQ) A lesser
factor. Because--after awhile I thought,
oh, well, y'know, intense heat, maybe
the blueness, or something would have
to--But that was after I decided it was
a blowtorch. And here is the fat man's
belly--right there (Dd28). And it
isn't a pregnant woman. (E: "Is the
rest of him showing, or just the belly?")
(Lateral edge of D3, at about the level

of D7) Uh, well, here's the back of his head, and his face--I s--you could sort of imagine. (EQ) Mm hm, right and his chest comes down here and into the belly. And--his leg going down, and that's all you see of him. I thought at first this might be a hat (top of D3), but it was too far forward, it just wasn't a hat. (EQ) Mm--it looks gross. It looks, y'know--he just should exercise (laugh), he shouldn't drink so much beer. That's why at first I thought--a pregnant woman, and then I thought, it's just not beautiful. And I think of a pregnant woman as beautiful and a pot-bellied man as not (laugh). So it just--oh--it just is kind of disgusting--but it's kinda cute if it was a cartoon type thing, y'know. So the shape--was what made me most think of it. (EQ) Not the color. (EQ--what else you saw) I'll try it this way (softly) (V). (Pause, 23") Hm. (Pause) There's just one other thing? (E: "No, there's several other things.") Really? (E: "Mm hm.")--(E: "You spent some time on this card. You like it, I guess.") All right. I do like it. I just can't figure it out. Did I think of a sunrise? OK, well--it's just because--of the--the way this--the colors are soft but kind of bursting. This looks like the edge of the world (thin orange line

just below Dd25) And I'm kind of-- viewing from the rear, you know. All the people over there are watching it come up, and we're watching it--come over, you know kind of? So this would be the edge of the world. And it's just creeping over there. (EQ) No, no, it's just this one part (Ds8). (EQ) Ah, I think the edge of the world, so it would be the shape. I don't know where I'm gonna get all these other things ! (laugh) Hm. (Pause) There's the fat man (to herself). --Oh, yeah, the egg timer. It's it goes in here, and here's the bottom of it,, and--see it's white--so it's been filling up, and this is more of the grains coming down here (Ds8). And then it just kind of goes out into nothing, so whatever this--you'd have to use your imagination to have it come down equal-proportions. Um (sigh) color or shape, I think shape-- is what reminded me most of an egg timer. Because it just curves in so easily. (EQ) Mm hm, because it's white here. An-- and--the shape here also, because just there's a stream of--of salt coming through, you know. There's our egg timer. (Pause, 41") It's awful. I can't find anything. (E: "You did mention the white island, in the middle of the lake. Now--when you talked about the lake just now, you didn't

mention that again.") That would be right there (Dds29). I just forgot it.

(EQ) Oh, the color--cause the color is different from the lake. --Not--because it's white, but because different from green.

You see? (EQ) No, but being that it's a different color did. (EQ) Right, mm hm.

(Mumbles something to self.) I didn't see a walnut in this? (E: "No.") Good '.

(Both laugh) How about a penis? No penises? One or the other. (laughter all during this)

(E: "No, no, you could've but you didn't.") --(E: "Just the last thing you had was sections of an orange.") Oh year, right here. Yeah, I

had it this way (Λ). See there's -- it's just like two or three sections, and it stops about here. And following around there. And it's already been peeled (Dd28). And it's orange. The color is orange. So, it would be an orange.

(EQ) Well the shape, initially. Because there's like a curvature, and then I thought, oh, an orange. Because it's orange. Wow, I must've spent a long time on this one (laugh).

Card X

A 5" OK, the first thing I saw were tomato worms. That you mistake for peas when you're picking peas, and you scream when you get 'em (laughs). And I see--oh, they're eating a pea as a matter of fact. I don't know why they're eating a pea. Maybe that's not a pea. It looks like--the thing that they're nibbling on looks like a face --of an animal, with ears--long ears like a jack rabbit. And they're--the eyes--it looks like they're eating the eyes, but I prefer to think of it as a pea (laughs). Then, it looks like there are crabs in the corners, with lots of clippers or whatever. And, in the very middle of the picture is a yellow wishbone. Would be very easy to wish upon. Then, at the very top there's a black thing that looks like--in a submarine, you know, the thing that comes above the water. And then kinda look around in that thing. And ...There's a blue thing that looks like a bridge--like at Mackinac Island or something like that. And--the way the blues and the reds go in together and the way they're formed it looks like a--

OK. Ah '. Another penis. He's right here. And--this is like the genital part of him--on either side. And (sigh) the shape was most important. (EQ) The shadowing is very, very good. His position is, you know, good. I didn't --I thought of it as a -- the--submarine thing when it was this way (A), and then when I turned it this way (V), it just seems like more of a man would be here (D11). (E:"Uh, huh. So that was the same as the--periscope.") Uh, huh. That's the word (rest of phrase unintelligible). You're leading your--your patient (laugh). OK. Mm--that just really does look like a penis. (EQ--determinants-periscope.) The shape. (EQ) It's a good color, you know. For a penis it's not a good color. And I didn't think of all this other muck. (EQ) I just saw the middle, uh huh (D14). OK--and here--are you done with that? Here are the tomato worms (D4). You see, and I thought at first it was a pea. Or shall we just talk about the tomato worms first? (E: "Um, all right.") So many things here (laugh). Um--the tomato worms are green. And I think that is what made me--made me think of them as (phone rings once) tomato worms.

vessels and the veins and arteries connected to a heart. The heart is very out of proportion. Now I see a sea horse in green. It's a very, very pretty seahorse. And I see a-- looks like a turtle on a branch, trying to crawl, and his legs are hanging over and he's just balancing on the middle of his stomach, and it's just not working, at all. Mm.

✓ And turning this upside down it looks again like a penis. The genitals of a man. Kind out of proportion, but--but not too much. And here it looks like the hip bones, just, of the skeleton. And, there's no spinal--you know--nothing else, just the hip bones, sitting there. And. The red part looks well defined, like--like--not like an edge of land, but more like taffy, or something that you formed with your hands. Just bunches of taffy. Looks like peppermint taffy, that's what it looks like. There I think that's all I can see in that.

Total time: 3' 50"

Total time for 10 cards: 21' 40"

And the shape is very good. Um--they're very gross looking. They have little eyes, and--they're really ugly. And-- then at first I thought that this--this light green thing was a pea, but then-- it had these things that look like rabbit ears. Right here that looks like a rabbit's nose, and those are right where his eyes would be. And it's really icky (laugh). So that means the tomato worms are eating rabbit's eyes. (E: "Kind of an odd thing for tomato worms to be eating.") Yes, that's why I wanted it to be peas. But, it looks more like a rabbit's head (D5). (EQ) No, just the shape. Not the coloring at all. And then this (sigh) started to be a bridge. But it got into being--vessels and things, leading to a heart (D6). (EQ) The shape-- is what made it look like a bridge. And the vessels thing, more the color. Because the--the blues, y'know, here. And--the heart thing it was more the color, because it's obviously not heart shaped (D9). (EQ) It was somewhat important, because of it's--smooth lines. If it were jagged like this it wouldn't be a heart, obviously. OK, there's the wish bone (D3), up there. It was the shape on that. Color has--nothing to do with it I would say. And, I said something

about crabs, didn't I? This crabs (D1) with lots of claws sticking out, and it's the shape, not the color again. And, here's our turtle, on the tree (D7). Here's his back, and--there's a leg just kind of dangling. So that he's--just barely balancing. And this is the branch it goes on and it comes from here. I don't know how it got there. (EQ) Ah, the shape. But the color's not bad. Now, did I see anything else? (E: "I'll take a look and--see--Seahorse.") Oh yeah, right here. That's the worm upside down, you see? (D4) And--it's a good color, but it's the shape that made me think of it. (D: "And--one--two other things.") OK. (Pause, 37") Oh, the hipbone? That's the hipbone, it looks just like a skeleton, kind of (D6). And it's the shape that made it look that way. And the color--the only thing the color has to do with it is it's all blue. You know, if--if it was all grey or all pink, it would be the same, you you know. Mm. There was something else, huh? Was it a walnut? (Both laugh). (E: "It was the pink part. Red part.") Oh. Had something to do with the shape of it--Taffy, that's what it was, peppermint taffy. Yeah, it was--smooth like, you know, you could shape it into a (EQ) The color--began, you know, and then I--made it into taffy, you know.

TAT, SUBJECT B, INTERMENSTRUUM

During instructions, S is nodding, E interrupts herself to say, "You're nodding like you've heard this before."

S: "I - no, it just sounds like fun (laugh). Really does! Your tape will probably run out by the time I'm finished."

After instructions are completed:

S: "There's - no time limit." E: "No." S: "But you will be timing me."

E: "Do you have a class at a particular time this afternoon?"

S: "One-fifty."

E: "OK, well, it's five of one, so you have a time limit only in that sense."

S: "OK, fine."

Card 1. Should I give names, or do whatever I want? (E: "Just whatever way you prefer to tell the story.") OK.

10" It's John - and - he hates music but his mother's a piano teacher and his father's the band instructor at the high school, locally, and he's been told that he has to learn to play the violin, whether he likes it or not (laugh), and he doesn't like it and he is contemplating burning it (laugh), he really it's a--he just doesn't dig it at all, he gets physically sick when he has to go to practice or go to lessons. He's not a very patient child to begin with, but he is energetic, and he just doesn't understand why he has to spend time learning to play the violin when he hates it and when he could be doing other things. And so he's sitting there, see, he's supposed to be practicing, and while he sits here his mother's waiting to hear him start practicing, and he doesn't start, and so his mother comes up, and hollers at him, and it is just--it's more than he can take, and he just feels like the--the immediate thing to do would be to break the violin, which he does. And, he's not exactly a hostile child, he just is - his patience has been worn out, and so he ruins the violin, and has - he won't have to take any more violin lessons, but his mother makes him start on another instrument. So he really didn't accomplish anything. Poor guy (laugh)!

Total time: 1' 35"

S: "I went through that myself."

E: "Really?"

S: Yeah! Not with violin, with piano."

E: "It's awful hard to break a piano."

S: "Yeah right." (Both laugh) "My mother was a piano teacher."

Card 2. 7" My goodness. OK. The young girl on the left with the books is (sigh) unmarried. And, the one on the right that is pregnant, is married (laugh). And the dude in the middle, is the husband of the married woman, and the girl on the left is the mistress of this man, and he is working hard because he has to support his wife and his future child, and he works very very very hard, but he's very frustrated at this point, because he cares for this woman, but not in the way that he cares for the other--for the mistress. And, they have a sexual relationship, but obviously he has a sexual relationship with the other woman too (laugh). And he is kind of a bastard, to tell you the truth. He just - he's not helping anyone. The girl on the left is - is very lonely, because she, she wants to be married to him, and leads a very lonely life. Except for a few times when they can get together, and the woman on the right is very unhappy, because she loves him also, and she's bearing his child and, and it's not, you know, exactly - thrilling experience all the time, if - if you realize that someone that you love doesn't love you, and--as it ends, as it ends out, they - they're living in this situation and none of them are really happy, and as it ends up, the - uh, she's a school teacher - um, in the community, and she goes away, because she realizes that she would only continue to be lonely and she would only continue to frustrate the man the - the woman would continue to be lonely. So after she leaves, and the baby's born, things work themselves out. And, uh, they're never totally happy, but they live with one another. They care for one another - and - they like one another, but as far as living with one another in the sense of - just a - a total thing, it - it just never happens for them. And - you never really realize - you never know what happens to her. It's different for her, but you - you just really can't tell how. 'Cause - no one ever hears from her again.

Total time: 2' 35"

3BM. Can you tell me what things are, or do I have to figure them out? (E: "It's up to you.") See I don't know what that is (object lying on floor next to figure in picture.)

13" OK, using much imagination, this is a woman - who - right now the situation is - she has just, um -- had a shot of something, some drug, I would say - heroin, to make it a dramatic story (laugh), and the reason she's here, is because she came from an extremely small town, and was very very sheltered and - if - you know, some people can handle it, but she obviously could not. She came into a big city as a secretary, and - couldn't handle the pressures that were put on her, and - it's the old story, she got in with the wrong crowd (laugh), and - the whole city scene --was too much for her to handle. There was just --too many pressures, too many problems, that she just wasn't ready for, and - it went into an escape thing she - she started using - drugs, actually she didn't - she started with speeding and things like this because she couldn't stand the pressure, she need something other than just, you know, vitamins to go on. And in speeding she got in with people that were into cocaine, heroin, things like that, and so she eventually got into that. She's extremely lonely, she's single, she - isn't interested - she's interested in people, but she's not willing to make sacrifices like, you know, going out of herself to find people, you know, companions of any kind, you know, women or - or old people or young people, and she's just - extremely disillusioned. She doesn't have the intelligence to leave, she just - can't. It's so - it's so obvious that she should leave, and get back into - a more comfortable situation but she just doesn't, she just goes on and she eventually is going to ruin herself, and unfortunately, not that many people will know, or be affected by - her - her lack of success, her - situation as it ends. She she-will-she will end too, very soon.

Total time: 2' 32"

3GF. 12" OK. This is a young woman...Um (sigh) -- let's see, I guess it's -- she's just found - that - one of her parents has died, and - a little - forerunner on this - her parents, um her parents were very beautiful people, but she - she for the most part was very cruel to them, in that - she's a very obstinate person, very strongminded person, and didn't - didn't care to listen to - what kind of advice they had, or what wisdom they wished to share with her, and she was really a smart ass (laugh), she just - didn't give two hoots about what her parents said, and - she never thought of them in - in terms of appreciating them. She just kind of took what - what they had to say for granted, didn't really listen to it, n' didn't - take time to care, and so her father just died. And she just, at this moment has realized that she never expressed any kind of warm feelings toward him, and it's really bumming her out (laugh), and she's trying to escape from that by going to another room, by opening this door, but she's not going to escape from it. She'll get over the initial hurt, you know, within - time, you know, but - it - it's something that kind of has scarred her, she'll - she'll always feel like she - she didn't quite - you know, live up to the kind of daughter that she should've been. She'll overcompensate with her mother, almost to a stifling point, and - she'll eventually be happy, you know, she'll live - she'll probably live a very happy life, and find a husband, and probably smother him with love too, but he'll be the kind of person that needs a lot of love, and - yet, she'll have this kind of a - a sadness because - she never really related any warm feelings to someone who - is now dead.

Total time: 2' 10"

Poor kid! (Laugh) All these poor people ! (Laugh)

4. OK. Oh, mmm.

7" He is a criminal. And--a criminal in-in society's words, you know, like- he's a - he's a kind person inside, but, um, his crime-was murder. Murder of-a man - that was harming his wife, and this is his wife. A man that was um, you know, of-he could have been robbing her. And-this dude killed him, because he was-protecting his wife. But-the law says not (laugh)- the law says it was, you know, for-other reasons, and- he's escaping from the law, when in actuality the law is probably more unjust than he is. The wife wants him to stay and face the law because she says if-if you're right- you know, you will succeed, but - the guy's being more realistic about it-you know, and- the law can be wrong, and he realizes this, and so he'd just as soon be a fugitive than - than - succumbing to the law, and - letting them - decide what - what justice is, and he has a-a more correct view of it, but she just really really cares for him, and realizes that he cares for her, because of what he did. So - he's going to become a fugitive. Eventually, the law will catch up with him, and um by then it will be too late-to really-make the law- find a justified kind of - kind of answer to his problem, because by then they'll think, oh, he's running from something - felt like he - did wrong, and - and - they're going to assume that he's - guilty of - whatever crime - they - want (laugh). They're just going to manipulate his life - and hers, because she - is involved with him.

Total time: 2' 7"

5. Um (sigh).

6" It's a tired old woman, and she's simply walking into a room - and - she's - she seems - anxious, because, in the room--she's heard, um - it's - it's her daughter, her daughter is in the room, OK, and - her daughter is crying. And - trying to be soft about it, but sometimes you can't be soft about it, and the mother is coming into the room to see what's happening. She's really - too tired to listen to anybody's problems right now, but--what can she say, y'know (laugh) - the - the chick's - uptight. And so she comes in, and-she's-going to- try to see what's wrong with the daughter, the problem with the daughter is that - um - she has - um - been in a long term relationship with a - with a fellow, and um you know for three years, and he has decided to leave, when really he was- he was- kind of a knucklehead after all, and it was kind of a good thing, and this is what the mother's going to tell the daughter, and eventually the daughter sees this, but right

now the daughter just her whole world has just come crashing down, and the mother's anxious for her, but - the mother's - of course, older, wiser, understands more, can - can see further ahead - than the daughter. And the mother can comfort the daughter, and can - come even closer to her than she has ever been before. And - the daughter becomes more successful than she has ever been. This is a good one (laugh).

Total time: 1' 49"

Um, do you think we'll be able to finish these? (E: "I think so.") OK.

6GF. 9" Now, this lady is waiting in the room - to go - (laugh) - this is really far out - on "The Dating Game" (laugh) she's a little old fashioned, but - and she's really kind of - nervous about it, because, well she cares, that, you know, she makes an impression on people, and this is the old-backdrop TV dude that, you know, really - is kind of a -- know it all kind of person, and he's trying to be cute and he's trying to say, c'mon chick, it's your turn, and she really doesn't want to go on, because she's - she's kind of a shy, retiring kind of person, but she knows she has to go on, and so - she's anxious, but kind of (sigh) - anxious to get it over more than anything else, and so the guy's coming in very - smoothly and saying, all right, baby - it's your turn to come on, and so when she goes on, she's nervous at first but sh-y'know, it's over - very quickly. And it was successful. That's about all (laugh).

Total time: 1' 7"

7GF. OK.

8" Now this is a m - a maid - or - kind of a governess kind of thing, and this is a very, very -- "poor little rich girl", you know, kind of - her father just has millions of dollars and - and not much time to spend with his little girl. And - she's kind of - she's kind of -- clinging to things like dolls, and things like - oh, oh - you know, material kind of things, hoping for - a kind of peace of mind that her father has - never been able to give 'er. Her mother is dead, and her father has promised - promised the mother before she died that he'd never remarry, although he really could, and he could make a successful second remarriage, but - he just won't. And the governess is a tired, old lady, fat old lady - that tries to help the girl, tries to love 'er in the best

way she can but - she's just not in the position to. And - both the governess - and the little girl are very frustrated - and and they're both lonely - in their own way. The governess is Swedish, and - she'd like to go back to Sweden, you know, she'd just like to say screw it to the United States and just leave, but she can't, she has no money. This is the only way - she can get money - and - the little girl senses this frustration in the governess and can't feel completely at home with her, and so she continues to cling to material things, the governess continues to live there, the girl grows up an extremely lonely person. Doesn't - doesn't do anything drastic, you know, like - she's not a little snooty or anything, she's just very, very lonely. Eventually she finds a person, and a group - of people that can make 'er feel - less lonely, but she always kind of resents her father for not having the time to spend with her.

Total time: 2' 4"

8GF. 3" Now, this is a person -- whose - whose love is - is kind of - well, he's far away, but - inside of 'er he's very real and very warm. It's kind of just a truth that she knows, y'know that they love one another, and it's - it's obvious, but it's - it's sad because 'es away for awhile, and 'e won't be back for awhile, he's probably - like in the service, something like that. And now she - she has to keep their home until he gets back, and - care for the children, and - she has an awful lot of responsibilities, but the only reason she's really ready to accept these responsibilities is because she loves 'im just so much, 'n that - he is her - entire life, and - she is his. An' - oh, she's just kind of dreaming of when he'll be back, and -- she's not exactly worried about it though, you know? She's not - she's not uptight about it, she's just kind of waiting - she wishes it could be different, but she knows it can't. And so she's perfectly willing to accept it. She's very very patient and warm person, and she - will lead an extremely happy life, and so will her children and her husband.

Total time: 1' 23"

9 GF. OK.

8" Well, this is the story of the jealous sister. And - this sister is younger - this is such a rinky dink story (laugh), everybody knows - and this sister is older, and it's traditional within their family generations that the oldest gets married first, well - um - this young lady - found someone that wanted to marry 'er, and they were very much in love, and this young lady just wasn't, you know, found no one that was interested in her, and so - um - their marriage was being planned, and she was just insanely jealous, and so she planted a letter - in one of her fiance's books, that - was - a hoax, that - was - supposedly written by the younger sister to another man saying, you know, I'll meet you here, then, because I love you so much, can't stay away from you thing, and it was a - mistress type situation, and - just - now - the fiance found it and told her - about it and said, everything's off, just forget it, just get lost, you know, and she - is just - kind of discreetly overjoyed that things are ruined for her, and she is - she's really uptight (laugh) you know, she doesn't understand what's going on because sh - she's been faithful. She tends to be kind of a bitch, but so does she. She's a bitch because she has everything she wants, and she's a bitch because she doesn't have anything she wants. So they're both very uptight people, and, uh -- justice will - prevail, probably. She'll never get married, but then she might not either. But - she'll end up - less happy than her - because just - the kind of person she is - she is more bouncy and lively.

Total time: 2' 4"

10. OK.

6" Now this is a very old couple. He must be like - oh, very old - seventy-five or something? And she's probably seventy-three. And they've been married for a long, long time, and - it's just a moment, you know, just a moment in their lives, that they've just taken to share with each other. And they're just being very warm, and very loving. And, they've accomplished many many things, they've just - they've had - four kids, and - and, they're all successful in their own way, and they have - you know, like ten grandchildren or something, and - they have - a speck of life left, and they're really - they're really happy that they're both still around. And, they've both worked today. He's a clockmaker and she - she's an excellent - homemaker, and they just had dinner, and they were just - kind of going to settle down, just to spend the evening together and he just stopped, and just held her, and he just told 'er that he really - really

really loved her. And it was really a beautiful - beautiful moment, it was just - this whole thing just took about - two seconds, but - it just - was a lifetime's worth of caring - for both of them. And they're both very happy.

Total time: 1' 27"

At this point, further instructions are given for cards 11-20.

11. Hm.

6" OK. Trolls - live here, and trolls they're - they range right about, mm-- three feet - tall, and - they're ugly, but they've never - they're ugly to them, but we would be ugly to them, no - they're ugly to us, but we would be ugly to them, see, and they have warts, and large noses, and ugly teeth, but - but they're pretty to each other, you know. Actually, the uglier they are, the prettier they are to themselves, you see? And - the uglier we are, we would be prettier to them. And so - they're really pretty people, and - they're happy people, extremely happy, they're happier than any - human race - I've ever known of, and the way they get around is they slide everywhere, on their rear ends, and they have special rear ends (laugh) they can - they can afford to - slide where they want, and see right here - they come sliding down - this chute, and that's how - they live in there. And it's mucky, and - it doesn't smell good, but to them - it's great. And, so they slide down there, and they come out, and they pick mushrooms for a living, and they eat mushrooms, they can make mushrooms - with their machines - into clothing -- and they have mushroom coats and mushroom underwear, and - they - play cards with mushrooms, they - everything is - around mushrooms, you know? And so - the problem here, the reason there are no people - in this picture - is because there has been a mushroom blight. And obviously, with a population that thoroughly depends on mushrooms - they're dying out very very slowly. But they're really being happy about it, because they believe in mushroom heaven. And so it's - it's really OK. It's, you know, it's kind of a hassle - because, you know, fewer and fewer people are - around, but - they're all gonna end up in mushroom heaven, so it's better, actually.

Total time: 1' 56"

12F. Oh, I've seen this picture before. Let's see.

11" This is just the foreshadowing, of - what the - person in the foreground will be like - when she grows old. And - actually, it's just it's just perfect , because - the woman in the foreground is so innocent, she hasn't been through anything, she has a lot of knowledge but very little wisdom, and the chick in the background, is -- not at all innocent (laugh) she's just been through everything, and she's really diggin' it (laugh). And - the woman in the foreground is saying, I'm never going to be like her. And - the woman in the background is just chuckling, because she knows - where the woman in the foreground is going to end up, because this is a - in - kind of a ghost like thing, you know, she's just waiting until the - woman in the foreground becomes this. And so, she leads the life, you know, what is it, fifty years, or something. She becomes this woman and then - this woman becomes someone else, and it's a pattern, you know, like there is a person - not yet conceived, and not yet - born, that will take this person's place and this woman - goes into - an after life thing. And so you know, there's a whole stream of people involved here. They're all women, though. So - a person not yet conceived will take her place in twenty years. It's a pattern.

Total time: 1' 33"

13MF. 5" OK. Now this is an artist, and he's been working on his statue. This is his statue. And, um -- he's really, really tired, because he's been working all day, and, um, he just can't even look at her anymore, he's sick of looking at this statue, he's so sick of making it. So now he's going to go out, and - get a drink, and relax for a while, and - come back. And - what he's decided to do - to the statue is - make - an exact replica of this on the bottom, so it's like - there's no trunk to the statue, it's just two heads. And - he's got half of it done, and - he's going to go out and get a drink, and then he's going to come back and work until he finishes it. He's extremely tired, but he works best under pressure. That 's it.

Total time: 60"

14. OK.

10" This is in a summer. This is one summer out of this man's life. And it's - it's a most unusual summer, he's - he's been a totally different person this summer than he's ever been known to be before. All the other times he's been extremely conscientious, an academic, intelligent kind of person, uh - very particular, about what he does and where he goes and who he's with, this summer he's just - completely - f - freaked out. He's tried everything he's never tried before. He was a virgin before this summer, and now he's no longer a virgin. He tried drugs and - he - he tried getting drunk, he had never been drunk before. He tried not reading a book for a month. And he did. He tried - he - s - stopped shaving, he's - beginning to grow a beard. He was never a religious person before, and now he's going to church more often. He - let's see -- oh, let's see -- he's just showed - just completely different interests than he ever has before, he's never had artistic interests, and he's now he's listening to um - hard rock instead of Beethoven, and -- oh, he's kind of totally freaked. He moved from his, um - townhouse, into a - commune type - area, and - he's just trying it out, and right now he's just kind of contemplating what - what's going on inside of him, what's going on outside of him, and - he - he's tried it, but he hasn't - he doesn't have the knack of staying objective, and he's very disillusioned, and, as soon as - whoever took this picture took this picture, he - jumped out of the window (laugh). 'Cause he had never tried that. And so he tried it and -- he killed himself.

Total time: 2' 18"

15. Now, hm.

12" This is - the second coming of Bert, and this is Bert. And Bert - was wandering around in - the graveyard one day, and some - he didn't know where he was, he had no idea. He had just -- OK, he had been in a - on a - tripping or something, or he had been - hypnotized, and - he was put in place, where - no idea where he was, and - he was standin' there like this, and he's really - he's a really together person, he's really a nice guy. So all of a sudden, a group of people come up, and they say, it's Bert! It's Bert ! And, to them, Bert is Jesus Christ, and so they thought for sure it was Jesus, and they just - had never known anything else, and they just knew it was Jesus, and they treated him like Jesus, ah, except they didn't crucify him (laugh) but they just thought - our savior - this kind of thing, and Bert, you know like he's - an accountant in New York

City - an' he's - he's going - he's just totally flipping out, he just can't believe it. Here he is, he finds himself in this graveyard and people think, ah, he's risen from the dead, and so -- they - they claim him to be Bert, and they - celebrate the second coming of Bert, which is like a Christmas, and - they give him presents, they treat him royally, and he's just freaking out. He - at first he tries to explain - that he's not Bert, you know, and they say, y'know - you're wrong ! And - then he tries to decide if it's - it's still a trip, you know, or what's happening, and then - time goes by, his beard grows, his fingernails grow, and he realizes - that it's really happening, and so he takes total advantage of these people. First of all , because they won't accept any other explanation, and second of all, why not (laugh)? And so - the rest of his life is just - wow - total pleasure, he's just - really enjoying-these people are giving him - everything he wants - all of the food, all of the kind of - material needs he wants, he - you know, has all the - everything, all the women he wants, all of the - the caring he wants, all the mansions and money, jewelry - everything. And -- then it starts to hassle him. And he starts to wonder what his friends back home are doing, what's going on in their heads, what about the chick he left behind, you know, what about the people he really cared - for, you know, making love - wasn't making love anymore, it was - you know - going to bed with so - and - so, and he could have what he wanted and - it was beginning to destroy him like - in - little ways like in - he was getting fat because he was eating too much, he wasn't exercising any more. His mind was falling apart, he wasn't reading anymore, he wasn't - using his mind, except to, you know, find out how to get more from these people, and - it was just destroying him, and finally it just totally destroyed his mind, he just - totally - lost his - concept of what - loving was, of what sharing was, of what giving was, and - he just became a hermit and this -- I guess, is modeling Bert - after he came back - to the graveyard, when he became an old man. And - he returned - to what he had been, you know, to - to New York City as an accountant, you know like - what was it fifty years later?-as a bitter, extremely bitter, old man. And, um, nothing was the same for him, you know? There were - had been - a whole new - system of transportation, you know, cars were no longer exist - and, um, he couldn't cope with that, and it just so - just living was something he couldn't cope with - he died - just an - extremely confused person.

Total time: 4' 5"

(Further instructions given for card #16).

16. Yeah, um. OK.

4" It's um, a cottage. And it's just a cottage, it's not a - big home, it's just - it's just barely there. Oh, it's stocked with lots of canned food, 'n - wood, 'n - has curtains, 'n it's clean, it's very clean, and it's by a little tiny lake, it's almost a pond. And - it's very old - very very old, the wood is ruined like old barn wood, and it's very closed in and stuffy, because nobody's been there in a long time an' -- and -- two people approach it, and they decide to live there, they've decided -- that it's what they want - for each other and for themselves, and for - the children that they want to have, and - for the people that care to visit them - and - it's a - a Walden type setting, you know, just far away from any kind of - human - creation - and it's very very pleasant, it's very pleasant, it's - it indicates a lot of work, a lot of involvement with - with just -- menial kinds of tasks, but it's just very very refreshing, it's - it's so refreshing because it's something that - that is totally new to both of them, unfortunately, you know? And - there is a hint of boredom, perhaps. Because like - the - the rowboat tied to the dock is just kind of - there and it's not - doing anything, and it's not, you know - beeping lights, n', y'know, lights or signals, it's not - calling out the stock market rate, it's just being there - and it can be boredom, but it can be what - these two people are going to make it. And I think they are going to make it something really beautiful.

Total time: 1' 59"

17 GF. Now what am I doing with this? (E: "Just-") The same thing. (E: Continue.")
OK. OK.

15" Uh, the world has become completely - mechanical. And - we have - a person in charge - of making the sun rise. And we have a person in charge of building buildings, and we have a person in charge of building bridges - bridges, and the girl that's - looking over the bridge has - signed in to say that - this is the time - that she's going to look over the bridge. And she'll sign back out, when she's done looking over the bridge. Everything is to be reported, everything is to be - just totally - recorded, so that - we never lose - the precious knowledge that we have, of what - the world has done. And - we have records, like this whole building - is full of records - of what has happened. And - these people - are building - haystacks with the - precise number of - of - strands of hay in the stack. And they've - signed in, this dude has signed in, and there's a Mr. - Mr.

Superior somewhere, and, while someone, you know there's a person in charge of every ray of the sun everything is - down pat completely, and - down - every movement of your body in fact is recorded, because every person wears a gadget about this size, on his body that records - every heartbeat, every breath, every kind of movement - totally, totally recorded, and you have to hand this in - at a certain time, probably - monthly and - then - the government, n' Mr. Superior - will take it, and - y'know, he will - assign people to - you know, record this data, and um, it's very - very precise, very - everything's taken care of. No one's starving, no one's overweight -- everything's just perfect, you know, people that need braces - get braces. And, whether you can afford it or not, Mr. Superior takes care of it. Um - you are told how many children you are to have, you are told, um, what kind of birth control to use, you are told what classes to take, you are told whether to take them or not, but you're provided for, you know, someone will push the button so that the sun will come up, and someone will push it so it goes down, so you know, no hassles (laugh).

Total time: 2' 37"

(At this point, the tape runs out, and E puts on a new tape.)

18 GF. 3" This is grotesque. Um. - This is a dummy - it's not a real person. And - the lady is - um, so terrifically lonely - that she has to have a dummy around. She pretends to talk to it, oh - hold it close to 'er. Uh - it's a female dummy. And she just moved it from (unintelligible phrase). She's - oh, she just - hung up - on loneliness. She - um - she can't seem to get along with people, not even animals. She just - um, she can't have any kind of a relationship with a man, or with a woman, or with - with parents, her parents aren't around this place. So she has this dummy, she - it's always with her, constantly with her. She just lives alone, she - very seldom goes out. No one cares to know 'er name, because she's not a - a pleasant person necessarily. This dummy is hers, totally, and - and she puts it to bed at night, and - then she goes to bed, and one morning, this woman woke up, and the dummy had come to life. And the woman died. Because she couldn't bear the thought - er - live with the thought - of some - of loving something that has life. The only things that she could ever love were - dead, unliving, kind of things, and then - this dummy came to life. It - it was a beautiful person in - in my terms and your terms, I'm sure just - just a warm kind, loving person. But it was living, and - that was one prerequisite (laugh) that this woman had, it had to be something dead,

something stagnant, something - unresponsive. And as soon as this thing became responsive, the woman died.

Total time: 1' 59"

19. 7" OK. This is a cozy little place in the Alps. And - - hm (sigh) - a group of people live here. Not a family, it's just a group of people that live with each other, And -- they um - they decided to stay here for the winter, um, they're important kinds of people, you know - you know - or a - but they're very selfish people. And - oh, OK, one's an owner of a bank, in Chicago, and one - is a French teacher - or from France, a teacher - in France, and - the teacher, in fact, has - you know, like - five children, and - one's a bus driver, and - he's married and has children. And he left there. The circumstances were really strange, it was like in - they met, um - at a ski lodge, and - they - all kind of dug each other, and - like there's a black poet, from, um, um, Harlem - living there, so there's about five people, and they just really care for each other, and they - want to take this time out - to learn to know each other, it will end, you know, when the winter's over, and they can get out - they can't get out now, they have no transportation, no one knows where they are. They'll go back to their families and their jobs, and are totally different people, but - they're - keeping all of their - their - love and their services, kind of, their capabilities to themselves. And like - they will become better people for it, but - right now there are people that need them now, and - they are just ignored at this time. And they've just - centered themselves here - in - in the Alps and they're just - they're just - taking time to know each other and (unintelligible phrase). So - winter - gets over -- and, uh, they decide that they are better people, and that they can go back - to their Chicago-bank, and their - French school - and their Harlem-poet's corner. And, so they go back into the world, and everything is so thoroughly changed, that um - no one knows them, no one cares. The children of the French teacher - have forgotten who Mama was. And - here she is, a totally new person, just - revitalized or something that she - she thinks she has so much more to give them, and yet - they have grown in their own way - away from her. And - the five people have decided to get together again, to - share stories, and so when they get together - they come back to the very same place the next winter, and decide - that - they found something with each other, and they - they have held something with each other - and they seem to have - taken - the

word change, and put it completely out of their vocabulary. And they just live there together, as the people they were when they came and - just disregard any other - any other life - than this one.

Total time: 3' 19"

20. 6" OK, it's Christmas time, because there are lights on the trees, 'n it's snowy. And in the city. Now, this man - is, um - foreign, he's from Greece, and - he's not exactly a dirty old man, but he - he just doesn't - run around raping women, but he - ah - he drinks a lot, he swears a lot, he's somewhat promiscuous. And - he, um, has been bumped around a lot, he's given a lot of people things, but he's taken a lot. He's kinda, you know -- nobody special, but nobody insignificant either. And so it's - like - Christmas, and - he's going home, he has a family - n' he's walking through the city streets. And - he's going home, to try and find something. Something special, I guess. And he goes home, and everybody's there, you know, and they're all hepped up because it's Christmas eve, and so he tries to find - he goes - he leaves the banquet - he just can't stand it, and so here he is, walking again, and he's just trying to find something. And - he can't - he can't seem to put his finger on something, but something's missing - is really missing. So he walks and walks and walks out of the city, and he walks - into the country. And - he sees - something that looks similar to him, but is totally different because - this person looks like - like I do. And this person has a face. And this person has arms and legs. And - he's never seen that before because you see he has no face, and he has no arms, and he has no legs. He has a - a nonexistent kind of body, you know, it has - you can feel it, but you can't see it. And that is what he realizes he's been missing for so long. And so -- before he was able to cope with it, he was able to get along, you know, his wife was like that, he could touch her but he couldn't see her, you know? But now he realizes there was something more that he just couldn't handle it! So he ran back to the city and started telling people about it, and started telling people about it, and they said, you know, aw, you're crazy! You know? And he said come and see. And so - he took people out there - and nobody saw what he saw. He saw human beings, he saw flesh, and eyes and noses, and mouths, and - bodies, and - nobody else with him saw it. And - so -- he - he finally just got to the point where he - he had to go, and he wouldn't even talk to people

anymore because they wouldn't listen to 'im, and they wouldn't see the things that he saw. And so - he ended up just living kind of as a hermit. He would just lie around, night after night like this, his wife couldn't stand having him around anymore, because he just was obsessed with the idea that people - were visible, an' um -- she could never see anything - you know. - She obviously couldn't live with that and neither could his children, you know. So - he lived as a hermit, kind of, since no one could see him anyway. He just stopped wearing clothes, and see if you wear - if you don't wear clothes, people can't see you. The only reason we can see him is because - there's something supporting the hat an' the jacket. An' so - he just kind of invisibly lives for awhile, and - just kind of - sort of lost his mind (laugh). Because - he kind of had to, in order to get along without people any more. He wouldn't talk with anyone - any more, but he has this ability to see that no one else has. And no one else would believe him.

Total time: 4' 1"

RORSCHACH, SUBJECT B, PREMENSTRUUM

Card I

Λ 4" OK. Do I have to tell you where it is this time, or we'll do that later? (E nods yes.) OK, I see hands, on the card. Like - they're pointing upward. And - I see - the body of a woman - the shape of a woman, about from, ah, her neck, to her knees. (Pause)

V Hm. OK. I see the head of an ink pen, ah, you know, ahh (searching for word) India ink -type pen. Right at the - top, after I turn it upside down. Mm...(Pause, 10") I think that's all can get out of this card.

Total time: 1' 5"

Funny, I can still remember (laughs)
(E: "Really?") Yeah, that is weird!

Here I see the hands pointing upward. Just from where my fingernail is, on (D1). (EQ) Because they're like this, cupped (gestures). And the fingers are all together, although the thumb looks a little big. Like this - up to catch - a ball, or something. (EQ) Um, the uniformity of the color, maybe. Perhaps it has - mittens on, that makes it look so - closed. That's about it. OK, and down here is where I saw the head of the ink pen (Dd31) and, um. Looks like an ink pen, first of all because of the color and the shading used. Because I think of black ink, India ink type pen. (EQ) The shape. It isn't - extremely well defined, but much more so than a lot of what I saw. Now, the shape of a woman? She starts right here, she goes around here, this is her waist, and these are her hips, and she stops right here, about - knee level (middle portion of D4, from top of Dds 30 to bottom of Dds 29). And the shape is most of all what makes it look like that. The coloring has very little to do with it, because it's not shaded very well at all. (E: "When you say it has little to do with it, do you mean it has nothing to do with it, or that it does have something to do with?")

Card II

3" OK (sigh).

Λ 7" Here I see - two thumbs pointing up. Like giving a go sign or something like that. And - I see a rocket taking off. Apollo 16. With the flames at the bottom, and the smoke around - the sides and then the - the rocket, is - right in the middle of the picture. And. I see two calves--calves as in cows - small cows? And they're -- it's like they're feeding or something. They're opposite one another. And I see - in the white part - a pair - a pair of pants and shoes. And it's like a - a dopey little guy with his hands in his pockets. A kind of - cartoonist type character.

Υ Hmmm. (Pause)

Hm.

Λ (Pause, 21")

(Bites lip.)

I think that's about all for this card.

Total time: 1' 32"

Where is my imagination?

(laughs)

I'd say nothing. (S looks at card 8")

Did I see anything else? (E: "No.")

I didn't? Good (laughs).

OK. Here we have the thumbs pointing up, is that the first thing I mentioned? And they're right here (D2) in the red. Can't see the rest of the hands but you can see - thumbs. And the shape - is what made me think of it. The shading has nothing to do with it. The color has a little bit to do with it. Um, and they're real stubby. And this is where I saw the little calves. Here's the mouth of a calf, as if it's feeding on something (where D7 joins D4) and then the head, and ears back here (Dd31), and then it tapers off, right about at - high shoulder level. (Calf head is D1 cut off at D4 and excluding the bottom 1/3 or 1/4 of D1.) Um, the shape is what made think of it as a calf, most of all. and the coloring's not too bad. Because I thought later that the pinky - the reddishness, made it - look new - 'n - like a newborn calf. That's about all. Here I see - I think I saw the - the rocket taking off, and this is the fire and the flames at the bottom (D3), producing power. And this is the smoke, circle, in white (Ds5), and then this is the top of the uh - the rocket (D4), where it comes to a point at the top.

Um. Both the color and the shape all had an - a tremendous - amount to do with it. 'Cause of the - redness of the fire, and the whiteness of the clouds.

(EQ) Yes, if I had to, I would say the, uh, shape was more important. Oops, forgot this guy. The shoes, the cartoon-type dumb character, are right here, in the white (spaces between D1 and D1 are shoes, space between D2 and D2 are the legs) and then the bulge here makes him look like he's got his hands in his pockets, and he's got his pants, and they're too short. 'N the shape, is what made me - most see that, 'cause there's no color, so the color has nothing to do with it.

(Pause) Did I see anything else?

(E shakes head no.) I'd start getting weird feelings if I started seeing more (laugh).

Card III

- A 3" Now (sigh). Here I see - a red bowtie, in the middle of the picture. And then, on the - towards the outside, I see two ducks, facing each other. They kinda look like they've got their wings on their hips, as if they were standing like a human being. So they'd also be cartoon-type characters. And then I see - um, legs, and high heels on these legs. Two of them, on - you know - opposite each other. Uhm.
- V (Pause)
- A I guess I'd have to call the outside red things, um, kidneys. But I don't know what the tubes going to the kid - well, I guess there are tubes - going to kidneys.
- V Mm. (Pause, 16") (E coughs). I can almost see a butterfly - when I turn it upside down. In the white part. It's - just - it's a very deformed butterfly (laugh) but it's a butterfly, all right.
- A (Pause)
- And, I think that's about it.

Total time: 1' 29"

OK, here's the bowtie, right here (D3). And that seems pretty obvious. And - the color and the shape made me think of it as a bowtie. The shape, more than the color. Because bowties only come in one shape, but they come in a lot of colors. And here are the ducks (D11). And here's their - wing sticking out as if they've got their hand on their hips (Dd21). And, the shape, is what made me think of that. The color has - almost nothing to do with it. And the shading - has very little to do with it. (E: "Now, is that the whole duck?") OK, the duck stops - he's right here, this is all you can see of him, so it's only the - you know where the waist on a duck is (laugh). (E: "Well, it's hard to tell.") (Both laugh) The middle part of the duck on up, but you can't see - the breast of the duck, just the back side, and he's got his hand on his hip, you understand? (E: "So that he doesn't have any legs, or anything like that?") No. And here are the legs I saw. With the high heels (D5). Um, the shading showed the difference between the high heel and the leg, but it doesn't have much to do with just seeing the leg. Um, I guess the shape - is the most important part on

that. Um, - here are the kidneys that I saw (D2). The shape and the color I think are equally important on that. Well, maybe the shape is more important. 'N - maybe the tubes lead into something else. Like another organ, or something. OK, here's the butterfly I saw. What might have been a butterfly (lower portion of Dds24, between Dd30 and Dd30). Here's the upper wing and the lower wing, and again, the lower wing and the upper wing. And it's the shape, entirely. There's no color to it, and no shading, so it would have to be the shape. Mm (Pause, 13") I don't see anything else. Did I?

Card IV

Λ (Sigh)
8" OK. Down at the bottom I see something like a sheepskin rug or something like that. It's cut out, 'n flattened out, like you put on the floor. Then, hm. (pause, 11") (E coughs) I guess I see the face of a woman, on either side of the top. An', it's - it's like a shadow and then a bright part. Oh, about in the middle of the face. Mm. (pause) I guess - right at the top, it - um, all of them look like this, just because of the way the ink blot's

OK, now this is a side of a - profile of a woman's face, right here. (D4, including space), and - you can't really distinguish much of it - except - that might be her lower lip (Dd) and this is her hair hanging down (D4) and the same thing over here. And this - I don't know why that white spot is there. But it's there (laughs). (E: "OK, so she's facing inward toward the center of the card.") That's right, yeah, that's right. Um, the shape is what made me think of it as a woman's face. Mostly this part right here, looks like hair coming down. (EQ) Well,

formed, where it looks like ah - ah, the back of a chicken, or something, a small animal, with a spinal cord coming down, the backbone and the - like the ribs would be out to either side. They all basically have that kind of look about them.

V And, when I turn it upside down, I see - on either side, a little goblin, or a ghost. It - I guess it's a group of ghosts, but you can see only the - complete profile of one. On either side, and then you can see parts of the other ghosts. And that's in black. Um. And then I can vaguely see, ah - I'm not sure what kind of animal it is. I guess I'd call it, maybe a - small dinosaur, or somethin' like that. Just the face, an' the front part - of this small - and its mouth is open, and it's looking up. Could be crying. And then, right at the bottom, outlined in white, is - it looks like a - a person like a Moses or a Jesus type character from that era. With a - oh it's got cloth over the head, coming down part of the shoulders, in robe-type form, and it's - it seems to be barefooted or with sandals on, something like that. (pause 11")

^ And, the only other thing I see is at

because it's clumped together. Here's the, uh, the bear-skin rug, or whatever, the skin of - the animal, laying flat (bottom 40% of D1). Here are - the - the fur around the legs, coming out here (Dd21' and Dd28), this must be the tail, in two different parts (Dd26), and then it stops, right about there. Oh (sigh), the shape and the shading - had a lot to do with it, mostly the shape. OK? (E: "What made it look like it was fur?") The shading, because it gets lighter and darker, and fur's like that when you rub it. Mm. Right down here is where I saw the bicycle brakes, or the motorcycle handles, or whatever they were. They're just this small little thing (Dd coming off heel of boot at D2, projecting toward outer edges of card). Just the shape, only, that did that. Well, shape and color, because, usually they're silver - on the - brakes on a bicycle. I guess it'd be shape, more than color. Ahhh...OK. (Pause) Here are the goblins, I saw those last time. The darker form right around here, and this is the profile of one of them, and this looks like the hand and face of another one sticking out here, and the same goes for this side. (EQ) It would probably - like their robes might go right around here, that's

the very bottom, and I've flipped it over again, and now I'm not sure (laughs) whether it looked like this when you gave it to me or not - are like little handles like you see on a bicycle, or a motorcycle. Um, maybe the brakes on a bicycle? But they're symmetrical, that's probably why they look that way.

That's it.

Total time: 3' 9"

about it. So it - c - doesn't cover the entire thing. (Area is approximately D7, but cut off near top.) Um, is that all for that one? (EQ) The blackness I would say, the color, and the shape. (EQ) I think the color, on that one. Now, um, down here is where I saw the um - the figure from - Bible times. Because of the scarf - that goes - around the head and down, and the feet that are, well defined, that look like, you know, feet, instead of shoes, that might have sandals. The shape is - the most distinctive feature of this. 'N the color - doesn't have anything to do with it. (EQ) Mm hm just right here, nothing around (Dds in middle of D4). OK, now here I saw the head of an animal (D8). I don't remember what I said it was, uh -- I think it - might be looking up and - making sounds of some kind. Um, I guess, um -- both shape and shading have something to do with it, shape more than shading. OK? (EQ) Um, I'm thinking, um, could be a pig? Or -- maybe it was - oh, I know, a dinosaur '. A baby dinosaur, I don't know - I guess mostly because of the nose on it. (EQ) Mm h.m. It stops right there. OK? (E: "How would the shading help it to look like that?") Because it's - more defined around the mouth. And like - that 's the most

important area. Because it's - it's making noise of some kind, probably. Now, had I seen anything else? (E looks through notes, "Yeah, one more thing.") Oh. (Pause, 28") Hm. It wasn't the nipple thing? Was it - the chicken bone thing? OK, that must look like a chicken bone (laughs). (E: "You're not so sure of it anymore, huh?") No ! Because when I - now, when I remember the other ones, there were others that looked more like chicken bones than this one, but, you know, considering that I hadn't seen the other ones, yet, or hadn't remembered them, this looks like - I guess - mostly just from there on up (D3 and top portion of D5). Looks like a chicken. Probably the backbone. And the - ribs - of a chicken - after you've eaten it. And (sigh) I think it's the shading, that made me think of that, because the darkness right in the middle looks like the backbone area, and then, out each side it was shaded a little bit, and probably enough to make it look that way. OK?

Card V

^ 2" OK, um, I see a wishbone, first of all, on this one, right in the middle, towards the bottom, and then, next to the wishbone I see a man, halfway reclining, as if against a rock. I think of like Lazarus, a Lazarus symbol,

Now this is where I saw - the nipples, one on either side (Dd24), and - I think it's the shape, that makes them look most like - they do. But I think that the color, the darkness that made me think of that. OK? Now, let me

'n, y'know, dude that was - thirsty, or whatever. Leaning back, away, from standing up. And, then, I see an elephant's trunk, on the very outside, of the figure. On both sides, again. And. At the very top, it's probably because there are two of them - it makes it look like - the nipple of a woman's breast. On the very top. It looks like she's laying down, and you can see it, you know, that - 's what's standing up.

V Uh, hm. The ah, this kind of looks, oh, I see, yeah, this is like - at the very bottom when I turn it upside down, a gully. At the very bottom. And, you know, it's rocks all the way down, until you get to the valley, and in the valley, (clears her throat) there is - a hill (clears throat) with - um, it looks like a cross on the top, or some kind of - I wouldn't say a statue, it'd be more like a cross. This is in the gully, of that - you know, where all the crevices were down, it's very uneven until you get to the bottom, and then it's smooth. And, finally, I see, what looks like to be a bowlegged - pair of legs, like - oops, looks - well it's knock-kneed at the top, and then the legs bow out. OK? Like the knees are shoved

see. Here's the man reclining against the wall, or whatever, and he's reaching out. It's the shape that's - just that on up, in the white part (white space below lower edge of wing, from D3 to outer edge of Dd23) - it's the shape that most made me think of it as a man, er as - what I thought it - if it was - as of, whatever (laugh). Um...The Lazarus figure. OK. And here I think I said wishbone. OK, here's the - the wishbone. You have to imagine that it ends up here (D9). And - the shape, is what made me think of it as a wishbone. And the same for the - elephant, 's just the shape, is what made me think of it as an elephant's trunk (Dds29). (Pause) OK. Here - it starts way up here, on either side. And all this is, is just a - mountain-type, you know, all the rocks and - rubble like that, coming all the way down here, and - here's the gully. And in the gully is a very smooth-looking hill, with a - cross on the top of it. (White space above blot is the figure, blot is the ground. Whole upper edge of blot is used, in V position. Hill with cross is Dds28). The shape is what made me most think of it as rocks. (EQ) Mmm... Oh, considering - just saying - just - this seems superficial, but saying all this land is flat in here (between S and

together, and then - she's - well it's a very awkward looking leg. And the feet are kind of, um, rounded off. They don't, you know, they aren't obvious feet. Because it looks like, you know, these knock knees or whatever, you can imagine them as being feet.

Λ

Total time: 2' 29"

Card VI

Λ 3" Now (sigh), here I see, ah, at the very, very top, a cat's - head. And - it's got the feel - er - not the feelers - the, uh, whiskers, stickin' out, two on either side, like a cat has. And in that same, um, area I see a Indian - oh, boy, I couldn't remember before - it's like a s - ah, a s - a spear or something like that and they put feathers on it, as if in war. Because of the - what goes out look like feathers and, although it's not in color, it - looks like there could be different colors. It's - different - colors of greys and - and black. And, again I see, the,

blot), you'd be like a mile away. (EQ) Right, in the distance, definitely, uh huh. OK. Hmmm. Did I see anything else? (E looks at notes, "Oh, let's see ...one more thing.") Oh, boy, I didn't s - here they are. I said bowlegged to begin with, but then, it's more knock-kneed than bowlegged because this is all it includes (D8). Here are the knees, and they're knocking (at point where D2 and D2 meet), and then they go into kind of a - rounded off foot, not a club foot exactly, just - undefined. And it's the shape that makes them most look like legs. That's about it for that one.

OK, first thing I said was the cat's head. With - what I call feelers - or whiskers. The head and whiskers (D7 and Dd26). And - it's the shape that most make it - makes it look like a cat, although the shading has something to do with it, because it's irregular. I'm thinking of something like a calico cat. OK? Now, included in the next one - is the cat's head, which now is like the staff or the sword or the - spear of an Indian - warrior (D3). With the feathers coming out - below the spear on either side, and then it could be different colored feathers, because of the shading differences. First, it made

um, handles as if on a motorcycle, like when you-do the clutch or rev it up, on either left or right side.

V (pause) Ahh, let's see. At the very top, I suppose you could say those were like uhm, horns, on a - buffalo, or something like that? If buffaloes have horns. A water buffalo, maybe? And they kind of curve around, like they might be on the top of a an - a big animal's head.

A Mm. That's about it.

Total time: 1' 33"

me think of a spear because of, um, the shape. But the more I thought of it, those had to be feathers, 'cause of the shading, OK? Now here are motorcycle handles again (D9 and D9). One's the clutch, and one's the accelerator, I don't know the difference (EQ) Because they look rubbery (laugh). (EQ) The shading. Like - you could go like this, it might - give a little bit (gestures squeezing). And - well, the shape, too. (EQ) Well, the thing is on a lot of them I saw motorcycle handles, but this looks most like a motorcycle handle because of the - shading. They look more rubbery. That doesn't give you (words are lost in laugh). Oh, well, let's see. Here I saw the - horns of a - beast (Dd21). What kind of animal has horns? A water buffalo? (E: "Yeah.") Some sort of buffalo. OK, that's what I said, I just couldn't think of -- (E: "I think all different kinds of cattle have horns, don't they? Buffalo and cows and things?") Yeah, yeah. OK, good, I'm safe (laugh). Ahhh... (EQ) No, I wouldn't even say the shading or coloring. Just the shape. Now was there something else? (E: "No.") Mm hm. (E: "Well, wait a minute... Yeah, I have something else right h - no, that's part of the - that's part of your horns, yeah!") OK (E: "They curve

1/4" h

uh

haha

pointing

Below the

I can see, and

as if roaring or

And, you can't

you know, you

eyes, the rest of

Um - mm - Oh

the in

Um, or

your

almost a three-
like a triangle
pointed on either
a - a blouse or
then his should
very straight.

Hm.

I think

think that's

around a big animal head, but the animal head isn't really part of the - ") No, hm mm.

Card VII

- ^ 4" Hm (Sigh) Now, again I see the, uh, the thumbs up sign. With the hand clenched, and then the thumb - pointing upwards on either side. Below the thumb, when I look again, I can see, an animal's- mouth opened as if roaring or something like that. And, you can't see - behind the eyes, you know, you can just see up to the eyes, the rest of the head isn't exposed. Um, mm. Oh, I know what that looks like. That - this looks like a walnut. The inside of a walnut. And many of the ink blots look like that again. Um, and then out here I see a motor-cycle - handles again.
- V Hm. OK, now I see, um, must be a pirate, because 's got - a hat on, almost a three-cornered hat, it's - like a triangular thing, 'cause it's pointed on either side, and he's got a - a blouse or a sweater on. And then his shoulders are very s - ah, very straight. Almost cornered. (pause)
- < Hm.
- ^ I think that's all I see.

OK, here we have the thumbs up signal, only this time it includes, like - just as I'm pointing. Um, this - this - the - hand is clenched, like - over here, and then the thumbs are going up (D1). The shape is most important here. The shading has something to do with it though, because it's as if a - shadow is cast, you know, on the far side of the - whatever. Mmm. I might have seen - the motor-cycle things again? OK, purely by shape, because they were just - sticking out like that on either side (Dd21). Like you could grab 'em, and - take off. And. I also saw the inside of a walnut. Right here below my fingers. That entire thing. Mostly the shading made me think of that, because it shades in darker towards the middle like walnuts do. Um. (EQ) The shape had - something to do with it, too, but mostly the shading, OK? (pause) Mm. Mm. I'm remembering things that I - saw - a few - few months ago (laughs). It's really... (E: "Ok, anything you see, you can tell me.") Right now, again? (E: "Sure.") OK. I think that I saw

Total time: 1' 43"

as a bird before (D11). The wings of a bird. But I didn't see it this time. Well, I did (laughs). And I don't even think I saw this before. Before - before. Is the elephant. His - big, um - trunk going out here and then there's the - shadow of an eye (D3). I think the shadowing, and the shading makes it most look like an elephant. Because, um, because the eye caught my eye at first, and I filled in the trunk. OK. So much for that. Um. Did I see - animals' - mouth? (E pauses to look at notes, "Yes.") OK. Here they are. Here's the top part and that's the bottom - lower jaw. And here - is their mouth. Just includes that much (D8 and Dd24 are jaws, space between is mouth.) And it's not a full face, in fact, you can't even see the eyes, you just see in the mid - like the teeth apart. OK? And - shape would have most - to do with that, on either side. OK? (EQ) Coloring had something to do with it. Just a little more defined around the m - mouth. Mmm. I don't think I saw anything else. (E: "Mm, yeah -") Fine. (E: "A pirate.") (S looks quizzical) (E: "In a three-cornered hat.") Oh, yeah! OK. I was looking so into the black part, that I couldn't see the white part (laugh). See, here's his hat, cornering, and then he's got the turtleneck, er the - shirt

on, and then his shoulders are - really cornered (Ds7). So, it's the shape - I mean it's just purely the shape. That made me think of it this time. (EQ) Cause he's got that hat on. OK? All done?

Card VIII

Λ 4" Oh, good, color. Now (sigh). Mm.

8" On either side, in the pink, I can see something like - an animal of some kind, like an otter. Mm. I can see three of the paws, 'n three of the legs, and not the fourth which must be behind the animal. N'then, I can see right in the middle of the picture, a rib cage, kind of - form. It's only got three ribs - on either side, but it looks like a rib cage.

V Mm. (Pause, 11") Right here I can see a - what looks like a bird. It's-the eyes are a darker orange, and then the beak comes down in a lighter orange. And - it's just the uh, like if a bird has shoulders., it's just the shoulder and the head of a bird, so you can see the beak and the eye. And then besides a bird on either side, more on the left than on the right, I can see a little dog. His head's sticking out, and he's got real long ears. His ears are - hangin' really low.

Λ Mm. I guess very vaguely, um, the top grayish-greenish part looks like a - pine

OK. At - first I saw the animals, which could be otters, on either side, just the pink part, and I see three legs, but not a fourth, which must be behind the animal (D1). And, it is the shape, that has to do with it. Not the coloring, and a little bit of shading, because the shading makes it - the face - more distinguishable. OK? And, here, I can see a tree, a pine tree, in - in greys and greens (D4), and it might be snow-covered. The shape and the coloring both have to do with my identifying that, mostly the - shape. OK? And underneath it this blue - and white part might look like a snowbank, like shoved up - by a - machine of some kind (D5). (EQ) I think the coloring, because - it can look blue - blue snow (laughs). Um uh, (EQ) The shape looked - it looks bunched, you know. But I think that has to do with the color and sh - shading, too. OK. Here is the rib - here are the ribs (D3), and there's only three of them on either

tree, like a Christmas tree almost.
 Maybe with a little snow on it.
 (Pause) In fact, the blue part
 below it - has some whites in
 it and it looks like snow below
 the tree.

✓ (pause)
 ^ I think that's about it.

Total time: 2' 7"

side, and it's the shape, that makes it
 look that way. Got that? OK. Now,
 here's my bird. Here are his eyes, the
 dark orange part, and he goes right
 around - here. Stops right at the end of
 his beak , and it's j - just see the top
 parts of his shoulders. The coloring was -
 what mostly made me think of it as a
 bird, and the shape, secondarily. (Dd23
 is beak and forehead of bird. Eyes are
 darker orange spots on either side of
 Dd23, outline of head is barely discern-
 ible as a line between darker orange
 middle portion of D7, and lighter, outer
 portion of D7, which is not part of
 percept.) And - here's the little dog
 (Dd26 on left as you look at blot ^).
 This guy's kinda messed up (Dd26 on
 right with blot ^), so I didn't think too
 much of him. And the ears are hanging
 very low, and his nose is just peeking
 out. It's the shape, first of all, and then
 the color, that made me think of it as a
 dog. (Pause, 22") I can't see anything
 else (very softly). Is there more?
 There's no more. Good (laughs). Just
 when I'm convinced there's nothing left
 I'm trying' to find stuff.

Card IX

Λ 4" Now (sigh), at the bottom I can see - two heads. Like - they look like a child's head. 'N just a head, that's all that's - just there. I can - like maybe distinguish eyes, and a nose, but the mouth - looks like - I mean it doesn't really look like a mouth. Towards the top, y' can see like - more - cartoon-type characters, with a bulging stomach on either side. Just like a beer belly type stomach. Um (clears throat) the heads aren't really - easily distinguished. Looks like they have small caps on their heads. (Sigh) Now. Right in the middle, it looks like there's um, flames coming from a blow torch, kind of. And the flames are in blues, and whites. There's some green there.

✓ Um. (pause, 12") And I can see what may - may be interpreted as a map, you know, with -- (E begins to cough) Poor Kid ! (E continues to cough, S suggests a drink of water, E turns off tape recorder, and leaves room to get a drink. This time is subtracted from the times given.) Now. OK, now I see an egg timer, and what was the blow torch before is now the sand, dripping, er, not dripping,

OK. OK, the child's head, on either side down at the bottom (D4). Covers this much, OK? And, like I said, you can't see the mouth real well. You can see th - like this might be little tufts of hair. (EQ) Mm, the shape, 'cause it's sticking out more. Ah, the shape and the shading, you know, helped me identify it. More so the shape, 'cause it's rounded. Now, -all done with that? OK. Here's my map (Dds29). This is where I see the little - in fact I saw it turned over, but there's no difference. I'm not sure what country it is, but it's like the shape is all that made me think of it. Because actually it should be opposite coloring. (pause) OK? Now here's the fat stomach, or beer belly - of this little guy, and his head's totally messed up, although he might have a cap on, which you can see right here (D3 area, with Dd28 as belly, pointed tip of D3 as cap, D7 not part of percept), and he stops right about there, and right about there. OK? It's the shape of this guy that makes me think of him as - a beer bellied little man. Now, I put in piano keys right at the end, and here they are (Dd21). The - color, you know, the overlapping green made it into piano keys, but the shape is also important. There's only five -

flowing through the egg timer. Hm.
(Sigh) (pause, 13") (E coughs)

Λ OK. Just one more thing. I can see towards the bottom, um, the green is overlapping the pink and it looks like piano keys, on either side. There are only - five black ones and four white ones, so it's just a small section, but it looks like piano keys. That's it.

Total time: 2' 25"

four? Five black keys and four white keys. OK? (EQ) The color is what caught my eye first of all, so I'd say that was more important. Here's the blow torch, coming up here, and - this is the - well - it goes about this far. OK? And it just covers this middle part, here (D5). The coloring, I think had a lot to do with it, more so than the shape, but the shape was involved. OK. Now, this is where I see the hourglass. It comes around here and then it - just stops (Ds8), and this - is the sand (D5). Pouring into the hourglass. Now the - the color - is - you know, remarkably important, because it's white down here, but I don't think it's quite as important as the shape. OK? Because this -- (E: "And then the top of the hourglass is sort of not - defined, really, it's kinda the bottom half, and a little bit the middle.") Yeah. Right, mm hm. (pause, 15") Hm. I think that's about it.

Card X

^ 2" Um (sigh).

4" At the very bottom I can see two - worms. They look like tomato worms. And - there's an animal that looks like a - rabbit, or a rabbit's face, and the worms are - are - at - the mou (clears throat) the mouth of the (E coughs) Oh, I hope it's not catching ! Are at the eyes - of the rabbit. Which is kind of gross ! Um, at the very top, I see - what could be a - man's penis, but it looks too straight and hard. So - therefore, it might - instead be - like a telescope, or something that, you know, comes out of a submarine. Um. Right in the middle I see - the um - the bones, like the hip bones of a human being. In blue. And they're connected to a pink part - which kind of looks like it's giving it life. And, there are - two green images on either side, and they look like, um, kind of - animal-type characters. Um. And they look like they're going to dive into a swimming pool, or something like that. And then, what they are standing on looks like, um, oh, a crab-type figure. Only it's the wrong color, but

OK. Now, first I saw the worms at the bottom (D4), which are green and are eating the - rabbit's eyes (D5). And - I would say the coloring, most of all, did it, because tomato worms are green, but the shape - is important too. And, the shading because the rabbit, you know, comes lighter, and, where his nose is. OK? Um, see, what did I do next? (to herself) (EQ - determinants, rabbit) I think the shape would be, because the ears - are what makes it look like a rabbit. OK? Um, does it help you to - try and do them in order? What I saw before? (E: "It doesn't matter. Whatever you like.") It doesn't, oh, OK? OK, here - is the hip bone (D6). Hip bones. And that must be the backbone or something (Dd34). It's kind of leading into, you know, a redness that - kind of - implies life. The shape is most important, but the color is very, very closely important. Here's the what could be a telescope, or a penis (D14). It's right, uh, right here. And, the color - makes-makes it look like a telescope, and the shape - makes it look like a penis. The shape makes it also look like a telescope, but more so the color, 'cause it looks - metallish, that's why it wouldn't be a penis,

that doesn't matter.

V And, as I turn it upside down,
I can see on either side a turtle.
On a limb - of what must be a
tree because it's brown. And
the turtle's brown too, it's just
hanging on. Not really going
anywhere. And, right in the
very, very, middle of the picture
is a wishbone, a tiny wishbone.
Hm. OK, now, what were the
worms before, are seahorses,
when turned upside down, they're
green at the bottom and blue at
the top. (E coughs for 12") I
just see one more thing. And
it's a walnut. Real tiny. It's
in a yellow spot, and it's a
darker yellow. Just the whole
thing. (E coughs) That's all.

Total time: 2' 50"

because it's not fake (laugh.) Um, here's
the little wishbone, right in the middle
(D3), the shape is what makes it look
like a wishbone, but the color has
something to do with it, because it
looks - yellowish. Here's the crab (D1),
and it's completely the shape, just because
there are - a lot of things sticking out.
OK? Now here we have the little guy,
that's going to be diving into the water
(D12). Um, it's the shape, and the
position that he's in, makes him look like
that. (E: "Now, what kind of a little
guy is it?") Um - um - it must be human -
but, it has some - animal-like character-
istics, because it's so bulky. And it's -
it doesn't look like he has arms, more
like paws, but it's got legs, and a mm -
it's neither, or (laughs) it's just kind of
in between. Ah (V)--now these turned
into seahorses (D4), because of their
color, and their shape. More so their
shape. Um, and, here is the turtle
(D7), well, this is even better (S prefers
one D7 to the other), hanging on a limb,
ah, the shape is most important, but
the color's awfully important (EQ) OK,
this is the turtle (thickest part of D7),
and he's hanging on what the rest of is
the limb (rest of D7 is limb). (EQ)
Right, mm hm. And - all done with him?
OK, here's the walnut (Dd33) and, it's

the - shape, first of all, that makes them look - think of it as a walnut, then the shading, 'cause it looks like it's - there's two parts. And then the color. It's not quite dark enough to be a walnut. Right now, just off the cuff, this looks like a waterfall (D14) . Because of - just - the shape - of it coming down, just it's - very hard-flowing water, and so it stays in one stream, mostly. The color has something to do with it too, 'cause it's white, and looks foamy. (pause) Hmmm...I don't think I see anything else.

Total time for 10 cards: 21' 53"

E and S have a brief conversation about coughing and allergies.

S then comments as to how surprised she is that she remembers so much from the previous session.

TAT, SUBJECT B, PREMENSTRUUM

Card 1. 3" OK. Here's a little boy. And, um - he's been forced - to take - violin lessons, and he doesn't want to - and - the reason he's being forced to take it is because - his mother is a - musician, and his father is a professor in - the music - the College of Music, and so, man, if that boy doesn't produce, like - forget it for the parents. So, he's under all kinds of pressure, but the kid would much rather be out playing. And - it's not only that he's got the regular kind - um - desires of a little boy to be outside, he just hates music. Mostly because it has taken his parents away from him, as a child, and - it's like he's - jealous of music, period. And so, here he is, confronted with one of his worst enemies, and they say, learn to love it, and - he doesn't want to. So, what happens - is, um - he mostly puts all these feelings inside of himself, and - doesn't tell his parents, because he's not a super-demanding kind of kid, in fact, he's rather meek. So he practices the thing, he becomes very good, and, once he has proven himself to his parents, and his parents are very happy with 'im, he, um -- he goes out on his own, and - he leaves his parents and , he marries someone - ha - that has nothing to do with music, is extremely unmusical, and he destroys everything - that he has ever - had to do with music. He destroys all of his instruments, all of his practice material, and, um, well burns it all up, and then starts with - a new life entirely void of music.

Total time: 1' 58"

Card 2. OK. Now. (Sigh) Um...

13" Here we have - some poor people - um, and some rich people - a rich person. Person on the left is - a rather rich bitch (laugh). She's - just has - had the best kind of things all her life, and she never knew - what having - little was. Now, the woman in the background, that's pregnant, has never had much, in fact, the child is the first thing that she's ever been able to call her own. And, it's hers and the man in the middle, that's working. And they love each other very very much. Well. The - woman on the left, um - has been given a lot of things, but she's never, you know, thought much about giving life to anything, like I don't think she'd ever even want to be a mother and, you know, not that's not a negative kind of thing, except - and it - it hadn't been until - she came, to visit these people, like - they're related. Like, this is the rich relative and these are the poor relatives, and like they're cousins. And - she is

a super-professional person, super rich, and she came to - visit these people out of necessity, because of her - her father had died, and she had to tell these people about it and, you know, they - they were in the will, so they had to get some of the money, and she was very disgusted with the whole situation, and the woman with child, you know, I guess - she's a really hard working woman, and she's very gentle, and very very kind, and the man is extremely hard-working, and he's - oh, he's just a super fine person. And so she comes there, this - rich - chick, that thinks she has everything in the whole world, and - she spends a - about a week with them, to her disgust, and comes to find out - what - what - loving, and living, and giving is really all about. So - she kind of - you know - she's - she remains a bitch, the whole way through it, and really hard to get along with, but these people are really kind to her, and they don't - it doesn't hassle them - enough to be really mean to her, even though - I probably would be (laugh). And so, they um, treat her really nice, and she - she like - she never wanted to be a mother before, and now she realizes how cool it can really be, and so she decides to stick around until - the lady has had her baby, and so she does, and - she offers full support of the child, so the child is able to go to school, which is something the parents never got to do. And so she goes away with - like an entirely different - value system, and it's really cool.

Total time: 2' 58"

3BM. 5" Hm.

12" OK. This - this scene, right here, takes place in a hospital. Um, out of desperation the girl came here, because she just had nowhere else to go.

On the floor beside her, are a pair of, 'er a set of keys, and she has just come - from - her home, and - she found out, that her, um roommates, had changed the lock on her, because um -- they had really been having a lot of hassles, because they couldn't live together well. And the problem was, not with the girl here, necessarily, the problem was, that people couldn't really see - um, or accept what she was. OK, the roommates - um -- were - like super-liberal people, just fantastically - liberal, on, you know, that continuum. And this girl, you know like - is rather conservative, comparatively, and - her roommates just couldn't handle it um, they thought she was uptight, and, you know, not very sympathetic, and - kind of out of it. And so they just thought, you know, forget it, we don't need to deal with her, we've got enough - other people to d - that we have to deal

with, that we'd rather handle. So, they just changed the lock on the apartment and, they had no idea, in all of their liberalism, what - kind of impact this could have on the girl. So, they locked her out, you know, thinking that's really funny, and - the chick just kind of - well, she was just so unstable to begin with, that she just kind of, oh, let herself go, and just said - why try anymore, and so - she came to the hospital, hoping that she could find - someone to help her, and - in the end, people that are more understanding - just as liberal as these a - as these other roommates were, but - more understanding, could, kind of - use empathy - and work with her in a m - in a healthier kind of way. And so as it comes out, she's c - as conservative as hell, but she's really cool about it, because - people understand her, and took the time to help her understand other people. And - like this is - this is about the most depressing moment - of her life, right here, and it's like - it was all you know, down, before this, and it's - it's pretty much up after it.

Total time: 2' 48"

3GF. 3" Um. (Sigh)

8" OK. There's a party. And it's supposed to be a really wild party. But - not too many people showed up, so that everybody that was there, at the party - got really drunk. And so nobody knew (laughs) what was going on, like were only about ten people there, but everybody was so polluted they didn't know what was going on. So one of the girls decided to go across the hall into her room, and get some more wine, and so when she came back, um, she was standing - she was ready to open the door and she had grabbed it, and - she heard someone coming and she turned around, and then someone pulled the door closed, and so she got - like her fingers caught in the door? And, she dropped the bottle of wine, and it's down here, completely smashed, on the floor. And she's really upset, but - like - she doesn't know what to do, 'cause everybody's making so much noise, in the room that they can't hear her. And so she's just kind of - whimpering (laugh). Out in the hall. And so what happens is that finally someone just decided to come out, and so they open the door, and - her - her fingers aren't really hurt, plus she doesn't feel it - anymore anyway, because she's - kind of - got a lot of alcohol in her. Um. So -- it's just - she just goes back home, back to the apartment, and she kind of falls asleep, which she should have done anyway, and - um - the person that had closed the door felt really, really rotten about doing it, but - but that person - he didn't know he had done it. And -- so - she just kind of leaves, and then the person that had done it

felt kind of rotten, but he - split, too. And so - that was just the way it went. And then the - party ended, about an hour later.

Total time: 2'

4. 4" Hm.

10" OK. Um, he's a truck driver. And - he's getting to be a pretty successful truck driver, like he's making more money than he thought he ever could.

And they're thinking about getting him into management, now - because he's really a responsible dude. Well, this woman with him is - um - has just come into the picture. Like she hasn't been around real long. Because, well, for one thing he's married, and - he's responsible there, too. But this woman, finds out that he's, you know, in for lots of promotions, and for a lot of, oh, money probably, and success. And she decides, well, better grab him, you know, with all of my - charm. And so - it didn't work, and she's really bugged by it, so - she tried everything, and the guy's just really responsible, really faithful. So, she tries the bit about how, um I'll destroy myself if you don't come with me. And, the guy's having kind of a conflict because he doesn't want to see her destroyed. And he's trying, at this point, to pull away from her and just leave her. Because he's had a - really great life, so far, why ruin it, you know? And so, um - oh, she keeps buggin' him and buggin' him and buggin' him, and she - she - she has no brains -- just basically - a lot of desire to - live off someone else's success. And so, finally he just splits, and he just leaves. And, um - he goes on, he gets the promotion, and his family grows up, n' is happy and healthy. And, um -- she doesn't commit suicide, she doesn't destroy herself, because she knew she never would, but it sounded good at the time. And so she takes off and -- pretty much - goes on living the way she has. Looking for success in other people, because she can't quite find it in herself.

Total time: 2' 23"

5. 12" OK. Hm.

21" OK -- so (sigh) -- mm - it's time - for breakfast. And everybody's down, waiting at the table, except for - um, Melissa, and - they keep calling Melissa, you know, but - you know, nobody's too hassled by it, because if she doesn't come down, she just doesn't get any breakfast. And it's a rather large family, about five or six kids, and so everybody splits, you know, for school and work and everything, and Melissa never showed up. And then the mother - got the dishes done, and then thought, holy cow, Melissa's still upstairs. So she trots on upstairs, and she opens the door - or, well, she knocks - and Melissa says, come in, and the mother - comes in, and she looks - and like, um - Melissa's um - all set for school, she's all dressed and everything, but she's just sitting there. And the mother says, what - you know, what's the deal, what's wrong? And she says I don't feel too well, and so the mother says, OK, well, like how do you feel, and so she has - a temperature and the whole bit, and they found out she had the measles. OK, so, ah, this is no big deal - at all. Like - she's - oh, about fifteen years old, and - it's - she could take it, she was a pretty healthy kid. And so, she has the measles for a few days, and then she gets better and goes back to school. Well, the mother -- finds out that - the minister's son, also had the measles - at the same time. So, the mother got all ticked off, and the whole family ended up getting involved, because - the minister's son, you know, how can you avoid that? So - they got a - they went - they - they jumped to - a whole lot of conclusions. And come to find out, both of - Melissa and the minister's son, had been exposed to a child in the Sunday School where they both taught. OK. So it was - very legitimate, and like - we know that, and Melissa knows that, but the parents never believe it. So - mistrust - like you wouldn't believe. And, uh, oh, they tell Melissa and the minister's son not to see each other 'cause she's not supposed to start dating till she's sixteen, and she's got about four or five more months to go. And, um, so - Melissa's really ticked off. And rightfully so, because she knew she was right. And she knew - later on - that she should've probably just said well I'm right, so let's leave it at that. But - at her age and at her stage, and with a little help from the minister's son, she decided to be - to goof around a little bit and be a little bit rebellious. Because her - she had - her - the whole identity of being a daughter had been lost in all the kids in the family. And so, she, um, she dates - the minister's son on the sly, and - her parents catch her, and her parents keep bugging her, but Melissa pretty well has it together, and, you know, then she gives that up, because she's not really interested in the minister's son,

she just wanted to prove her point, so she gave that up, and - she got through high school fairly well, and went on to college, no big deal. You know, messed around a lot, but - nobody ever found out about it (laugh). And so, um, what could have been really, really traumatic because of the measles, turned out to be quite well, because Melissa pretty well knew - her parents - and herself.

Total time: 3' 56"

8GF. 8" OK. Um --- the lady's waiting in the waiting room, um -- of -- hm - she's auditioning, so it's of - of a theater company. She's auditioning for a part in a play. And she's a really very talented lady. And so the guy's coming out to her and telling her, OK, you can go in and see the dude now. So she goes in, and she's rather anxious about it, and um, anyhow, she's -- composed enough to present her w - herself, and - her capabilities, rather well. And - the - uh - manager is rather impressed with her -- um - compared to the other girls she did - quite well, but - he didn't want to give her the part. Because, um -- she was - um - she had a child, and she was unmarried, and this would kind of - defame their name. And - this didn't come out in the interview, by the way, it came out from other people, in fact, some of the other people trying for the position. And they knew that it would, you know, take away from this girl's glory. So, like, she was the most talented and the most capable for the uh, part in the play, but she did not get the position because, there were some, you know, judgments and hassels by the managers - of the play.

Total time: 1' 43"

7GF. 10" OK.

12" Now here's a child that is - being raised, in a supposedly - you know, maximum - maximum atmosphere for - good child development. She has, like her father has plenty of money - her parents, um, so she gets - all of the right kinds of foods, and sleep, and - and - and a very healthy kind of atmosphere, except for the fact that her parents are never around. Like the person here with her is a - governess, working for her parents, to educate the child. But the child will have nothing to do with her, because - she can't identify with the governess - as a parent, although the governess has tried. And -- she gets enough - fresh air, and enough - food, but she still complains constantly of sickness,

because, it's not a - physical kind of sickness, an - it's an emotional kind of sickness - and deficit. Um, the girl -- is a whiny kind of girl, and she - grows up to be -a whiny kind of a woman. Um. She has all of the social graces, all of the money, all of the things, materially, that she'll ever need, but because of this lack of love and attention from her parents, she - she ends up to be an extremely -- oh - like a hypochondriac emotionally, you know, she's never happy. And - she ends up marrying - a person that, to begin with, was very happy, but - she makes his life miserable. She never has children because the pain would be far too great. Um - she ends up frigid as hell -- and then - dies at a very very old age because she's healthy - as all get out. She never worked in her life, she got all the proper exercises n' - no way into heaven when she died because she was (laugh) just - too mean. So she hung around for a real long time, a very very unhappy person.

Total time: 2' 27"

8GF. 7" Now. Just briefly, this is a very gentle, warm kind of woman. A very simple -- uncomplicated kind of girl - very, very wise though. Just - seems to have a lot of insight, a lot of empathy for people. Um. It's the kind of person that could work to - become whatever she wanted. Um. Right now, she's just kind of thinking really - good, kind of passive thoughts. And - she does this a lot. And it's - something that she does that - perhaps - you know, more people should do, because it's what has kept her simple, and - and warm, and - uncomplicated. And -- as a child she was always very, very happy -- and warm, and simple (laugh). And - right now she feels very good, she has a family -- of -- about three kids. Two little boys and a girl. And - her husband - had - had kind of a bad - background in that he was just was - oh, tossed around from home to home and parent to parent but - when he met her, he couldn't believe that there was a person - a human being left who was so simple and free. And so he - he really dug her. And - she has - not changed him, but just - made him a really appreci - appreciative sort of person. And - they find a very, very happy life together. And their children are extremely happy. They touch each other constantly, and touch their children constantly, aren't afraid of it, uninhibited by - what other people may think - because she's - she's extremely sincere, and when you're that sincere, you just can't lose. And she hasn't lost yet. I doubt that she will.

Total time: 2' 16"

9GF. 5" (Yawn) OK. Now.

14" OK. Here we are in the jungle. And - these two girls are daughters of - a rich - oil farmer (laugh). In the jungle. And - they have a lot of money.

The girl on the lower - left hand corner, is - running away, and is furious about something, and the girl in the - the other girl, on the right - knows what's going on, but hasn't been telling a lot of things. Well - the girl that's running, um, had fallen in love, with a member of a - of a tribe - in the jungle. It's a jungle in - South Africa. And - like it's really far out, because - he has a very limited vocabulary - in English, and she doesn't speak any Zulu, but they um, they still really dig each other, and the basic kind of things they really - agree on, and - have found - a good relationship with each other. Well, um, the father had no idea this was going on, and so - she was keeping it under cover, and she was going to go away with this - Zulu man, and marry him, and come back and tell her father! But the sister had found out about it from some of the other tribe members, and so she had gone ahead to her father and told. Well, the girl in the lower left had gone to - her boyfriend - her fiance, whatever, and - he refused to speak with her, because - he had thought that she - had told - the father, when she really didn't, the older sister had. So - um - the girl was running to her father to verify things, and she gets there, she finds that her father could really care less - that - you know - the color of the black dude. It's really far out, it's really beautiful, and, um -- this really crushes the older sister, she's really upset, you know? But -- actually, um -- it did no harm to the couple. They got along beautifully, no hassles. Well, there were some hassles from the tribespeople, but those were kind of alleviated when they found out that the father didn't care. And so, um, they got married. And - the older sister was maid of honor and everything - because - why, you know, why bug her, 'cause she lost anyway.

Total time: 2' 55"

10. 7" OK. Now this is a very old couple, they're about ninety - oh, in their nineties. Probably right around ninety - ninety-one, ninety-two, and - they've lived an extremely looong life together, they were married when they were - she was sixteen, he was seventeen. And - they know kind of, in a weird way that old people have, that they - are about to die. But it's really neat, because it doesn't hassle either one of them - at all. They're both Christians, and - they have the security of their God, which is fantastic. They have each other, and they've had each other for years, and years, and years. And this has been a really - a really satisfactory kind of life. Really warm, really happy. Um. He had a couple of affairs on the side, but she never found out, and it - didn't hassle him, it was really great. They had a good time. And she - she's done a - few strange things, too, she - she got some money - from a relative - and she bought herself - um - an estate, um - away without even telling him, so she blew it too, but they never found out about it, and they were never super hassled about it, and right now that's the la - n - n - the last thing on their minds, because they're just kinda enjoying last minutes. And - they're very - very wise, at this point. They really know where they're at - for the first time (laugh) in - in their whole lives, and - and like - to me it's just amazing, to see these people so - so happy, and so in love, after sooo many years, like, you know, wow - seventy years of marriage, or whatever. That is a long time. And so it's just to me, a r - a really good story of - of a fantastic ending.

Total time: 2' 13"

At this point, further instructions are given for cards 11-20.

11. 4" Now. (Sigh) Mm. OK.

18" Now these are all midgets that work here. They're all very very small people, but - to them, they're big, because, you know, we might be small to - whoever might be telling a story about us, right now. And, they live in a misty old dark - place, and their whole world is like this. They've never seen the sun. And - their whole life's occupation is - um - carving images - of - pregnant women. That's all they ever do, and it's fascinating, because - they, um, don't reproduce - like we do. They um - they go through a marriage rite - as such. They choose a partner to marry, and it can be either - male or female - there are sex differences, but - there aren't any hassles, you just marry whoever you think you can - get along with well.

And the whole concept of love is kind of not there, it's a - it's a - you're working it out, practically, you know? And - which is fine, because, you know, if - we have never - had never known love, you know, we'd never know - the good feelings it had, either. And so - when they choose - when they select their mate, they um - immediately when they're married, they put in a - request - and, considering, you know, if - if it works out, through the head guy, they just - um - suddenly um - each of them splits, it's a - ZPG kind of thing, you know, because, each pers - each - individual - splits into another person, so they have two children exactly like themselves. And those two people - not - don't necessarily - have to end up with each other, either, which is - kind of neat, but - their whole life's occupation is - is carving - images of pregnant women, which is really fascinating, because they've never seen a pregnant woman in their life. So - one day, uh, this pregnant woman - from - our world, ventured down - into - their world. And here she is, she's pregnant as hell, and so many people think that it's just gross, and - she was really upset about it, because her husband's really upset. Because, well, what kind of a sexual relationship could we have, and he was going on and on and he was really ticked off, it was an unexpected pregnancy anyway, and so she was really upset, so she was just wandering away, and she wandered into their world. And, they had assumed that one of their statues had come alive, and it was really fantastic; they worshipped her, they thought she was the most beautiful thing in the world, and she was just - amazed, just totally amazed, and these little people, they were ugly as sin, but they were really neat, they were really warm. And -- to what - she - she interpreted this as love, and they had never had any concept of the word love before. And so here she is at - on a silver platter getting all of this love, and so she stayed down there. And, um - they had no - no such thing as time, so she decided to stay down there, to her what seemed like - years, practically, but - in actuality it was like - an hour, or something like that. And she stayed down there and - explained to them the whole concept of love and - and how love is - is what produces people in her world, 'n - and they just thought it was the neatest thing, because - they just - got together out of necessity, kind of, you know? And um -- well it was just kind of neat, and so she brought back - one of them. One of the , um - head guys, and she - brought back - this head guy, but they said in order for you - to take one of us, you have to leave one of you - So, she figured - I really would love my child, but - my husband wouldn't , and, like what kind of home could I have for this child. These people would be really kind to it. So, she did. She stayed there for a real long time, until it was time

for her to have the baby, and she had the child there, and left it there, and - they - they treated it beautifully. The - the kid was really happy, and - so she went back to the world with one of the little people, and told her husband that this was the baby. And he totally freaked out, just practically lost his mind, but it was really neat, because - um - like here he was complaining about what was gonna happen, and look what happened (laugh) after all. It was really cool, because it put him in his place (laugh). And so then, she introduced this new world to the rest of the world, and then, communications started, and they gave us their, you know, their image of beauty, and we gave them - our image of love, and it - it really worked out well.

Total time: 5' 5"

12 F. 5" Um.

18" Let's see. Both of these women know a secret. And - it's just the whole thing about this picture is that they're having different reactions to that secret. Now, one of 'em is older, and - probably had been through a helluva lot more than the other one. But the other one's prettier, and - and younger, and -- fresher (sigh) than the - other one. OK, the whole secret is - that, uhm -- they've - found out that - there are going to be no more men, on the earth. And - the old lady - just thinks it's a riot, because (laugh) she doesn't need them anymore, obviously. And - she thinks it's kind of funny, because she's in on the last batch of men, and - well, she led quite the life, and - she, um - she thinks it's really a riot. Well, the woman in front - has had some - hurting kind of experiences, but - um - she's still kind of apprehensive about it, because it - you know, it'll put her in a kind of strange position. So, what they're doing is just both kind of reacting to the fact that there won't be any more men after a certain date. But they are the only women in the entire world - that know this. And so, they're both kind of tickled that they know it, because they can really - get around, and, you know, people will think they're crazy, but they're gonna know it. And, uh - so, the women - the old woman - doesn't - do too much. But she just kind of sits around, and giggles all the time, and most - you know, everybody thought she lost her mind. And, yet, she's going, I know something you don't know. And the young woman starts just - oh, just having a riot, you know, going out constantly, sleeping with every guy in the whole world, and just having a good, good time. She's not necessarily hurting a lot of people, and it

doesn't bother her anyway, because she knows that, you know, it's a matter of days, and they're all gonna be - gone. OK, so the day comes -- and no - no - none of the men die. And (laugh) they're really upset, because - the woman is kind of - well, she changed her life style drastically (laugh) to say the least, and people had her - have her pegged as a rather risqué woman, and the old woman is kind of pegged as a maniac. And so, um -- they - they can't contact the source anymore, from which they got it, so they just - continue in their life style, and they come to realize that - they had - 's been really taken advantage of. Because, um, men had, you know, taken over their lives, pretty much. Wh - had made one a man - a maniac, and the other a - rather risqué woman. So, in the end the men win (laugh).

Total time: 3' 10"

13 MF. OK. Mm.

11" Well - there's a business, and they rent - out - bodies, that are all mechanical. All, you know, wired up and everything, but they, um - you can rent them for - well, it's - thousands - and millions and millions of dollars, but you can rent them for - wife, you can rent them for children, you can rent them for maids, um, doctors, lawyers, you know, you just pay them and have them programmed, for - so many years, and then they'll do the thing. OK, so this young man is an extremely successful businessman, and he had rented - a wife - because he - couldn't seem to get along with anyone. And (sigh) he - he spent, like, almost all of his fortune on her, but he thought, well, as soon as I have a wife, I'll make a lot of money, and I won't have to worry about it, I'll just have 'em - keep having her reprogrammed. Because he loved her very, very much, she was a - really fine person. And - all of a sudden, uhm, the - Viet Nam war got - really bad, and - we were put on a - a socialistic kind of government, and so - no matter how successful you were, or no matter how poor you were, you were all put on the same scale. And so for sure - these machines would be co - you know, completely eliminated because - bringing the rich people down, w - would make it so they couldn't afford it. So - he's had her - for fifteen years. And he's really used to her. And he really loves her. And for all she knows, you know, she can love him for the rest of her life, she doesn't know that she's a robot. So - here comes this socialistic kind of thing, and it just totals him. He doesn't know what to do. And, the - the fifteen year lease is up, and so she just stops,

you know, she can't move anymore, her skin becomes hard again, you know, all of her - flesh becomes - wires, you know, that don't work any longer. And - he just - from that - day on just - kind of gives up, in fact, he - offers himself for the service, because - for the war, because he just - can't find anywhere else to go, and he has no other reason to go anywhere. So, he kind of - destroys himself right along with her.

Total time: 2' 37"

14. OK. Um.

8" This young man, has - um - very recently, like within - within the last year, fallen in love. And before that year, uh - had had been a complete loner, uh, I think he had only dated about four girls, or something like that, and then it was all - so superficial. So he finally found someone, and, like - this person is -- everything to him, but - they find that they have to be apart - for quite a while. And, he's way up in - the mountains, and - there's um - nothing to do. Hi - his grandmother's up there too, but - they play cards sometimes, and stuff, and talk, but other than that, there's nothing to do. He's working a farm for his father. And so, right now, he's just sitting on a window ledge, dreaming about it. And as he's sitting there he falls asleep. And he dreams that he's on the edge of the world. And - completely around the world, as far away as he can see, is this - this woman that he loves, and - he doesn't know how to get to her, so he jumps off the window ledge, and he just starts floating, you know? And he can't grab anything, 'cause he just is kind of - weightless, and he's floating around. And, as he floats towards her, he goes past every experience he's ever had. Like he goes by, mm - all the girls he ever knew, all the men he ever knew, all of the, you know, like his parents, all of his relatives, and the closer he gets to her, the more he wants to cling - to - the past. And the longer he clings to the past, the more she starts to fade. And she starts to fade more and more, and he knows he's got to get to her soon, but he keeps saying, oh no, no, I want to talk with these people a little longer. And so -- as he talks with these people, she fades, and she fades, and she fades. And then suddenly, she's gone. And then he wakes up, and so he's really, he's really messed up, and he says I gotta talk to somebody, and so he goes, and then he knocks on his grandma's bedroom door, and he says, I'd like to talk to you, and so, no answer, you know, And he thought, oh - well, maybe she's sleeping. And so then the next morning - he goes to bed, and he just says, well, I

should sleep anyway. Next morning he goes in to get his grandma, and he walks in, and, like - she's dead. And, um -- and - they um - they did an autopsy on her, and like it was a - a suffocation type death, but - there was nothing over her mouth, nothing like - in her throat, or anything like that, it was like - in his dream, like she just was fading away. An', um, it really messed him up for a while. He ended up, you know, back with the girl that was in his dream. But - for the rest of his life he was just scared to death that she would - follow his grandmother's pattern, just like - the what was in the dream. And it kind of bothered him.

Total time: 3' 26"

15. Hm. OK.

14" OK, this is - the personfication of - a drop of ink. And the way a drop of ink dies, is if - it gets caught in the rain. Because then it - it just gets separated so much, that it just is nonexistant anymore. So this is - a personification of a drop of ink, and - he - has been caught in the rain, and he's using his last few minutes, to - appreciate his inkness, you know? And he goes to - a grave where all of his ink friends are. And like they're all just gone, they all just split, as soon as it rained. And like - the rain - is coming in harder and harder, you can see it, coming across the plain, and you can feel it coming. And the humidity is really in the air, and he feels it coming. And you can see that - his - his arms are starting to - pull apart see he all is - all put together like this, but the more he comes in two, pulls apart here and his legs have already pulled apart. The more he'll just separate, into - lots of different - molecules. And then he'll just die and so now he's just waiting 'till he just completely separates. And goes to ink heaven (laugh).

Total time: 1' 27"

(Further instructions given for card #16)

16. OK.

7" OK, and it's - rather simple, it's just a - it's on the seashore, like an ocean shore, and it's - the water - is um - not really turbulent, but it's moving. And up on a rock is a small house, and - it's very, very small, but it's - well built, sturdy. And, there are curtains in the window, little red curtains, and there's - smoke coming out of the chimney. It's a fall day, it's not - warm. But it - it - in fact,

it's rather brisk. And - there's a little pathway of rocks, leading from the, um - rock steps, leading from the house down to the - beach. And -- you can see a little old man, coming out of the house and walking towards the beach, as he's done so for years and years and years - and he's lived there all his life, his wife isn't around anymore, and his family, but - he still lives there, and every day he goes down to the beach, rain or shine, to look at the stone and to look at the sky, and to think, for a while, and, that's the way his whole life is.

Total time: 1' 20"

17GF. 8" OK. Uh, this is aaa - woman, And she's wanted all her life to go to California, because she's heard, you know, there's lots of opportunities in California that you won't find elsewhere. And she's from, um, the south - like, oh (sigh), around Florida, Louisiana. And, she's black, too, so - it's taken her a long time, for more reasons than one, to get enough money to go there. But finally, she went. She worked as a - a maid, for quite a while, and the people that she worked for were really super neat people, and they just said, because you've been so faithful, we'll - we'll pay for - all expenses paid for your flight there, you know, you'll have to finance your stay there, but we'll fly you there and home. So, she went there, and here we have people working at the docks and she's just amazed at all - the different things that are going on - the tall buildings, an' - sun that shines all the time. She just keeps remembering the rainy-type weather and the hard work back in - back in her home town. And, um, as she stays there longer and longer, she realizes that the California sun - is totally different from the sun in the south, in Louisiana and that. And - the sun in Louisiana - the more you're outside, your skin gets darker and darker, but here - the more you're in the sun, the whiter you get. And so - day, by day, very very slowly, her skin was getting lighter and lighter and lighter. And so - by the third week she had been there, she was - whiter than I am, and she didn't know how to handle this. People reacted to her totally different, um, she - really didn't know what to do, but - she was - kind of happy about it, in a way, because in her head, she knew she had the soul of a black person and she knew the culture of the black people, but now she was also beginning to know the culture of the white people, in a really - you know - direct way. So, she decided it was time to go home. So she went home. And she met the people - the m - the people met her at the airport. And they said, my God,

what are you doing? And she says, it's really far out, that - that California sun'll do wonders! And they said, I don't believe you, and she said, go and see for yourself. And so, they went there - the next week. And, lo and behold, when they got back, they were black as - black as - dirt. It was unreal. So - through the years, the tables were reversed. And, the - the girl who had once been a maid had a family, a husband, extremely successful, and - the people she used to work for - they lost everything they had had, mostly because they got kicked out of the neighborhood (laugh) first of all, and then their business - just failed. And so she - she hired them, very - kindly - of course, to work for her so that they could - eke out a living for themselves.

Total time: 3' 23"

18GF. 8" OK. The girl is physically handicapped, she has, um - a disease, that um (sigh) like - gnarls your limbs, like - that's why her hand's so screwed up. And - people - are thoroughly disgusted by the way she looks. They'd just as soon not look at her, than look at her. And - she doesn't seem to have any friends. Her family has rejected her because - she certainly doesn't do much for them. Except be a burden. So she has this - this doll. And it's a life-size doll, and she plays with it all the time, and - she can communicate well with it, she - talks to it she plays with it, she works with it. In fact, she can't - function without it. If she's ever taken away without it, she just would cry and cry and cry, until she got back to it, and then she'd just - stop weeping, and - feel all better. Well - one day, um, she found a person that she could really talk to. It was a girlfriend. And this girl was just really warm and kind, and - and could really talk to her, and - and her - physical - appearance didn't bother her at all. So, they talked for quite a while, and they got to be very very close, and soon this girl forgot all about her doll. And then one day the girl - the friend - came to visit her - the physically handicapped girl - at the house. And - the handicapped girl wasn't around. And so this girl just walked in and she saw this doll laying there. And - the doll - looked at her just - really fiercely, she had never seen a doll with such a horrible look on her face. And so the doll - suddenly became life-like and approached her, and - destroyed the girl. She just - she just -- well - pretty much just - told her, oh, all sorts of rotten things, and just - really messed up the girl, and told her that she wasn't kind, that she was really cruel, and that she had - hurt the physically handicapped girl and not only emotionally, but she -

destroyed the girl physically. And then, um, the doll - again became a doll, lifeless. And then the - handicapped girl came in, and um - found the dead friend, and the doll. And she knew exactly what had happened. And so - the doll had destroyed all of her chances for ever communicating with people again, and, so sh - here, the handicapped girl is destroying the doll.

Total time: 2' 49"

19. Hm. OK.

11" Here we have a land - that um - what we know as snow, only there's - is - they call it snow, but it's - like - cotton candy. It's pink, and it's sweet, and you can eat it. Like, you can eat snow, except you have to be careful (laugh) where you eat it. And, um - it's really fantastic, but the people don't appreciate it, because - they've never known what cotton candy on a stick is before. And they just think, aah, snow, you know? In fact they sell snow - in cups, you know, for the - oh, a comparable price to our cotton candy. And, you know -- it's - it's unreal, because if we would ever go into this world, we'd go, you know, oh my God, cotton candy! And if they'd ever come into our world, they'd go, oh my God, snow. So here are some people, just living in a house. Everything is exactly the same - in their world as it is in ours, except that their snow is pink, and it's sweet, and you can eat it like cotton candy.

Total time: 1' 14"

20. OK. All right. Let's see.

14" Um, it's - misting, and this is down in - um, Birmingham, Alabama. And, um (sigh) it has rained - hard, all night, and then the rain has just softly - let up, and - it's about - four in the morning. The street lights are still on, but they're about ready to turn off, n' you just know when the sun comes up that it's not gonna rain any more, 'cause it works that way a lot of the time, and this is a man, just kicking a can through the streets. He gets up this early every day, to walk his dog, and -- um - he gets up whether it's rainy or snowy, or no matter what, just because the dog needs to get out once in a while. So they're walking along like this in Birmingham, and, um - they meet another person - walking along, anyway - and - and he's with a dog, too, only the whole thing is reversed, and the dog's standing up on his hind legs. And the person's down on all fours

with a leash, and a collar, and, um - the man here - can't quite understand. First of all it's four o'clock in the morning, and second of all, it's misty, and it's not too - chipper out, and third of all, the dog should not be walking the man. But he doesn't say anything, you know, he just walks by and just kind of goes, OK, you know? Then his dog gets really freaky ideas. The dog's goin', now wait a minute (laugh), why can't I do that (laugh), and, so, you know, like, the dog is um, twelve years old, and - he's never given him a hard time. And so then, the dog just stops and says, I'm not goin' any farther until we - exchange positions, and the man got really mad, you know, no way, am I gonna do that. And so then, they're really havin' a hassle, and so the - the guy - that they had just passed, the man and the dog, get around the corner and they start laughin' really hard because - come to find out - it was just a man in a dog suit, and a dog in a man suit, and so they think this is really a riot, because we really messed these people up at four o'clock in the morning. And like that was - their livelihood, They just ran around doing that (laugh), messing people up. What a good idea (laugh).

Total time: 2' 42"

RORSCHACH, SUBJECT C, PREMENSTRUUM

Card I

Λ 2" Well, to me it looks like a butterfly - and - that's all it looks like. (E: "Well, just hang onto it a little bit and take your time with it.") O.K.
Hm. (Holds toward her, then away.)
Well, if it was up to me this part looks like a uterus, but I can't -- that's just because I'm so used to anatomy and all that stuff. But...Hm. I don't have to describe the butterfly or anything, do I?
(E: "No, just anything else that you see.") O.K.
(Pause, 27") That's all (whispered).

(EQ) A butterfly. (EQ) The whole thing. (EQ) Because the way these wings are stickin' out, and the top looks like its eyes, 'n - the little antenna. (EQ) Um, he has this, um, it looks like the thorax, and the end of him. (EQ) The shape of the wings and - just the whole thing looks like a butterfly. (EQ) - what else you saw?) It looks like a uterus. (EQ) Right here (Dd24). (EQ) Hmm. Because - this - right here it looks like -- let me see - it really looks like a cervix - right there (Dd31). And, then going up, this looks like the wall of the uterus right there (between D3 and outline of Dd24). That's what made me think of it. (EQ). Mm mm.

Total time: 1' 16"

Card II

Λ 2" Ga' ! (very softly)

8" Looks like a face.

Um. In the bottom it looks like a butterfly. (holds closer.) Mm.

The face looks like - there's a nose in the middle, and on each side is - a bunch of hair.

Mm. To me at the top it looks like two insects are fighting.

Mm. That middle I - can't figure out. Hm.

Total time: 1' 27"

(EQ) Oh yeah, it looks like - two insects fighting on top right there (D2), and... (EQ) Because they look like their hands are up - they look like they're in combat. (EQ - any special kind of insect?) Grasshopper, maybe. (EQ: "Hm?") Maybe a grasshopper - I don't know why, but. And then it's - these look like eyes (Dds30) and nose (Ds5) and a man with a - beard like - on his - on the side of his head - not his head but you know, a beard on the side of his face. And it looks like a butterfly down here. (EQ - determinants, face.) Um. This - well, I don't know, this - these just look like the white - see that looks like his eyes, and, his nose, and these just look like his cheeks (D1), and his chin down here (under Ds5). (E: "Is he any - special sort of a person?") Ah, he's old. (EQ) He's got a big face (laughs), big cheeks. (EQ - what else) The butterfly. Down here (D3). It does look like one, though. (EQ) Well, these look like wings right there. And it just looks like it's flying. (EQ) Mm mm.

Card III

Λ 4" This one looks like a pelvis.
 With those little leg bones coming
 down. And it looks like a verte-
 brae in the middle, that little red
 thing looks like a vertebrae.
 That's all.

Total time: 26"

This is a pelvis. (EQ) Yeah, it's
 right, mm (traces with finger) (D1).
 If it - the person - thi - oh, wait -
 this would look like his legs if he's
 sitting down, but this is at the back of
 'im. But, if you have a - the pelvic
 bones, right there and right here, and
 these are pelvic bones. (EQ) Um,
 well also that looks like a vertebrae
 (D3). (E: "Is that part of the same -
 thing, like you see - all those things
 together, or is that a separate thing?")
 Mm hm. (E: "That's part of the same.")
 Yeah, well, the vertebra - brae - is
 separate, but it looks, you know, it
 looks, like it would go in up there.
 And, what made me - made it look
 like it? I don't know, it just - really
 looks like that. (E: "O.K. If you
 should see anything you didn't see
 before, you can mention it.")

Card IV

^ 3" This looks like another pelvis (laughs) and the tailbone looks really long (laughs). Do you remember what all these look like? And...Hm. I know this is gonna sound weird, but, like they've got, you know, those two hooked things, they look like, um, fallopian tubes (laughs)? I can't help it, that's what it really is - I think these things look like. (E: "Fine. There's no right answers.") O.K. (Pause 15") Mm. The tailbone looks like it was vertebra, you know, on the way down it looks like vertebra. And, (sigh) that's about it.

Total time: 1' 15"

This is a pelvis. (EQ) This is - the pelvis (W), on the end of it, looks like a long tailbone (D1), these look like Fallopian tubes (D4). (EQ) Um, the way it's shaped, I guess. (E: "Now, again, are you looking at that kind of as three separate things, or is that all part of the same thing?") It's all the same thing. I know that it is separate in the body, but - that's what it looks like - should be all together.

Card V

^ 4" This looks like a butterfly
 It almost look like - looks
 like it has skis on, but it...
 Hm. (Pause, 11")
 That's all I see.

Oh, this looks like another butterfly.
 (EQ) Right there (W) and that's his
 head (D6), and the antenna, and these
 look like little skis down here (D9).
 That's all for this one.

Total time: 29"

Card VI

^ 2" Jees' (very softly)
 7" Looks like a hide. A
 animal hide of some kind.

This looks like a animal hide this whole
 thing looks like it's hanging up. (EQ)
 Ah, the way it's shaped. (EQ) It
 has little designs on it like - and -
 it's just the whole thing. Because
 it's cut open and it's - it - just looks
 stretched out, like an - animal hide.

Total time: 27"

Card VII

^ 5" These look like hands with
 thumbs on 'em - with a fist
 and a thumb stickin' out.
 (Pause 25") Hm. The bottom
 one- it - I can't figure out
 what the sides are, but it -
 it looks like it's got a hinge
 connecting 'em. They just
 like some kind of flaps or
 something. Like they open
 and close or something.

Um. These look like hands, clenched,
 with the thumbs sticking up like - if
 this one looks like that, and that one
 looks like that (gestures) (D1) and the
 same down here. Um - the botton
 (unintelligible) I was talking about
 with hinge, which is that they look
 like they - they'd shut, this way or
 the other way. (EQ) Uh. Just --
 Just looks like parchment of some
 kind, but it's got a hinge between
 the pages.

Total time: 50"

Card VIII

^ 10" Look like ice cream (laughs). Looks like a pelvis in the bottom, too.

> (E encourages turning.) Oh, can you? I didn't know that. The things on the side look like -- rats without a tail.

(Pause, 24")

The left one looks like a rat, but the other right one looks like a squirrel. (E asks S to repeat.)

The left one looks like a rat,
but the right one looks like a
squirrel.

Then, it looks like vertebrae -
leading up. And -- the same hinge
with the flaps on it. In the middle.
Then when I really look close it
looks like a - like the top half of
a head with a - and the light part
is like a gas mask. And the - the
rat and the squirrel look like they're
pulling the guy's hair - with the
gas mask.

Total time: 2' 13"

This one -- is - this looks like sherbet ice cream, and..(D2) (EQ) Mm. I - it just looks like scoops of ice cream. (EQ) The texture. (EQ) The color, for one thing. (EQ - which more important?) Mm Hm. (EQ) It's mostly the color, I'd say. And this one (unintelligible) it looks like a rat (D1). If you look at it this way, he looks like - one foot's down there and one's connecting, he's climbing. And there's his head with an eye and the nose. And this one - just - his face ma - if I didn't look at it right it would look like a rat, but his face looks like a squirrel's face. And -- this one's where - right here, it looks like a gas mask (D3) and these - the animals look like they're stretchin' his hair out, on either side they look like they're pullin' it. Did anybody - anybody else give you any of these things? (E:"A little.") Do they? (E: "Every time you do this, you hear some things you've never heard before, and some things you have heard before.") (S, interrupting) Did you hear anything you never heard before? (E: "There are always some things, you know, each person is different.") (EQ - determinants, animal.) The texture on the body.

It looked like hair. (EQ - T or F more important?) Um, the texture had a lot to do with it. (EQ - determinants, gas mask.) Because, these look like, um - hm - the long part of the mask, right here, and - these look like his eyes - but they're closed. That's all. (E: "Now, I think you mentioned something else here, do you remember what that was?") Did I? Umm. (Pause, 15") No. (E: "You mentioned vertebrae again.") Did I? Oh, yeah, now I can see that. (EQ) Up there. (D3). (EQ) Mm hm. (EQ) Because, the way vertebrae are shaped. It just - just the way - it comes through here. (EQ) Mmm. It just looks like bones comin' down. (E: "O.K., and, uh, you also mentioned another hinge, with flaps.") Yeah, where did I see that (to herself)? This looks like a hinge, kind of, there. And they look like hinges coming down there (Dd21). (E: "But again, you're not - you don't have any specific idea what the flaps would be?") Mm mm.

Card IX

21" On the bottom on the pink - see it - it looks like two heads layin' down and looking up.

(Pause, 16")

Then the whole thing - looks like

This one - this - these two look like heads (D4) they're layin' down, lookin' up. These look like eyes and a nose and a mouth. And... it just - looks like a huge insect with

a - the white part of it looks like a breast -- of some kind of a - a insect that's blown up. Little antennae comin' out of the top. And it's - wings are sticking out.

(Pause, 35") (Sigh) The green ones - in the middle - right in the middle. Uhm, it's sort of opened up into - the position that - the way the (unintelligible) position it looks like a woman that's about to have a baby, and, how they've got --how the legs are spread. And you look, and you can see the opening. (Pause, 13") The legs look like they're draped with some kind of a covering.

Total time: 2'24"

its head up (W). Head back where you can't see it, but you can see its antennae (D7) and, that's his breast (Ds8), his big chest, these look like his wings (D3), and the rest is the bottom wings (D1). (EQ - heads - any particular type) Yeah, they were men. (EQ) Hm, the shape looks like a big head, a big face. Um, they look sorta bald - just by the - the texture that's in there. And, is that all you want to know about the heads? (E: "Ah, if there's anything else about them.") There's nothing, I was just going to go on to something else. (E: "O.K., now, back to the insect. The insect is everything except the heads, I take it?") Mm hm. (EQ - determinants) The thing that ma - that mostly made me think it was, was these antennae sticking out. And when I saw those, I just sorta made a picture out of the rest of it. And, this looks like a pelvis (D1), but I was seeing it -- this right here looks like a - the opening (Dd30)? Going into the vagina - and these just look like the legs are - spread apart. (EQ) Uhm.. um..these - these look like the lips of the vagina, you know? Because - because they're darker and the way they're shaped? And (EQ - darkness

or shape more important?) The darkness.
 (EQ) Mm. Ah. I didn't see this before,
 though, but in - in the vagina - I don't
 know, it just looks like it - it's some
 kind of secretions or somethin' are
 comin' out right there. (Pause, 13")
 'S all I see. Did I cover everything?

Card X

^

Hm.

<

Oh, boy.

^

31" The top part - looks like a --
 mm - an esophagus.
 And, below that it looks like the
 thyroid gland - on either side.
 The middle, the blue part, is -
 it looks like the pelvic bone.
 The blue things on either side
 look like crabs. The yellow, um,
 below the bone, it looks - below
 the blue pelvic bone thing. The
 two yellow spots really look like
 - dogs, kneeling down with their
 hands - they're kneeling down
 with their hands on the floor.
 Their hands are higher than the
 rest of 'em --And they're looking
 up towards the pelvic bone.
 (Pause, 9") Then the - the orang-
 ish things on either side look like
 fingerprints. (Pause, 24").
 The green things at the top look
 like - little bull - bulls standing

Oh, no, this is a long one (laughs)!
 Where do I start on this one? Um,
 these look like crabs (D1). And that,
 I think is that because that - just looks
 like so many legs sticking out. (EQ)
 This one, looks like he was reaching
 to - grab something. These look like
 his eyes, and they look mean, like he's
 gonna attack something. (E: "What
 makes him look mean?") The express-
 ion - like - that his eyes carry. And -
 this looks like an esophagus (D14).
 And - the thyroid gland looks like
 it's on either side right there (D8).
 (EQ) (Sigh) Because the - mm, the
 texture of the esophagus looks - makes
 it look like it, and the way it, the
 length. And the width. And. This
 just looks like a gland to me out here
 but - the texture. And the shape.
 (EQ - texture or shape more important?)
 Mm. The shape. Ok, these look like
 - two little maple leaves (D3). They
 look like the little seeds are in there

on their - hind legs with their feet up. And they look like they've got a horn - on top - of their head. And then um the little yellow thing in the middle looks like, um maple leaves? (Pause, 14") (Sigh)

> Then the yellow things on the sides -- uhm (sighed) they look like - um - on the sides they look like - a hand - a fisted hand with a - finger pointing.

Total time: 3' 21"

and they - (unintelligible) holding them together. And (EQ - other determinants?)

Mm mm. Just all looks like a maple leaf. And - these two look like - this is strange but - they look like two bulls.

That looks like a bull (D12) and this looks like his horn and his four paws and it's kinda - like he's standing on his hind legs. And he looks like he's going to leap onto something.

(EQ - further determinants) Mm mm.

OK, these look like fingerprints (D13), and - (EQ) I think it's the cardboard

or something. It looks like its got lines through it, right there. It's what made me think of it. It doesn't look

like it's a complete fingerprint, it looks like half of it. Uhm. These look like another pelvis, right here and -- right here (includes D6 and top half of D9). (EQ) Uhm, this shape down here (Dd34). This looks like -

the birth canal is coming through there, and just - it looks like the bone of the pelvis. It ha - it's got a lot

to do with the shape, though. These look like dogs (D2). They're kneeling. Their knees are right there, well they're kneeling there. And they're big.

They look like - like collies, this one really looks like a collie. This looks like more of a cocker spaniel.

(EQ) Um, their head and their nose.
Their tail an' a - their tails are coming
out. Just looks - their overall shape.
That's all, I think. (E - one last thing.)
(Laughs) It has to do with these things
on the side, I think that (D15). Oh,
I know what it is, it's the yellow hand,
with the clenched fist, with the - oh,
this is strange, because this looks like
a - fist on here (D15), but then the -
this looks like a small fist with - a
finger pointing (brown Dd at bottom
of D15) this one.

Total time for 10 cards: 15'15"

This subject spoke very softly throughout.

TAT, SUBJECT C, PREMENSTRUUM

Card 1. 4" It's a - little boy he's - his mother made him - work on his - music lesson - which is - I don't know what you call those things. Um -- what kind of instrument is that? I can't think of it. Violin or - no, the other one. Yeah, it could be a violin. It is, I'm pretty sure. Anyway, the little boy is sitting there, thinkin' that he - he really doesn't wanta -- play it, and he's mad at his mother because she made him. Um. He just really looks sad, he doesn't - feel like doing it. (Pause, 31") Hm. He's thinkin' of how he's gonna get out of his music lesson without really doing anything. And he's gonna figure it out. (EQ) How did it turn out? Well, his mother walked in on him, and found him sitting there, staring at it, and - she made him pick it up and play it. And then she stood there and watched him - until he was through. Until she felt he was through.

Total time: 1' 54"

Card 2. 10" Over on the right - it looks like a pregnant mother. She's lookin' over the fields, as her husband plows. The man is - looks younger than her. He's big and strong. Ah...the girl on the left. She's on her way to classes, and -- she doesn't look y - young enough to be that woman's daughter. She could be her sister. Or she just could be passing through - the fields, on her way home from school. To school. The man is yelling at the - horse to move - and to pull - the plow. He looks as if he's gonna strike it. And the pregnant woman just stands over and watches. She looks tired and - she's resting up against a tree. She looks like she's just tired from her chores and she needed - some fresh air. --Um.-- That's all.

Total time: 1' 55"

3 BM. Hm.

7" This looks like a - little boy. He's all crumbled up and crying against a - bench. And - I can't tell what's layin' on the floor, it looks like a little gun of some kind. He could have shot something. And came in and cried because he really didn't mean it. And he looks really sad and dejected. The outcome of this thing I think would -- be that I think if he had shot at the someone that the police came and got 'im and talked to 'im and let 'im free, but - he still didn't - feel well - he didn't - he still felt guilty about killing - whoever he killed.

Total time: 1' 8"

3 GF. 6" This one looks like a woman. She just left - her house, she's walkin' out the door, her husband's in there with another woman. And it's really dark and - she came home unexpectedly and she saw -- her husband in there. And she's really upset and she's crying, and she doesn't know what to do or where to go. And she doesn't understand how he could do it, she's just a young woman, they've only been married for a couple of years, and she's got a little baby.

Total time: 57"

4. 18" This woman looks like she's holding her - husband back from -- hitting somebody or - being angry about something. He looks more like he's gonna hit somebody and she's pulling him back. - And, in the background it looks like - some girlie magazines or advertisements. That he was just lookin' at and - somebody had come up behind him and - said something to 'im that upset him, so he turned around and was - gonna hit 'im. (Pause, 19") (Sigh) (Pause, 10")

Total time: 1' 14"

5. 4" This looks like a mother coming into the bedroom for her - child. And. Probably for morning to get up - to get ready for school. And. Mm. (Pause, 11") As she walked in the - she found out the child was doing something that, - ah--she didn't like. And she couldn't understand why he was doing - and she's just watching him. (Pause 9") (E: "How will turn out?") (Laughs) Ah, what I'm seein' - or what I'm thinking - well, first of all she came up to call him for breakfast and as she walked into the room unexpectedly, she just opened the door without knocking or anything, and he was sitting in his bed masturbating. (Laughs) That's strange, but that's the way I think of it. And, she scared him, and - she's - she's upset for - seeing him doing it, and she doesn't - understand why and she doesn't say anything to him, but she just makes him feel bad by the look she gave him and the way she walked out of the room.

Total time: 1' 50"

6 GF. 12" (Sigh) This woman - looks like she's playing some kind of a phonograph, and - her boyfriend or husband -- is lookin' over her shoulder because she doesn't know how to work it, and he's gonna help her. And she's telling him that - somethin's wrong with it and she doesn't understand how to work it. And so he's givin' her some ideas.

Total time: 45"

7 GF. Ah.

10" This looks like a maid. Maid looks like she's talking to the little girl. and the little girl had a baby. And she's really awfully young and she thinks of it as a doll. She doesn't understand that it's a real - a real baby, and she doesn't under - really understand what happened and how she - had the baby and - who made her have the baby. An - wha what she did to make it have the baby, and -- and the - maid wants to take the baby from her so she doesn't drop it. Because the girl thinks that this thing's just a doll and she - she'll get to set it down like a doll, but it's not. The maid is just keeping - really keeping an eye on it so - it doesn't roll off the girl's lap. The girl really looks sad. She's thinkin' oh what's she's gonna do now that she's had this baby. She still didn't understand how to care for it or anything but...She's just confused.

Total time: 1' 38"

8 GF. 8" This woman is thinking - of getting married. And she's just thinking - of the man that she really loves - and how happy they'd be together if they were together all the time. And -- they have conflicts. Because she's - working, and he's - going to school. And - they have to wait till he graduates. And she's just hopes, that she can - She just wants to get married and get away from everything. -- Not that it would get away from everything but just - so that she would be much happier living alone - or living with her roommate. -- I think she does have a roommate. --But nobody understands and she's afraid to tell her - her boyfriend how much she wants to marry him. (As she hands back card) That was weird.

Total time: 1' 26"

9 GF. Hm.

18" The one woman in the corner - in the long corner, she looks like she's running - to catch somebody that stole something from her. The...huh...

She was washing some clothes by the lake and they - ran away with them when she turned her back. And she - it was just a little kid and she's - calling him and telling him to bring it back, and she's running after 'im. And the girl above her is her sister, and she had just come down to the - to -- to the river to - study and to wash - something out. And - her sister is watching her as she is just coming down the hill and she's watching her sister run. Her sister is running so fast she didn't get a chance to say anything. She called to her, but the girl couldn't hear her, she was running. Now all she could think of is - catching that little kid that took her clothes.

Total time: 1' 33"

10. 9" This looks like a mother and her son. Her son is embrancing 'n - her, he just got out of prison. And she's crying, she's so happy to see him. He's been in for - many years. And she's just so grateful to have him back.

Total time: 31"

At this point, further instructions are given for cards 11-20.

11. 2" Oh, no (laughs) ga!

13" This looks like the - edge of a mountain. And - these people are traveling? on the mountain and there are bats flying overhead. An' the - there - there's huge sides all around that they - they cannot get out - but they're wa - they're just walking in the middle, and they can't find their way out, and they're crawling around tryin' to find a place to get out and they can't. And that - they're - they know they're gonna die but they're just seein' if they - can just find at least a little hole to crawl out of. --And below 'em there's a big cavern - a big - a really really deep - empty - there's - they can't - can't see the bottom and they keep drop - droppin' rocks down and they can't hear 'em hit the bottom - because it's so deep and it's - they're just so afraid that they might fall in there and they - they could never find 'em. (EQ) (Laughs) Um. There's only two people. And--they were fighting for food, they were eating the bats -- and - there weren't any insects, but - there were bats going through, and rats - there are rats

and they ate 'em - raw. They didn't even take the hair off of 'em. And - pretty soon there was no meat left - and - one of 'em - he fell one day, and hit his head against a rock and it - killed 'im. And the other one was so hungry before the meat was gone, that he ate 'im. And then - he died. Not from eating 'im, but he died - after because he didn't have any water.

Total time: 2' 20"

12 F. Ooh!

7" This woman in the back looks like a witch. And in fact, she's thinkin' of something evil to do to this pretty lady. And the lady doesn't know it, she thinks that this - the witch is her friend. But the witch is evil, and she wants to kill this girl - and take her head. And with it she wants her face, and she wa - she wants her face to become - she wants the pretty girl's to become her - um - face. And she's just going to keep her own body. She hasn't decided how she's gonna - take her face. And she's still thinkin' of how she's gonna kill her. (Pause, 23")

Total time: 1' 23"

13 MF. 13" This one it's - ah, this man came home from work -- and he came in the bedroom and his wife was - retching and she was - so sick. And she was crying and he didn't know how to help her, and - she died in his arms. Of a - illness of some kind. And. She's so young and they haven't been married very long. And it - just the loss of her is just - is tearing him up.

Total time: 58"

14. 5" This is a man, he's sitting in the doorway down into the basement. And he's reaching for the light because he's scared to go down there by himself. He's really scared. And. He hears something as he's sitting there. Which makes him hesitate from going down the stairs, and from turning the lights on. He's just waitin' and listening to see - hear if he hears anything, and then when he gets down there, he decides to go down without turning the light on. And when he gets down there, um--he hears a noise, and he's standing at the foot of the stairs, and then all of a sudden -- somebody from upstairs, threw - something down the stairs that crushed him. And who are - and -

the man that was downstairs - made sure that this one - guy was dead, and he came up the stairs, and -- he took the man that was sitting in the stairway, he took that man's wife. It was planned that - this man was going downstairs, and this other one would hide down there because - this man's got a workshop down there and he was goin' down to work in it. And the man downstairs - was hiding--because it - it was routine: that this man came down here and worked all the time, and so - the man's wife and the man in the basement - decided to kill 'im. So they could be together. And say that it was an accident - that - he slipped down the stairs, and somethin' on the stairs fell - and crushed him.

Total time: 2' 18"

15. 8" This is a real evil man. And he's gonna dig up the grave of - of an enemy - one of his enemies. It's a man. And. He's gonna dig it up and - he's gonna leave him in his room and watch it rot, and see how long it takes it to rot. And what it loo - and what it looks like while it's rotting. Cause he really hates this man and he just wants to see him rot to death. - I mean, not to death, but rot while he's dead. (Laughs)

Total time: 54"

(Further instructions given for card #16)

16. Uh.

20" I'm getting a picture of all this smoke coming out. It's all - it's really billowing out. It's real fuzzy smoke, and you can't see - through it very well. And below a house is burning. And. The mother - and her babies - are burning. And the father's at work. And he doesn't know that it's going on. And -- the babies are screaming. The mother's already dead. And the babies are just screaming as the - as the flames are burning 'em up. And the smoke is choking 'em. And nobody can get to 'em on time. And they just burn up. And the father comes home and see his whole family and his house gone. And he's just - breaks down and he's really destitute. And -- he hates himself because - he wanted to work this day, and - it was an overtime - work, he really didn't have to go because it was Sunday, and - he just didn't want to sit home - because the kids were - sick and they were - crying all the time. And he didn't want to sit home and listen to 'em cry. So he - went to work, and now he's really sad that they burned up and he's - he feels really guilty.

Total time: 1' 58"

17 GF. 15" These are - this is in a na - a native country - and they're slaves. A man is watching the slaves cart in cartons of - food - from a boat, and - supplies to finish building the - the palace that they're building. And the f - the fort that they're building, it's not a palace. But - he was just ordering the slaves to bring - to bring the food in. And meanwhile, his - girlfriend is standing overhead, listening to him. She sneaked through the night, and she's gonna sneak in - his room when the slaves are gone.

Total time: 1' 10"

18 GF. 4" This woman is crying. This - it's her daughter she - she's holding onto her daughter, she has a broken neck. She - came running down the stairs and tripped and - fell and broke her neck. And the old woman's trying to hold the neck, and the neck is just - limp and the body is limp. And she's crying --She called her daughter to the phone - and -- that's -- about it - the girl's excited and - fell down.

Total time: 45"

19. 13" This looks like a picture in Alaska. With the ice all around and the snow. And - it looks like a little - igloo with - round windows, and a penguin in the picture, in one of the windows, and...Oh, in the other window - it's - got curtains, and it - just shows the other part of the house. S'igloo, and at the top is a chimney, and, um -- it's nighttime and - there's somebody lurking behind the house. And since the windows are open, he's sneaking around. And he's looking in, and somebody's home, the lights are on. And he's sneaking around, and he's gonna - break in and steal something, 'n ki - possible kill the people if they don't - let him steal what he wants, and if they find out if they did it he...

Total time: 1' 19"

20. 8" This is a really lonely man. He's in a park. And he's so sad. His wife is in the hospital. And ' he just came to - from seeing her and the doctor said that - she had cancer and they didn't have much hope for her. And he's so sad - h - he's elderly, he's in his seventies. And - his son and daughter are married and they're - like far - well, they're in - Europe. And he's all alone. When - he'll be all alone when his wife dies. And he's so sad.

Total time: 50"

RORSCHACH, SUBJECT C, INTERMENSTRUUM

Card I

- 2" Are these the exact same ones that I saw before? (E: "Do they seem like it?")
Yeah.
- 7" This one looks like - (um, boy) (softly, under her breath). This one looks like a butterfly. And it looks like a pelvis. Mm. That's all.

Total time: 25"

This one was a butterfly and a pelvis. (EQ) O.K. These look like the wings (D2), and the body (D4), and these look like the - antenna (D1). (EQ) These look like the eyes (Dd22). (EQ) No. (E: "O.K., and the pelvis?") Um. This whole thing just looks like the bone of the pelvis. (EQ) The way it's shaped. And (Pause, 13") And (unintelligible) it's shaped like a pelvis. (E: "Just the shape, nothing else about it?") Mm hm. (E reaches to take card, sees S is still looking at it.) (E: "I don't want to grab it away from you. " S laughs. "Anything else?") No, that's O.K.

Card II

- 5" This one has a butterfly at the bottom, in red. And. Um. This looks like two insects on top, fighting. Like, um, let me see, not grasshoppers, but - yeah, grasshoppers it looks like. And it also looks like a pelvis. And - it looks like a man's face with a beard on each - on each side with his nose in the middle.

Ah, this - looks like two insects fighting (D2), and, you know, with their arms and - everything up like they're in combat. And. This looks like a butterfly. (E: "Anything else about those - remind you of insects?") Um, just the way they're shaped, this looks like this is like their big head (upper portion of D2) and arms (Dd.of D2). Just, I don't know, the way they're - facing each other, it just looks like an insect. Um this

Total time: 47"

this down here looks like a butterfly (D3), um, the wings, and body, and the shape make it look like that. (E: "Anything besides the shape?") Um. (S looks at card, says something too soft to be heard) (E: "You mentioned, I think when you first mentioned it, you mentioned that it was red, was that important in making it look like a butterfly, or is that--") Mm hm. I almost said that - that it was red, but I didn't know whether that makes a difference. (E: "Can you tell whether it would? Can you picture it - as if it were a different color?") If it was dark - if it was dark it wouldn't look like a butterfly, but since it's red it does look like a butterfly. (E: "You think it does, O.K.") Mm hm. And. This looks like a man's face, with his eyes there (Dds30), and his nose (D4), with the beard on each side (D1). (S hands back card). (E: "I think there was something else there too.") Oh, was there? Hm. Oh, yeah, it does look like a pelvis, too. (EQ) I don't know, the sides - these sides look like it. Mostly it looks like it upside down. (EQ) Just these parts in here (D6). (EQ) Um. The way its - these just look like the bones

Card III

- ^ 12" This one looks like a pelvis.
 Um. (E: "You can turn the
 v card if you want to.") Yeah,
 I thought so. This is a - this -
 upside down it looks like a --
 (sigh) a man's face with a no -
 uh - and a big nose at the top.
 And - with a bow tie.
 ^ Hm. That's all.

Total time: 49"

of the pelvis, the way they're shaped.
 (EQ) (Sigh) Nn. nn.

This one looks like - a pelvis too.
 (EQ) These are the sides - it's a
 little - stretched out, but, it looks like
 it the way it's shaped (D1). (EQ) Just,
 um, I don't know the shape - it - it's so
 stretched out of proportion so, just the
 sides and all it - the way the bones -
 kinda the shape and the leg (D5), it
 just looks like a pelvis. And this -
 looks like a nose - of a man - up here.
 This looks like his face, and this looks
 like a bowtie. (EQ) Um. Well, you
 can't see all of 'im all you can see is
 his nose, really. (EQ) This dark thing
 right here (D4) on either side look like
 nostrils. (E: "Oh, I see, so you'd be
 looking like - head on, at the nose.")
 Yeah, (EQ) This is what it looked
 like to me, because it's a - kind of -
 this is the light and - it's so dark in
 there like it's like a little cave, or
 something, kind of. And. (E: "Any-
 thing besides the darkness remind you
 of that?") Well the little - membrane
 like down the middle (D8). Makes it
 look like a nose. And the general
 shape looks like it. (E: "Do you
 think the shape or the darkness was
 more important in making it look like

that?") Mm. Boy, it's hard to say. I think they both contributed, I don't know which would contribute - more though. I'd have to say the shape. (E: "OK.") OK? (E: "All right, let's see, I think there was something else, too.") About the bow tie? (E: "Yeah, right.") Yeah, it's right there (D3). (EQ) The shape. (EQ) Hm mm. Just looks like a bowtie.

^
v
^

Card I V

7" This looks like - another uter - a not uterus, but a pelvis. Pelvis, and, um, at the top it looks like - fallopian tubes on each side. Um.

Total time: 35"

Hm. This is another pelvis. (EQ) This whole thing. This looks like the tail-bone coming down here (D1). And. Actually, I said these look like fallopian tubes (D4), but it - I don't know, it - I think it looks like the infundibulum or something like that (unintelligible), the ipsicsia. 'N just the way they're shaped 'n that - make them look like that. (EQ) No.

Card V

^ 2" This looks like a butterfly. With skis (laughs). Boy, I'm not giving you very much, am I? (E: "Well, if it's all you see, that's the main thing.")

Total time: 12"

This one looks like a butterfly on skis. The butterfly (gestures over card) it looks like the antennas coming out there (D8) and this is his head (D6), and here are his legs, he's got little skis on (D3). (EQ) Mm hm.

Card VI

^ 2" Looks like a hide. Some kind
 of animal hide.
 V
 ^ Boy, I'm sure not seeing very much
 in these. (E: "Nothing else on
 that one?") Nn nn.

Total time: 24"

This looks like a hide. A animal hide.
 Just from the shape, these look like
 the legs (D9), this is the arm (Dd25).
 Just stretched out, hangin' there. The
 shape, the color. (E: "The color?")
 Mm hm. Different shades in it - make
 it look like a hide. (E: "Any particu-
 lar kind of - animal?") Mm, when I
 looked at it this way (V), it looked
 like um -- looked like a fox, but I
 don't know why, the head sorta looks
 like a fox. But the - body looks too
 big to be a fox.

Card VII

^ 9" The bottom - part looks like a
 -- looks like two parchments
 with a hinge between 'em. And.
 The other things going up just
 look like a fist with the thumb
 sticking up.

V
 Total time: 39"

This one looks like a hinge with parch-
 ment. Here's the hinge (D6), and the
 pieces of parchment (D4), and, these
 look like fists, (E: "Just a minute,
 what makes it look like - parchment?")
 Yeah, because the way it's shaped,
 the edges - are sorta - irregular. (EQ)
 Because it's dark, it's darker in the
 middle and gets lighter on the sides.
 And this was the hinge. (EQ) Cause
 it's dark surrounded by light in the
 middle. And it's just shaped like a
 hinge. (E: "OK, and then the fist?")
 Yeah, the fist is up here - fists with
 a thumb stickin' out of them. (EQ)
 Thumbs stick' up here (Dd21), held by

the hand, this one's like this (D3), this one's like that (D1) (gestures with hand to imitate shapes on card.) (E: "Ah, so they're double, I mean like there's four of them all together.") Mm hm. (E: "You hold your hand like that, obviously it has to do with the shape, is there anything else about it that reminds you of that besides the shape?") Hm mm.

Card VIII

Λ 4" This one looks like sherbet (laughs). Looks like two rats - a rat on either side. And. Thi - the top looks like a - guy with a gas mask on. And. Just looks like - lumps of ice cream.

V

Total time: 35"

And this looks like - a head, with a gas mask (D4 and D3). (EQ) I don't know, the sh - well, the shape again, and these look like the nozzle, and the nose, the lines going through (D3), like a hose or something. And. That's all I can say about the - head. And then I see - these look like rats on the side (D1). (EQ) The texture on their body, and they look like they've got eyes. And the light color. The texture stands out the most though - makes the rat. And. These look like scoops of ice cream (D2). (EQ) The texture and color, the light color. (E: "Do you think the texture or the color is more outstanding on that?") Texture. (EQ) No.

Card IX

^ 5" Pink on the bottom looks like -
 two heads, one on either side.
 And. The white part - it looks
 like a big - insect of some kind
 with its chest sticking out, and
 its antennas on top.
 v
 ^ And the green part looks like a
 pelvis.

Total time: 52"

This looks like -- two heads on the
 bottom (D4). And. This look a - this
 one looks like a - (too soft to be heard)
 insect, with a broad chest. You can't
 see its head, but these look like its
 antenna stickin' out (D7). (Phrase too
 soft to be heard.) (E: "OK, now with
 the heads, um, what kind of heads were
 they?") Of men. (EQ) I think the
 shape, and - the texture. (EQ) They
 look like m - more like men than women,
 their heads - they look - like - they're
 fatter than a woman's head. (E: "OK,
 now the insect, this is his chest [Ds8],
 what else is included in that?") This is
 his antenna, but you can't see his head
 (unintelligible phrase). (E: "Is this as
 though you were looking - from an
 underside view?") Mm hm. (EQ -
 location - only Ds8 and D7 included
 in percept.) This looks like a pelvis
 (D1). (EQ) The shape of the bone
 structure, makes it look like it. And.
 I saw this before, but I didn't mention
 it. Um, to me, I don't know, this
 looks like ---um---I'm tryin' to think
 (too soft to be heard.) Um---how can
 I explain this - oh --- but I see it
 away from these pelvic parts? But
 it - to me this looks like a vagina,

kind of, in there (Dd30)? And -- the darker green looks like - um - the lips of the vagina. Not the vagina but - um, - like the labia major and minor?

(E: "And so that - that's like a separate picture - from the pelvis?")

(E: "Anything else about that? Is that - is that mainly the - the - you speak of the darkness and lightness, is that the main thing, are there any other things that make it look like that?") Um. Shape again, (phrase unintelligible) and there's like a hole back here (Dds on either side of Dd30). (Phrase too soft to be heard.)

Card X

^ 3" The blue ones on either side look like crabs. And. There's a maple s - seed in the middle. At the top the gray part looks like an esophagus. Um. With the thyroid gland around it. Um. The yellow things - down at the bottom - look like - collies, dogs. And at the top, the, um, green things look like bulls. And. The - the - blue and the - red part look like, um, like a pelvis. Mm.

Total time: 1' 8"

(Phrase too soft to be heard.) Um. This one looks like a maple leaf (D3). (EQ) The color, especially. (EQ) The shape. (E: "You think the color's more important?") Mm hm. OK, now let me see. These look like two bulls - on either side (D12). They look like that - it's their shape, mostly, but - it looks like they're standing on the edge of something with their arms up. (EQ) No, these look like horns sticking up (Dd), that's what made me think of a bull. But that's all. It's just the shape - mostly. And. These look like collies down here (D2). Two dogs. With their feet, four feet and their tail

and their heads - pointing upward and their nose pointing upward. And just - the color and the shape - make it really look like a dog. (EQ) - color or shape more important.) The shape. OK. Um. These look like crabs, these blue things (D1) (EQ) Um - I don't know, these all look like legs coming out and - this looks like a - the way the arms are extended out to grab something, but it - it doesn't have a claw on the end of that one, reaching, but on some of 'em they look like claws. You know. And. Just the shape. Even the color makes it look like a crab. (Phrase too soft to be heard.) And this also looks like a pelvis (D6). This blue part looks just - it looks like the pelvic bone, only it's upside down. Just looks like it by its shape, and-- the way the bones are. This looks like an esophagus (D14). It looks like a tube coming through here. With the thyroid gland on either side (D8). (EQ) Um, the general structure. (EQ) I think the color has to do with it, I again. Yeah, I guess it does -- but, structurally - is more than the color. That's all I see. (E: "When you said that the blue and the red part look like a pelvis, you meant here, just where

it attaches to the red?") Mm hm.

(E: "You're not including this whole thing [D9]?") No.

Total time for 10 cards: 7' 37"

TAT, SUBJECT C, INTERMENSTRUUM

Card 1. 5" Um. This little boy - he's thinking that he doesn't want to finish his music lesson. And his mother keeps harassing him, 'n she's been yellin' at him all day to finish his lesson 'n he just is really tired of it. Um. (Pause) He's just thinking of ways he can wreck his - instrument, so he doesn't have to play it . And he hasn't really decided how he can make it an accident without getting blamed for doing it on purpose. (E: "How does it turn out?") How does it turn out! Oh, well lemme see -- Huh ...Hm...I don't know how it's gonna turn out (barely audible). (Pause, 17") I can't even think (whispered). (Pause, 25") God, I can't think (very softly). I guess he'll get rid of it by stepping on it, and breaking it. And falling off a chair or something and he fell on it accidentally and broke it - just as his mother would walk in the door to - harass him. (E: "And then will - will she blame him for it?") Mm hm. She thinks he did it on purpose.

Total time: 2' 10"

Card 2. 11" Mm. This is a story about a - ahh - man tilling the soil with his - animal. And. While his wife looks on. His pregnant wife, she came out to the field, it was really hard for her, but she didn't have anything to do, so she just walked out, and watched him till the fields and watched him - um, get tanned and burnt from the sun, and the sweat, and everything. And as they - as she was watching, a pretty girl - walked by from school. She was just passing through. (Pause) She doesn't even pay any attention to the farmer and his wife. She just passes by.

Total time: 1' 13"

Imagination - there's no imagination at all.

3BM. I must be tired or something, 'cause I can't think of anything. (E: "Well, just take your time.")

13" Ah, this looks like a little boy crying. He's - playing up against a - ah - some kind of a long-bench. And it looks like a gun is laying there - on his - left side. He looks like he - committed some kind of a crime, like - he killed somebody, and -- I'd say he killed one of his little friends, for - over a little simple thing, over a - baseball mitt, or something small. And he just killed him, and he's really sorry, and he doesn't understand what he did. And the police come and - ju - they put him in a

reform - school school or a delinquent home. And. He just grows up. Um. Being shunned by society like a - a deviant. Society. And he's mentally depressed and - he - has breakdowns and everything. He really just can't get over the killing - of that little boy. Has so much, um, abuse from society after he committed the crime.

Total time: 1' 43"

3GF. Oh, I already know this one.

4" This girl's coming out of the room - out of the bedroom - she just - um - see, what did she see? (to herself). (Pause) Her baby died, and she's just coming out of the room after the baby had died. And - the baby just died of a crib death and it was nobody's fault. It was just a shock to her it was her first baby. And her husband left her and - she - all she really had was this baby left. And then she walked in to see that it had died and - she's really upset. And she doesn't know where to turn or what to do. (Pause) So anyway she keeps the baby. And she buries it. And -- she never marries again, and she never - has any more kids, and she just - broods over her baby for the rest of her life. She doesn't have any friends, she just lives her - as a hermit until the day she dies. And she's full of self pity -- that's all.

Total time: 1' 35"

4. (Sigh)

16" This woman is holding back -- her husband from getting into a fight with another guy. And she's tryin' to reason with him. He - he wants to fight over a - um -- some -- transaction that they had that the guy - um - pulled a fast one on 'em. And the guy is really upset and wants to kill 'im and he doesn't even hit him, he just -- she just holds him back and talks to him and reasons with him and - he decides that it's not worth it and - the other guy just takes off.

Total time: 1' 6"

5. 7" By the look on this mother's face - she's walkin' into a little kid's room.

And. (Pause) She's makin' sure that - the little kid's all dressed up - for her sister's wedding. And she's just checkin' on 'im to make sure he's puttin' his suit on, and everything. Which he does, and - he comes down to the wedding, and everything's fine. But she's just checkin' on him to see if he's dressed - up OK.

Total time: 40"

6GF. 6" In this picture it - looks like a - a man just caught his wife - um - snooping through his valuables. She's looking - through um - looks like some kind of a stereo or a chest or something - old fashioned and she was lookin' through it for some - um - for - any letters or anything that he received from the other girls or anything. She - she's just checkin' up on him. And he catches her and he told her - to keep her hands out of his stuff. And he reprimands her and yells at her and everything and -- from then on he locks all his stuff up and she can't get into it.

Total time: 53"

7GF. 4" This -- this is a picture of a little girl. She's about ten. And she had a little baby. Y'know, but she doesn't understand how she had it or what it - is, she just treats it as a doll. And the maid - sitting next to her is - trying to help her take care of her baby. But the little girl still doesn't understand it. This little girl - was reared by her father - and - nobody - really knew how she - and neither does she know, really, what happened that she had the kid. And. Um. Uh, finally -- they had to take the baby away from her because she can't take care of it. And her mother doesn't want any part of it. So, she just gives up the baby, and they get her a big doll, and - she - she doesn't see that much difference in it, and she loves the big doll just as much as she liked the little baby.

Total time: 1' 8"

8GF. 7" This woman looks like she's in poverty. And she looks like she's just really sad, and depressed about living in - in this slum, that she's living in - in a crummy house. And she doesn't know - what to do with her kids. She's got about five kids. And her husband left her and she's - not collecting any welfare and she doesn't have any money at all - no income. And her children are - malnutrition and they're skinny and - weak and she's thin. And. She doesn't know where it all started or - how it's gonna end. And she's just sitting and thinking about all her problems. She doesn't know where to turn or - what to do. (E: "How will it turn out?") (Laughs.) Let me think, I'm tryin' to think of it. Um - finally she gets ahold of the welfare agency and they take care of - the kids, they find foster homes for the children. And. Uh, they give her some relief. And they try to find her husband that left her. To have him pay her - some money. And they find that he's married to some rich - lady, and then - she gets support from him - after - they find him.

Total time: 1' 35"

9GF. 5" Ah -- the bottom girl - is running after -- um - some little boy that stole the clothes she was washing down at the - at the river. And, overhead her sister looks on, she just got out of school, and she was passing through the woods, and she stopped by the stream and - saw her sister running, and she's calling to her, but her sister's so mad she can't hear her, and she keeps running after the little kid that took the clothes. She finally catches up to the clothes, the kid threw 'em behind. She never - catches up to the kid and he just - keeps running. And - her sister just runs down laughing and - ah, she thought it was so funny watchin' her run. And the girl - the other girl is so upset she starts cryin' from running so hard. And the other one just laughs. She thought it was funny. That he took her clothes.

Total time: 59"

10. 3" This looks like an older son, hugging his mother -- his grandmother I guess it's his grandmother. And. He's comforting her because - his grandfather died, and she's so sad. He just came from a - from - home - on leave from the service, and she hadn't seen him in a long time and - she's so grateful that he would come home to - take care of her until the funeral arrangements were made. And find her a home to live in a - smaller home. Which he does, he gets her all settled after the funeral, gets her calmed down and has a lady stay with her, pays a lady to stay with her as a housekeeper, 'n. And to keep her - company. Then he - leaves for the service and - he - writes her all the time, and she writes - to him too.

Total time: 1' 11"

At this point, further instructions are given for cards 11 - 20.

11. Mm. (Holds card sideways, then rights it.)

Mm.

14" These look like exp - there were three explorers, going into this - they're going way underground and they're traveling - right - close to the middle of the earth. And above them there's a dragon coming out - some kind of monster coming out of the cave -- and he's - he's looking down at the - at the two men that are left, and they're looking down at their buddy that just fell down the - the shaft, he's way at the bottom, they heard him - they heard there must be water down there, 'cause they heard this big splash when he fell. And. As they - as they're turning around after looking they hear this noise and they turn around - and they see this big - monster - like thing with webbed feet. Coming out of the cave, and coming straight at 'em. They're scared and they're cra - scrambling around on their hands and knees, trying to find a place to hide. And. Um. One of 'em escaped, he hid behind these huge rocks, and the monster, as much as he tried, he couldn't get to 'im. But the other one - wasn't quite so lucky and - just as he was about to take his own life and jump into the - shaft, rather than be eaten alive, ah, he just went to jump and the - monster grabbed him by the leg, and caught 'im and ate 'im. But - the man that hid behind the rocks eventually died. After a month without food. And the monster - just lingered by, just watching - the man dying, and couldn't get to 'im. And, eventually the monster leaves and - goes to find other prey. And - all that's left of the other man is a skeleton and skin.

Total time: 2' 5"

12 F. 12" Hm.

15" This is a evil woman standing behind - this - this ugly woman and this - the the young woman, ah, has been changed - from a man to a woman by this witch. This evil woman, changed her, and - she still has the - the mouth of a woman, but she's got - and she's got the eyes of a woman, but - the eyebrows are like a man, and her hair, and the baldness of her hair look like a man, and - her heavy features - look like a man.

Total time: 60"

13 MF. 30" This - guy came home - from work - and found his wife - had taken an overdose of - barbiturates. And. He's really sad and he - and she left a note on the table, saying that - she couldn't take it any more, and she couldn't take - the way he - he beat her and yelled at her and - how he beat the kids, the w - they have three children. And she just said she couldn't take it any longer - and, and, he just stood there and cried. He couldn't believe it that he didn't - he had no idea that she was gonna - do anything like this, and - when he walked in (yawns) the kids, had just had it - they still had their pajamas on from morning, and this was five o'clock at night, and they hadn't eaten and the house was a complete wreck, and he couldn't figure out what happened until he saw her. And - there was no hope, she was dead. He called the hospital and they tried to re - re - resuscitate her, but they couldn't. And. He was just really heartbroken. He puts the children - he sends the children to his family, to his mom and dad, and they take care of them. While they - while he - makes the funeral arrangements, and puts his wife - to rest. And then he goes back to work and - within a year he falls in love again, and he marries a a woman - quite younger than him, and she takes care of the children, and they live happy - after that.

Total time: 2' 14"

(S yawns again.)

14. 2" Oh, this looks like a man sitting on the stairway at the top of the basement stairs, and he's going down and - he just turned on the light which doesn't work, he's reaching to turn it on. And he's really scared of what's - down there, that's why he's trying to get the light on he doesn't want to fall. And - he heard a noise - and he thinks somebody's down there. So he's really careful. Eventually, um, he gets the light to work and he - he goes down there and he sees blood at the bottom of the steps - and um, blood leading all the way to the coal bin. And - inside the coal bin -- he sees -- an older man, well, he's about in his thirties, but he sees, um, his mother; she's - bound and gagged and she's - she's chopped up. Somebody - tried to k - somebody broke into the house and - they stole - some valuables, and they killed her (unintelligible word) and they - chopped her up and --...And he just went hysterical, and he called the cops, 'n - they came. And they investigated and found that - that it was his, um twin brother. That killed his mother. And that was because she was, um, possessive, and she wouldn't let him -- date, or anything, she just wanted him all to herself. Whereas this other man was married, and he had his own kids. But she - she just wouldn't let this other one go, and he couldn't stand it much longer. When he actually did fall i - finally did fall in love, with this young girl, his mother wouldn't accept it, and so he killed her.

Total time: 2' 8"

(S yawns)

15. 9" This looks like...Mm.

27" This looks like one of the spirits came out of the graves. And. He's evil.

He was murdered by the -- um - by the little people - they were little tiny people that inhabited this place. And they killed this man because he was evil. He used to cast spells on people and they really worked. He cast curses on families - whole families, and the families died of horrible deaths and he used to torture people and everything, and so these little people got together and - and they murdered 'im by -- um - re - reversing one of his spells that he cast on somebody else, and this killed him instantly. And they buried him and he returned - to haunt them. And he just - and he continued to curse 'em, and their families still kept dying of horrible deaths.

Total time: 1' 43"

(Further instructions given for card #16.)

16. 5" OK. I see...

16" I see a wedding. And...The girl is really beautiful, and the guy is really handsome. And. They're very, very happy. And in the background, the groom, his brother - is - very sad, as he and his wife, who have been married only three or four months, just split up. And she had - they had a divorce. He's just sitting there thinking of - what's gonna happen to his brother and he hopes the same thing doesn't happen to him. The groom's father - hates weddings, and he's (laughs) and he's just sitting there, bo - he couldn't wait 'til it got over with. And. He only stayed at the reception a few minutes, and he took off. And. The groom's mother - is going wild. She's crying and going nuts. And - the bride's mother is just - she's happy, but she doesn't show it. And. Anyway she's relieved - that her daughter is - going away. And - um - the bride's father - is very quiet and reserved about the whole thing. And he's - happy in his own way that his daughter is married. And -- the bride and groom get along great - for years - and years. And - they have two kids -- and -- they just - they live in dinky little houses and apartments and trailers, and just acquire all kinds of material things like cars and stereos and - they're really happy with each other.

Total time: 2' 27"

17 GF. 9" Um, this looks like a picture in Africa, or something, the thatched roof -- um, building. Anyway, this girl is overlooking - these um - these thieves that are bringing in cargo off the ship - it's way out in the ocean and they're bringin' it in in a little ship. And. They're smuggling - all d - kinds of drugs and everything and - her - her father is prominent in the town, and he's a - he's a big law enforcer and she's just watching these men - steal out - and carrying all this stuff, and she's watching where they put it. And eventually she tells her father and he - has the people arrested 'n - gets the drugs. And everything's fine.

Total time: 1' 3"

18 GF. 4" This is a picture of a mother - holding her daughter. Her daughter - fell down the stairs from the very top, and she - seems to have a broken neck and her mother's weeping and - crying and she can't revive her daughter. So, eventually, the girl slips out of her hands and the mother faints and the - father comes home and finds them like that. And he calls the police. And -- They revive the mother and she just can't get out of the depression over the loss of her s - daughter.

Total time: 50"

19. 3" This looks like an ice house. In -- Alaska. And. A little family of four live here. And - actually, it's a trailer. With ice built all around it (phrase too soft to be heard). (E: "Hm?") With ice, you know, covering it. And -- this particular day - it w - they had really freezing temperatures 'n - from the snow and the - ice and a - ice fall the night before - from the sleet and hail and stuff, it - it formed weird - figures all over the - snow - you know, around the house.

Total time: 1' 1"

20. 4" Oh, this is an old man - he's sittin' in the park. And. -- He's thinking. About being put in a nursing home. And. Which his whole family wants to commit him to a nursing home. And - his wife just died - the year before and - since then he hasn't been able to take care of himself and he can't cook - he can cook a little bit, but he - he doesn't eat - well, he's undernourished he's - a - thin and they decide to put him in a home where they can take better care of him. And he's so depressed and he thinks nobody loves him and the world's against him. And he's - tryin' t' debate on whether t' - take off to another state - or country, or to just let his family commit him. But - eventually he leaves -- for a couple years, without telling his - family where he's going. And he goes to Europe and he travels and sees the sights that - he wants to see for the two years, and he goes all over the place and meets all kinds of people. But - and he's really active and he's - he - eats well and everything. But then - he decides it's time to come home, and - he - he - comes home and - the minute his family sees him, they commit him. And. They put him in a home and he's so unhappy and - his family never comes to see him, they just wanted to make sure they knew where he was, so they put him there. And eventually, he dies within a year of being put in the home, from being confined.

Total time: 1' 53"

RORSCHACH, SUBJECT D, INTERMENSTRUUM

Card I

^ Um, you want to know everything that
it looks like to me? (E: "Mm hm.")
8" It looks like a - butterfly. It looks
like a pelvic bone. (Sigh) Am I
allowed to turn it around? (E: "Mm
hm.")

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v Definitely some kind of insect.

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Total time: 55"

(EQ) Yeah, I saw a butterfly. (EQ) The wings (D2), the antenna (D1), and the end down here (Dd31). (EQ) Cause it just has the whole outline of a butterfly. Flying, or sitting. (EQ) Oh, the patterns (Dds26). It doesn't have any color in it. That's about all. (EQ - what else you saw) I saw the pelvic bones, just shaped, just completely like one, comes around. (E: "Is that the whole thing again?") Uh huh. (EQ) No. (E: "And, you also mentioned it was some - definitely some kind of an insect, is that the same as the butterfly?") Uh, yeah. I think it was - I think I turned it this way (V). It looks, it just looked like, you know, it's got - the - claws, or the antenna, or whatever, and just - the - the patterns of it, it's - seems to be some sort of like a moth or any kind of an insect like that. A fly.

Card II

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36" Jesus Christ! (whispered very softly
to self) (shakes head)

55" I don't know, I don't know, it

(EQ) I don't - yeah, I do! I just got absolutely zero, I pra --- (E: "Do you see anything there now, that you didn't see before?") I was looking at 'em all - as I got into it, it was easier. But, like - I was looking at this as a complete whole, you know, trying to get something out of

doesn't look like anything to me. Do you want it look like somethin? (E: "Well, hang onto it a little longer, and see whether you can see anything.")

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it as a complete whole I - on a lot of things, especially one, you know, the last one, there were just little bits. And each one looked like something, but it just - it looked like absolutely nothing as a whole. (Pause, S looks again.) I just could get nothing on this one. (E: "It still doesn't do anything for you?") Not really!

^ 2'4" I'll tell ya' (laugh).

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(As S returns card:) It just doesn't look like anything to me. An ink blot (laugh).

Total time: 2' 45"

Card III

^ 2" Oh, good grief (whispered, to self)
13" This one could be two people. Around a pot, or something. (pause, 16")
Yeah, it definitely looks like that, two women.

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The other way it looks like two men, back to back.

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(clears throat)

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Do you want this as just all as a whole thing, or as - as parts of it? (E: "It doesn't matter.")

(EQ) Yeah. This one is the two women. The two women over a pot, of something. (EQ) Sure, there they are (D1). They face each other. And this way (V), they look like two - two men with beards. Back to back (D1). And these were the seahorses, here (D2). And the same kind of thing as I saw on the first one the pelvic - bone, the butterfly, the same shape (D3). (EQ - women, determinants) Breasts (Dd27). (EQ) Right there. High heels (D10). (EQ) Sort of like a skirt down here (Dd26), that's about all. (EQ - men) Their beards (lateral outline of D4). And the - it looks like a - colored man, an Afro. An Afro, uh, type of hairdo. That's all. (EQ -

Like - like the red - or the black - by itself. (E: "Whatever way it looks to you. There's no right answers.") I would imagine there's not.

The little ones - the little red ones look like, kind of like seahorses. And the red one in the middle looks a lot like - the - the first blot - as a whole - the butterfly, an' . . .

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Total time: 2' 29"

Card IV

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✓ 11" This looks like a burnt piece of paper.

^ Or like an ash, from like - from an incinerator, or something.

✓

^ Like the face of a dog, too.

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✓

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Looks like a backbone - up a back.

These look like feet. Like somebody's - lying back on a stool.

Total time: 1' 54"

seahorses) Seahorses here. Just, they look like seahorses (laugh). That tail's really under - the bent. The head here, and then down. (EQ) Not the color (laugh). Just the shape. (EQ - D3) The same as - the same shape as the first thing, the pelvic bone and the butterfly. It's the same shape, just like wings, or whatever. (EQ - pelvic bone, further determinants) Nope. (EQ - butterfly, further determinants) No.

(EQ) Mmmm, yeah. This is the one that looks like, uh -- these are his feet (D6), this guy's sitting on a stool. And leaning backwards, that was the last thing I said, and that doesn't really look like that.

(EQ) Yeah, the whole thing. This is - see here, he's leaning backwards, he's got his arms here (D4), and his head's up here (D3), leaning back. I said it looked like a backbone in through here (D5). Spinal column type of thing.

(EQ) The, uh, niches in it. And the ends down here. (EQ) No. (E: "You mentioned a couple of other things, too, that it looked like.") I know. I have no idea where they are. Wait a minute, wait a minute (very softly). I don't remember what else I said. (E: "The first thing you said, was it looked like

a burnt piece of paper, or an ash.") That's right, because of the difference in the colors here. It looks really light, like it's just sort of - floating down. It looks like - when - you burn the trash, or something, y'know, and the ashes float down? (EQ) The shape, an', an' the raggedness of it. It's ragged. It's black, of course. That's all. (EQ - major determinant) They're both important. Shape, probably, I guess shape. First thing you'd have to look, yeah. If it was a different color, I don't think it would too - look too much like an ash, though (laugh). So - I guess they're equally important (laugh). (E: "And then you mentioned the face of a dog.") That's right. I remember now, I think it looks like a dog in through here, like a Scottie. In through here, eyes, in through here and ears. (EQ - location) Yeah, more or less, just sort of like this. (EQ) Uh, to an extent, yeah. (Ears are D4, eyes are Dd closer to midline than Dd22, and shaded a light grey, percept excludes D6 and D1). (EQ) Well, cause it's got ears. And it's sorta floppy and it's sorta y' - I still think it's got two eyes, too. And it d - sorta the peak of the head is like - (EQ) The color. That's why - I said that it looks like a Scottie, not a poodle, or something, whatever. It's black. That's about all.

Card V

^ 18" This looks like a butterfly too. Or an
 insect. Or a showgirl - dancer.

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< Looks like a hawk - one of those
 prehistoric birds.

v

Total time: 1' 23"

This I said looked like a butterfly too.

(EQ) Uh, this is the same, and the antenna, and the - the end of it down here, and the wings. (EQ) Just wings. I said it looked like a dance girl, too, which it really does, like Carol Channing, like, with her feathers, when she does her feather routine. It really looks like that.

(EQ) Oh, definitely, definitely (the whole thing), much more than even the butterfly. (EQ) Not the color, it's got a - y'know, just the shadows sorta like.

(EQ) Well it doesn't - hinder it, it doesn't help it that much. It'd probably be better if it was colored, but it doesn't - hinder it. It still looks a lot like that. (E:

"And you mentioned one more thing too.")

(pause) Oh, I said it looked like a hawk.

It does, that way (<). It looks like that, there's the beak there (D9), and it's just flying. (E: "OK, and that's the whole thing again?") Oh, yeah. (EQ) The

beak. And the wings. (EQ) The color. That's all.

Card VI

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^ 18" This one looks like a rug. This part up here looks like a teepee - or like a - totem pole type thing Indian thing.

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< Looks like a - like a raccoon (laugh).

Total time: 1' 50"

E: "What was funny?"

S: "Oh, they just all - it's just some of the things they look like for a minute that they don't look like when you look again (laugh). Plus they all look a bit alike, too.

Mmm, I said this one looked like a rug. It looks like a bear - rug type of thing. Lying flat. That's the way it looks to me. (EQ)

Not this too much, just this part of it mostly (D1), and then this looked like the - Indian thing. (EQ) Mm, the arms and the legs. And this looks like fur, sort of in here, or hide, whatever they call it. (EQ)

The color. The color and the tex - it looks like it's textured. Looks sor - looks sorta like teeth in through here, even though it wouldn't look like that. (EQ -

texture) The difference in the hues, the difference in the colors. In through here. It's, uh - spotted. And grained - sort of. (EQ)

Yeah, I said that this looked like Indians. This looks like feathers (D6), and it looks like the top of a totem pole (D3), or whatever. (EQ) The color. A lot. Because this is different in through here (D6), in the feathers. Plus the shape, of course. (EQ) I -- the color, well -- the shape probably, probably the shape. But the color really helps. (EQ - remember what else?) Hm mm. (E:

"Raccoon.") Oh, yeah, that - yeah!

That's when you turn it this way (<), it looks like it's got an eye here (D7), and it - it's - it's this way. This is its snout up to here (D3 - D6). (EQ) Well he - so he's he's flat, definitely flat. (EQ)

This, alright, where the - there's the snout - here's the - it's just like - sorta like the bear rug. Except from the other angle. And here's his snout here, and an eye here, or whatever, and then then he's just flat. (E: "Oh, so it'd be like you'd be looking down, on him, as though he were spread out.") Yeah, looking down, right. (EQ) Without this, yeah (percept is W-D6). (EQ) I don't know, it struck me funny. As I started to sees it - see things in it so far fetched in the thing. It, uh -- I don't know. Well, it's, you know, just - just like the bear rug, it's - it looks like the animal. For the raccoon it's got the black streak down it. Color, I guess. (EQ) Shape, it makes it an animal, definitely.

Card VII

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^ 20" This one looks like people laughing.

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Looks like a -- like a - big chair. Like a throne type of thing.

Might also - it - looks like a wig. On a stand of some kind that's missing. Sitting there.

This one is the one that looked like people laughing. (EQ) Reminded me about lau - all the - all the open crevices reminded me of people laughing. Every way it could be, like people with their head back, just laughing. (EQ) All the little ones (Dds at places where crevices are formed, as where D1 and D3 are joined, both toward center and outside of blot, etc.) That looks like a - a lot like a wig, too. The whole thing, the way it looks. Like a shag wig. I

Total time: 2' 50"

remember that. (EQ) It looks like it'd fit right over a head. Right in through here (Ds7). And it's shaped like a hairdo. (EQ) Color. That's all. (EQ - determinants, first percept) Why did they? (EQ) (pause) I don't know. They reminded me of people laughing. (EQ - what else you saw.) (pause) I don't remember. (E: "The throne. The big chair.") Oh! Big chair, definitely. The arms here (D2), and the back, high back here (D4), sit right down there (Ds7). (EQ) Yeah, this is the seat in through here. And the feet (D5). That's the whole thing. It's just shaped like it. (EQ) No.

Card VIII

Oh, this one. (E: "Didn't you like that one?") Not especially. Makes it look like they were drilling. (EQ) Just up here (D4, mountain). And then, y'know, down, these are the different layers, I would imagine. (EQ) They're just drilling down through, yeah (Dd21, drill). (EQ) Cause the only thing that it really looked like. Just had the thing down the middle. It's colorful, but it didn't look like anything that would have so many colors. These are little a - these look like - both of 'em, y'know, 'cause they're just exactly the same, look like little animals (D1). I said that. (EQ -

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2'40" Well, this could be - a drill - of some kind, and a mountain. Drilling for oil or something. This looks like - these look like little animals, too. This looks like those - those, um, little models that we used to put together. Of, um -- the human

being? I don't know what they used to call 'em. But they were all different colors of all the other organs, and everything. And this one looks like that too. Like an X-ray of some kind - except colored.

Total time: 4' 15"

what kind of animal) A small one, like an otter, or something. Cause it's got - small feet, and a small - small nose, and little mouth. (EQ) Well, it's crawling. Looks like it's crawling all over these - over - rocks, or whatever it is. (EQ - mountain, how far away are you?) Well you're looking at it - from a cut off -- from a cut off, uh, angle. How far away, would they be from ---? (EQ) Well, the mountain is small, but the drill, you know, if you were that far away that the mountain would look so small, you wouldn't see the drill. It looks like a graph, you know, like a picture of it. Like this is like someone is drawing it, this is what it would look like. To show people. (EQ - what else you saw) Mmmm. (E: "Little models we used to put together of the human body, X-rays.") Oh, yeah, that's right. Because it - just cause that's where I get all the colors cause we used to have those little - those little men, you know, that you put together. And like the liver was orange, and the heart was red, and the - all sorts of different things. (EQ) Yeah, the whole thing. (EQ) The shape, looks like it, you know, the shape of the - um, here - or whatever, inside the body. (EQ) The color, more - more than the shape. For sure.

Card IX

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^ 9" This looks like an explosion. Or a vision of some kind. It looks like if you had a vision it would look like that (laugh). Like magic, or something. There's a form back here, a human form. Looks like a - misty, mystic.

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This looks like a clown. A clown, with a big hat on. A big smile on his face. Looks like something out of Dr. Seuss.

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It looks like flowers, too. Flowers in a vase.

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Total time: 2' 10"

Oh, this is the one that looked like the magic. This is the vision, in through here (Ds8). (E: "Would that be kind of - the whole card you're thinking of as - being magic?") Oh, yeah, definitely, it looks like a vision. (EQ) Colors - see this - this dude in here (laugh) looks like he's sort of coming up out of a mist. (EQ) Yeah, see, here's his arms comin' down through here. And - his head in through here, and he's just sort of standing there (D5 is man). (EQ) Yeah, from the waist up. And then he's covered with these - these colors, he's coming out, sort of misty. Looks like he had (unintelligible). Looks like an explosion too, that's what I thought it looked like at first, 'cause it was just so colorful. (EQ) Just the way it goes up. It goes up - this way . . . This one looks like the - thing out of Dr. Seuss, too. Thing with the hat, the smile (Dd25) and the eyes (Dds23). The whole thing. And the colors, had a lot to do with it. (EQ) Sort of a clown type, well, you know, the Dr. Seuss was sort of - a people - animal type thing. It was both, sort of mixed in. No special - no kind of animal you ever saw, but no kind of people you ever saw either. (EQ - determinants, mainly color?) Mm hm. The - the color

divides it, you know, the color divides the-
 the person and - and this, and then the
 plume, looks like a plumed hat. (EQ) This
 is his hat (D6), this is his - his hair or
 whatever (D1). (E: "Oh, it's - so it's like
 his face, instead of the whole thing.")
 Mm hm, mm hm. (E: "Now, is that the
 same thing as the clown?") Yeah. More
 or less, yeah. And that looks like a vase
 too, that's what I said this looks like a
 vase (Ds8). The stands right - part there,
 with the flowers comin' out of it (D9). On
 it, with the background (D12), of sorts,
 like a painting would be. (EQ - whole
 blot?) Mm hm. (EQ) What made it seem
 like that? (EQ) This looks like a vase in
 here. And this - this looks like. It's the
 color of roses, color I guess. (EQ) Color
 and shape. The color defines the shape,
 'cause the color goes around in through
 here. Color and shape.

Card X

^ (Sigh)
 9" These look like little - microscopic
 things, like - lobsters, er . . . or
 something out of a microscope.

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This looks like a face, in through

Oh, this one. This one looked like --
 this is one that eh - eh looked like the
 microscopic - because everything is -
 really little and everything's -- apart.
 It looks like absolutely nothing all
 together. (EQ) No, they're all just
 little - little - beasties. Little
 (unintelligible) I thought these looked
 like lobsters (D1) because they've got

here. A smiling face.

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Total time: 4' 11"

the claw type thing on 'em. (EQ) Well, the shape of 'em, they're just sort of . . . Then I thought that this looked like a face. The eyes (D2) and nose (D6) and the mouth (D3) just right in here. (EQ - location) (S points) But that's all. That's all it looks like. And it doesn't even look like that that much. It's just colorful. (EQ - further determinants, first percept) Made it look like what? That made it look all apart? (E clarifies) They're all apart, all the colors - the colors are all apart. (EQ) The colors mostly, they don't even have the shapes of the - of the little - uh, microscopic things, they're just all little tiny little colors. (EQ - face, further determinants) Nnnn. Not really.

Total time for 10 cards: 25' 55"

TAT, SUBJECT D, INTERMENSTRUUM

Following the instructions, S says: "Gonna do that whole stack of 'em, huh?"

Card 1. 17" Ah -- it's a little boy and a violin. And, uh, his mother's told him he's gotta practice, and he doesn't wanta practice, because he doesn't care very much - whether he can play it or not. And I imagine he wants to go play baseball. (Pause, 13") He knows he should practice, I imagine. (Pause) But he feels - he feels like he's being really put out. (Pause) But he knows he's gotta do it sooner or later so I imagine he'll play it. He'll play it for a little while. But not too good (laugh). And then he'll go out and play baseball.

Total time: 1' 11"

S: "Am I talking too fast?"

E: "No, that's fine, because that's why I have the tape recorder, so that you don't have to slow down."

S: "OK."

Card 2. 10" This looks like something out of the old pioneer days, when you've gotta till the land, and uh - it's definitely old fashioned, they've got old fashioned clothes. And, um, the man is working the fields. --While his wife is watching, and I guess she's pregnant. (Pause, 10") And, this is - this is the progressive lady that lives next door, that thinks that - that the woman's place isn't in the home anymore (laugh). And that - she's goin' off, to teach some school. (Pause) But the other two are very content, and very happy - with their lives. (Pause, 12")

Total time: 1' 15"

3 BM. 24" She's very depressed. (Pause) One of those days when everything goes wrong. Everything looks like it's headed for the worst. (Pause) Everybody's involved, no real one person's involved. Just sort of the - the - the burden of everything that's been goin' on, for so long. (Pause, 20") She'll get over it. She'll get over it. (Laugh).

Total time: 1' 15"

3 GF. 11" She just lost her temper. She's talking to - a girlfriend. And she, uh - lost her temper and said a lotta things she didn't mean. And the girlfriend walked out on her, angry too. And she's still angry, she's upset. She's - she's mad at herself - as well. And as it goes - as - as it goes on, she'll be more angry at herself for losing her temper. And she'll probably call her girlfriend back and apologize. (Pause)

Total time: 1'

4. (Laugh)

18" Well, they're obviously lovers, she thinks he's very strong. Very masculine. And he thinks so too. He knows it. Cause of course he is - very strong, very masculine. (Pause, 37") He's in the middle with an argument - an argument with a - with a neighbor, about something. And, um, of course he's winning. (Pause, 16") There's a picture of a girl, behind, a girl - on a wall, like a pinup, so they're obviously at his house. This, of course, makes him even more masculine. He's very - he's a bachelor. They're just lovers, they're not married. (Pause, 15")

Total time: 2' 5"

(S says something unintelligible, and laughs)

E: "Hm?"

S: "I don't believe I'm saying these things." (Laugh)

5. 20" Well, she's just heard a noise - in the kitchen, and she's been saying it's - it's late at night, not real late, it's about eleven o'clock at night. And she hears a noise in the kitchen and w - 'n the kids are already in bed, so of course she goes out to check. And she's comin' through the dining room, an', uh, catches one of the kids red-handed with -- cookies out of the kitchen. And she's not - angry. This is just her moment of discovery when she see him, and she's not angry, but she - she's not, uh -- thrilled that they've gone against what is the rules either. N' she'll probably - scold 'im. N' send 'im to bed. And tell 'im not to do it again.

Total time: 1' 15"

6 GF. 7" (Laugh) Oh, no (whispered)

26" Well, she's a very sophisticated woman, and he's a very sophisticated man. And the - ah- - but he's - he's got a sense of humor. And he's been teasing her. And she's very - she's very, um - uppity, and she thinks that - she thinks that he's very, ah - forward. And she's looking at him with a very shocked expression, because - but - but he knows she's actually enjoying it, which she prob - she's enjoying it. (Pause, 14").

Total time: 1' 18"

7 GF. 18" This is a little girl's uh, aunt. And she's reading to her, of something that is of absolutely no interest to 'er. But she's thinking - she thinkin' about growing up. She's thinkin' about when she can - of what she'll do when she gets older, and where she'll go, and what she'll wear. She's daydreaming. (Pause, 21") That's all (whispered).

Total time: 1' 2"

8 GF. 35" This lady's sitting in - sitting in a - in a studio. And she's watching her - seven year old daughter - ballet. And she's very thoughtful, and she thinks she's very beautiful. And she's very proud -- and very happy. And yet she's real nostalgic and she doesn't want 'er to grow up...

Total time: 1' 10"

9 GF. 1' 9" I don't know what she's holding. I don't know what she's holding in her hand. (Pause, 29") Well this is the - the maid of this - of a rich household. And she's - she's just informed - the lady of the house (Pause) out on the, uh - beach outside - right outside the home, they - they were - they were having a party and she stepped out for a minute, and the maid caught 'er outside, and, uh, informed her that her husband was being unfaithful to 'er. Because she's - very jealous - of the rich lady. And she's told 'er that 'er husband's being unfaithful and - and the uh, the rich woman is - is angry - with both of them. She refuses to believe it, but she's gonna go back 'n - face 'im with it anyway. (E: "Is it true?") No.

Total time: 2' 45"

10. 13" These two are married and - and their uh - their son has just died. It was a real long sickness, n' -- n' they knew he was gonna die. So it's more of a quiet sorrow than it is a -- a - a terrible grief. And they're just comforting each other. (Pause, 21")

Total time: 56"

At this point, further instructions are given for cards 11-20.

11. Hm.

11" This is really bad, 'cause I'm right in the middle of the trilogy. Have you ever read that, The Lord of the Rings? (E: "I Haven't , but I know of it.") I'm right in the middle of it (laugh). And everything - everything is gonna look like it to me. (Pause, 21")

43" Well, this is obviously the den of the dragon. There's a dragon up here, and there's fire all around. And there's -- steep cliffs and narrow passage-ways. But obviously they - they hav - whoever this - this man is fleeing across this bridge has got through the worst of it. And there's - there's great hope on the other side. Which is the only reason why he'd go through it in the first place. (Pause) And he's got through the worst of it now.

Total time: 1' 18"

12 F. 25" This is this woman's conscience back here. Not her conscience, but actually her real self. She's, uh -- she looks very - normal, she looks very, um - everyday, but - she's got - in her mind she's - she's witchlike, and - and crafty. And - and wise like an old woman, but - (Pause) but i - she's not what she seems, is the gist of it. She's - she's very different than what she puts on. (Pause)

Total time: 1' 9"

13 MF. 27" Well, this is gotta be Joe serviceman. Joe Army, who's been seduced by a whore. And has just realized the - the terribleness of his ways. And is, uh -- reaching for the Bible on the - the Gideon Bible which is sitting on the - hotel - er the - the hotel, uh -- desk. It's not a whorehouse, it's gotta be a hotel. An' , uh, he's going t' find God, and - and mend his ways, and - protest the war, and - know the right and the truth and the good (laugh). That's fantasy (laugh).

Total time: 1' 5"

14. (Sigh)

44" This is anyone. Anyone that -- once or twice - anyone gets up in the middle of the night an' - an' looks out the window. Or feels he's looking out the window. It's just a - a personification of a feeling. Of going away and getting away from everything that's goin' on. (Pause) Even though he likes the situation that he's in and everthing's goin' all right. Nothin's bad. Just of something different. The grass is always greener...

Total time: 1' 33"

15. (Laugh)

28" This is the kind of picture that - "The Joint Issues" has in - has in their paper with, uh, "The Army Wants You" underneath it (laugh). (Pause) Your local recruiting office type poster. (Pause, 12") It's a (pause, 15") it's a man who's not pleased with the fact that everybody has to die and is gonna die. (Pause) But he's died himself. He's a ghost (Pause) And he's unhappy. (Pause, 12") Could be the devil.(Pause)

Total time: 1' 53"

(Further instructions given for card # 16)

16. (Laugh)

15" OK

31" There's a - there's a forest. But not too many trees, just - just trees, like a wood, more or less, just - high up on a hill. -- And way down, way down in the valley, there's a very small city, like a couple little - little homes. Not modern homes, old type of homes like, um -- mud huts or - or old, uh, old shacks. A circle - a circle of homes. Surrounded by not much. Just all barren plain. And up in the wood -- just by one tree is a - is a man. And he's -- he's peering around from just one of the trees. He's standing behind one of 'em and looking down over the hill. Peeking around the tree and looking down over the hill. And he's, uh, -- he's not too tall, and he's - he's a large - very large man, with large hands. But you don't see his face. We're lookin' at 'im from the back. (Pause, 12") (E: "Now tell me a story about it.") Tell you a story about it? (Pause, 19") Well, he's, a -- hm...(Pause, 32") Well, he's been travelin' for a long time. And he hasn't seen people for a long time. Been by himself, in the woods. --And he doesn't know people that well, as a matter of fact, he's rather wild himself. --And, um - peaceful -- but - he doesn't know people. And he will - he'll go down to the town. And um -- try to make some friends - er try to talk to people, not make friends, just try to talk to people. And find it a little difficult, and they - and they won't like him.

Total time: 3' 39"

17 GF. 1' 10' Well, this is a fella that just - that just finished workin' down here. He didn't finish working, he's walked off the job, he's sick o' working...He's sick of - the heavy work, he's sick of the - the treatment from the bosses, he's sick of the whole place, and it's a beautiful day (pause). And he knows he's really gonna get in trouble and he knows that it may ruin - may ruin anything he ever had goin' for 'im but, on the other hand--he--he feels it's worth it. And he's gonna take off.

Total time: 1' 54"

18 GF. 1' 6" Well, this girl's - this is old fashioned too. This is - way back when, and she's come in from - from going out - er from - the county picnic with her boyfriend. And he's asked her to marry 'er. And this is her mother that she's talking to - it's late at night. She's telling 'er mother that she wants t'get married (Pause), and the mother is --she's not happy, she's grave, she's - she's not upset--because the girl's very young, and she - she wants her to be sure she knows what she's doing. (Pause) And yet she - she wants to have confidence in 'er, and she's--she feels very close to 'er. (Pause, 10") And she tells her to do what she thinks is best, n' - n' they'll - hug each other, and she'll go to bed.

Total time: 2' 20"

19. 1' 50" Well, this is out in the sea. And these are -- these are monsters here - er, sea monsters. These are their eyes. (Pause, 17") And their eyes - can lure sailors, to, uh - 'cause they see in their eyes anything that - they really wanta see (Pause). And it drives soldiers - it drives sailors crazy. (Pause)

Total time: 2' 45"

20. 31" This is an old, old man who's gone for a walk -- sort of in the - sort of in the evening, not late. Just - just t' - just t' go out, and see the - start to' see the lights start comin' on -- out in the city. Just to reminisce. Just to get his thoughts together. (Pause) And think what old men think about. (Pause, 12") I imagine his wife is dead, and he's all alone. (Pause, 15")

Total time: 1' 31"

RORSCHACH, SUBJECT D, PREMENSTRUUM

Card 1

Λ 6" Well, it looks like a butterfly. I had these before, right? The same ones? Uh.

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v
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v
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^ (Sigh)
v

Total time: 1' 24"

(EQ) A butterfly. (EQ) Well, this is the wings, in through here (D2), the antenna here (D1), these, here. Just the shape, no color or anything. (EQ) No color. (EQ) Patterns. The holes in through here. (EQ) No. (E: "Do you see anything else there now, by the way, that you didn't see before?") (pause, 10") (Shakes head and returns card.) (E: "If you see anything as we go through the cards that you didn't mention before, just mention it.")

Card 11

^ ^ ^ ^ ^ ^ ^ ^ ^

1'18" This one right here looks like a bear.

 $\wedge$

V

This little part here reminds me of
a - head of a unicorn.

 $\wedge$

V

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Total time: 2' 5"

(EQ) (S coughs) I thought that these looked like the - head of a unicorn (Dd25). (EQ) Just right here, just the-- horn. (E: "Anything else besides the horn remind you of that?") Well, color a little bit, because they're sort of a legendary type of character, anyway, and they're always different colors in pictures, or something. I thought that this looked like a bear (D1). Just - vague shape - and color. (EQ) Well, the feet are here (Dd28 and inner half of D7) and the face is here (lateral half of D7). (EQ) Ears (Dd21) nose. The color a bit. It would have been -

would've been - the color would've made a difference, I think. (pause) I didn't see it before, but these look like gun holsters, in a way (D2). Just - the shape of 'em (V).

Card III

^ 19" This looks like two women again. I remember that. And these look like seahorses.

V These look like fish.
These look like trees.

Looks like men upside down.

^
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V

Total time: 1' 39"

This one I remember the two women. The whole outline (D1). (EQ) Well not - no color. (E: "Are they any particular type of women?") No, just women. Women because of the high-heeled shoes, the breasts, uh. And then it looks like men upside down, like black men. They've got an Afro and a black beard. (EQ) (Sigh) I don't know - which one - I don't know, they're both important, I don't see either one of them as more important. Which one makes 'em more black? Well, the beard makes 'em more men. The Afro makes 'em more black. (E: "If that were a different color, but the same - outline, do you think you would have seen it as that?") Yeah. (EQ) Nn nn. (EQ) Just this part (D4). These are like fish (D5). Just the outline. The same with the seahorses (D2). (E: "You mentioned - one other thing. Do you remember that?") No. (E: "Trees.") Oh. I thought that they had - that these looked like trees, too (D4), as well as the head of a black man, they look like trees.

(EQ) Just the - the base, and the - an' the bushiness of 'em.

Card IV

Λ 25" Looks like a - backbone, like a spinal column.

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v
>

Λ Whole thing looks like the - figure of a man. Sorta leaning backwards.

Total time: 1' 54"

Oh, this one looked like a - of a - a - shape of a m - of a man - or shape of a body - leaning backwards on a chair. This is the arms (D4), hanging over the chair, and the feet - comin' out (D6) there. (EQ) Color certainly not. (Sigh) Oh, and this was like a backbone (D1 and entire midline). (EQ) This thing - the things coming out looked like - the vertebrae looks. (EQ) Nn nn.

Card V

Λ 7" This looks like a butterfly, too.

v Looks like an eagle.

>

Λ Looks like a chorus girl - like a follies girl . . .

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v
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Λ
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Λ This over here looks like an alligator.

Total time: 1' 30"

I said this one looked like a chorus girl - follies girl. (EQ) Yeah, sure, she's got - her head up here (D6), feet down here (D9), and then the feathers, coming out (D4) there. (EQ) Nn nn. These look like the heads of alligators (D10). This looks like the nose (D1), and this looks like the mouth (Dds29). Looks like an eagle flying that way. The beak is here (D9) - and the wings (D4) - and the tail (D6). (EQ) Nn nn.

Card VI

^ 14" Looks like the top of a totem pole.
 > This looks like a rug, a bearskin rug.
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 >
 V (Looks at card sideways, though holds
 it V.)
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Total time: 1' 18"

That's a totem pole, here (D8). Color, a lot. There's different shades in there. And the shape of it coming out this way. (EQ) (Shakes head no.) And this looks like a bearskin rug, lying flat. The arms and the legs (Dd25, D9). (E: "Is this part of it too?") No. (E: "Where does it end?") Here (W-D3). (EQ) Um, it - it looks like it's lying really flat, and it's got texture to it . . . And it's got those arms and legs comin' out here. (EQ) The texture, I think, is more important. I think so. (E: "What makes you feel that it's textured?") Cause of the different shades.

Card VII

^
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 V 14" This looks like a chair. These look
 like elephants.
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 V

Total time: 2' 5"

This is the one that looks like a big chair. 'N it's got a big back here (D4), 'n - arms that come out (D3), 'n the feet (D1) (mumbled phrase.) (E: "What was the last thing you said?") I said, you sit in through here (Ds7 between D3 and D3). (EQ) Nn nn. (Coughs) Could be any color, and it'd look like that. (Coughs) These look - they look like elephants. (EQ) Well, a couple - ways this looks like elephants - noses. Right here - this looks like the trunk (Dd21) here,

and the eyes here (elephant is D3V), and then back again this way (Λ) it looks like an elephant, with its mouth open. The whole thing (D2 with D5 as trunk, open mouth is space between D1 and D3 on lateral side) this way. (EQ) Mm hm. (E: "Anything besides the trunks make you think of elephants?") No. (Coughs) (E: "Those are just - heads of elephants, right, not the whole elephant?") (Cough) Mm hm.

Card VIII

Λ 19" This looks like an animal (rubs card with finger.) Like a muskrat er something. This looks like an oil drill. In a mountain or somethin'. This right here.

√ (Sigh)

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√ This looks like ducks.

Λ

Total time: 2' 44"

(Yawn) These look like - animals (D1). The whole outline. The head, the feet, 'n the tail. (EQ) No. (E: "Are they any particular kind of animal?") Just - a sort of a muskrat, 'er a - beaver, or somethin' like that. I guess they look kinda funny too. Cause the red's got the texture to it too. Probably helped. I remember this looked like a mountain, 'cause it goes up at the top (D4). And then this looks like an oil drill goin' through the -- goin' through all these different layers. (EQ) Well, like you'll see a mountain, and - this could be - this is like all the different layers under the earth. (E: "So that's like - the whole thing except for the animals?") Mm hm. (Cough) (EQ - further

determinants) The different colors. I remember this looked like the h - just the heads of ducks, cause of the beaks. (EQ) Mm hm. (Ducks are white space between D2 and D1V, so that beaks point away from center of card. Beak is between the two lower legs of the animal seen in D1.) (yawns) Oh, excuse me. (E: "That's all right. It's early in the morning.")

Card IX

^ 42" This looks like a vision in here, like -- like an apparition.

v This looks like a Dr. Seuss character.
(Sigh, cough)

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v

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^ (Pulls her hair over mouth to cover it and holds it there a few seconds.)

Total time: 2' 47"

(Cough) I remember this looked like a vision. Just because it was - so vaguely outlined, and because it sorta has a human shaped form - the head and the arms coming out here, and the body. And sorta coming out from all these colors. (E: "So - the whole thing is a vision, in a way?") Mm hm. (E: "But the human form is what's in that - middle part?") Mm hm (upper half of D5). It's got a - a halo around it (bluish color in Ds8), and - and sorta crown (D7) up here. (EQ) Well, they are in a - around it, they have a lot to do with it, but the shape of - the shape of the man is pretty definite. And this looks like the Dr. Seuss character, with the - the eyes, the mouth down here, and then they always wear - funny hats and they're sort of an animal type of face. (EQ) This is - this is the hat (D1) here, with the plume (D6).

(EQ) Mm hm. These are the eyes (Dds23), this is the nose and the mouth (EQ). Eyes, the nose (upper portion of D5), and mouth (Dd25). And then right here are like - ears - or whatever on the - on the - on the strange animals he - comes up with. (EQ) Color was too. (EQ) Well -- I don't think I would have seen it if it hadn't been for the shape of it, but I don't think I'd have seen it - if it hadn't been for the color, either. Maybe the shape was more important. (E: "OK. I know what you mean, it's hard to make a decision on some of those.")

Card X

- ^ 15" These look like lobsters. They look like little, um, microscopic organisms, under a microscope.
- ✓ This looks like a face.
- >
- ^

Total time: 2'45"

This was the one that looked like a bunch of different - little different animals. These look like lobsters (D1) and I'd say these sorta look like - like, uh -- seahorses again (D4). This looked like a bunch of little organisms because it's so - colorful and so - um - apart - they're all little things. (EQ) The scattered way that it is. (EQ - determinants, lobsters) The claws. (EQ) No. (EQ - determinants, seahorses) The shape. (EQ) No. (E: "Were there any other - creatures in there that you definitely picked out, like you did those two?") No. And this looked like a face. Just - just the eyes (D2), and the mouth (D3),

and just the vague shape of it. (EQ) Just a part of it, just this here. (Percept is V and between D9 and D9, which are edges of face.) (EQ) Mm hm. Mm hm. (E: "Anything else about the face, is it any particular type of face?") Hm mm. (E: "Human face?") It's hard t'say (laugh). I suppose. I - caricature type of thing. Not - that realistic. I think that's all.

Total time for 10 cards: 21' 7"

1

TAT, SUBJECT D , PREMENSTRUUM

Card 1. 12" Well, he wants to go out and play, and his mother's t - his mother's, uh, made it absolutely clear that he's to practice his violin. And, he's not - he doesn't like the idea because there's a big baseball game. --And he knows that he hasn't got much choice about the matter, so that he's gonna sit there and mope about it for a while, but (Pause). He might be thinking what - what's the use of my -playing the violin - when, actually what he wants to be is a big baseball player when he grows up, not a violin player (Pause). But he'll play the - he'll - he'll practice - 'til as long as his mother - his mother - insists on it, and he'll probably go out and play ball.

Total time: 1' 8"

Card 2. 24" Well, these are the parents and this their - this is their young girl. An', uh, the father's -- plowing the land, and the mother's - sort of daydreaming up there, sort of a -- romantic type of picture. And the girl's going off to school because she thinks - she's - she thinks she's more, uh, contemp - she is more contemporary than her parents. An', uh -- she doesn't want to spend her life on the farm like her mother has. She loves 'em an' everything, but -- she feels sad that - that - uh, this is the life they lead. She feels there's better things for them - and definitely better things for herself. (Pause, 12") (E: "How does it turn out?") How does it turn out? Well, the parents let her go, they approve -- and (Pause) oh, I imagine that - she ends up bein' a schoolteacher (laugh).

Total time: 1' 56"

Card 3BM.58" Hm.

1'42" Well, I guess this is a gun down here, I imagine. It couldn't be anything else. She uh -- she found this gun in her husband's room, and her husband isn't a hunter (clears throat). And she got very upset about it. She asked him about it, and they've been arguing. For a long time. And - he's a very violent man, and - she's always known this, but- she's never really realized it as much as now, and she's afraid of what - he's - he's planning on doing and - she doesn't - she doesn't really know that much about his affairs. And, as she - imagines what he's up to, she's up - she's extremely upset. She doesn't know what to do, or (Pause) or what he's gonna do. But she'll stay with him

anyway. She won't leave.

Total time: 2' 51"

Card 3 GF.46" Well, she's just walked into - her home. She's been out for the evening. and she's just walked into her home, which - which has been ransacked and ruined - by vandals. (Pause) And I imag she - I imagine she just stood by the door and looked at it for a couple minutes, now - now she's the - the realization's just hitting her, and she's - she doesn't know what to do, she doesn't know where to start. All different thoughts are runnin' through her mind. She's wonderin' what was stolen, and what was the reason for it. And - whether it was anything personal against her, or just - just - vandalism (Pause, 11"). N' she'll call the police, and...(Pause, 13") (E: And?) (Unintelligible phrase). I don't know what she'll do. She'll get over it, I guess. Uh, yeah, she'll get over it. (Unintelligible phrase).

Total time: 2' 10"

4. 2" Oh, I remember this (laugh).

33" Well, she's m - she's married to somebody else. And it isn't a very happy marriage. And she's been comin' over to see - to see this -- this man, she - thinks he's just fantastic 'cause obviously, he's very manly and very, you know very masculine, very unmarried. And, uh, and she wants him, but he - he - he wants her, but not for anything permanent. And - they're having an affair (Pause, 12"). She - she just told 'im, she might just have told 'im that her husband knows about - about - the two of them. And she - he - accuses her - of telling 'im - on purpose, to force some action out of him. And he ends up leaving 'er.

Total time: 1' 38"

5. 10" Well, it's - it's one in the morning, and -- this is mother, and she's pretty old fashioned, and her - her daughter -- has been out on a date, she's brought the date home and they're sitting - sitting in the living room, and - they're sittin' pretty close, an' they're holding hands and watching TV or something, but the mother thinks it's bedtime but she - she is not so sure that she should - that she should interrupt or say anything. But she's keeping surveillance anyway, an' she's peekin' in. An' I imagine - maybe the daughter can see her, an the boy can't. And she's jus' sort of making - it's time to go to bed type of - er, it's time for him to leave type of motions towards her.

Total time: 1' 3"

6 GF. 37" Oh well, this man has - has startled her. She's been sitting - in - this - restaurant. And the man knows her -- or he's been instructed to - to talk to her for some reason, an' she doesn't know him. And he's - introducing himself. He's - very attractive. (Pause) An' she'll eventually invite him to sit down, and they'll have-- they'll have a drink together. (Pause, 12") He ends up being a long I - a long I - a life-long time friend of her husband's. And, uh -- he goes home with her - and - they have ah - get-together over dinner.

Total time: 1' 43"

7 GF. 34" This is this girl's - uh, nurse. Or - or uh (Pause) the lady who watches over - babysitter - or what - for all the time - the housekeeper. And, uh, they're very rich, and the parents are never home, and the h- and the -- the governess is reading to her. This is something she should know, she's te - teaching 'er. Some boring topic. And the little girl is - is very bored. She's daydreaming, er she's lonely - for someone her own age. To play with. She wishes she didn't have to be all dressed up all the time. (Pause, 10") But she just wishes things were different. But nothing changes.

Total time: 1' 41"

8 GF. 17" Oh, this woman is a schoolteacher. She teaches -- she teaches small children. She's unmarried herself, an' it's recess, and the children are all outside, and she's sitting in a chair, and she's - she's wishing she - that she were married and had a family of 'er own, instead of everybody else's families, taking care of everybody else's kids. She's not - she's not lonely, she's just - sort of - wishing, just sort of - daydreaming. She knows she could have it if she wants it, but she wants it to be right, n' (pause) n' then she'll get it when - she'll get it one of these days.

Total time: 1' 7"

9 GF. 1'2" Hm.

1' 35" Well (Pause). This woman is -- running along the beach, she's been to a pretty high class party. An' she's just decided that she's had enough. An', uh (Pause) she's stopped by running into - one of the - one of the maids, um, from the estate. Who has - who has noticed her - who - who knows her - fairly well, and - who saw her leave the party and came out to meet her. Came out to talk to 'er. And sh - I imag - she'll calm 'er down, and - and - they find out that they have a lota things in common, an' that -- that there's a lota roles you hafta play -- t' get along, n' - there's not much difference between 'em, and they'll get to be good friends.

Total time: 2' 52"

10. 35" Well, both of them are very sad, because - a dear - a dear loved one of them - of theirs - has just passed away. They're married. They've been married a long time. And sh - they're just - they're past their - this is probably - a couple days after the death, and - they're past the initial shock, and they're just sort of - comforting each other. Just being - just being sad - together. (Pause, 21")

Total time: 1' 29"

(At this point, additional instructions are given for cards 11-20)

11. 33" Well, these people have been - have been ma -- a journey to the (Pause) to this strange place, this - this - cave. And they've been searching for - some friends of theirs that were lost there years ago. Well they just - had - just run into some - some difficulty, and they've gotten this far, and they're near the end, and they've run into some difficulty with -- with, um, this - this at this bridge, there's a - there's a beast of some kind guarding the bridge, and they have to get by it. One of 'ems already by it, he's running across the bridge, but there's several tied up behind, an' -- right now their fate is uncertain, but - like all true heroes, I'm sure they'll get away, and - and the obstacle will be - um - bypassed.

Total time: 1' 45"

12 F. 9" Well, this woman's a witch. And her actual - her actual, um - personality and her actual, um - actual being is what is behind her, this is a sort of a - this is the real, and this is the imaginary - or what she really is. This is what she appears to be. And she goes about in this - in this young appearance. She's actually very old -- she's uh -- she's found a way to disguise herself. (Pause, 20")

Total time: 1' 6"

13 MF. 47" Well, this guy is a (Pause) is a serviceman, an' he's - he's come back from - he's come back from the war. And he's - has trouble in the night; he remembers things that he doesn't want to remember, and he has bad - bad nightmares. And he usually just - he gets up, an' dresses, an' - an' - walks around, an' - tries to forget. Tries to forget all the horrors he saw, and all the - all the terrible things that he remembers, but - but he's still plagued, especially at night.

Total time: 1' 30"

14. 42" (Sigh) Well, this fella, um (Pause) he's just - he - he's married, and he's up - he's up early watching the sun come up. It's still - still pitch dark in the house. The sun's coming up way over the hill. An' he's just - he's feelin' real good, he just got a new job, an' - he's thinkin' about havin' a family. He's very pleased with himself, and he's pleased with the way things are (Pause). And he's just happy to see another day coming.

Total time: 1' 32"

15. 15" Well, this guy's a ghost - he's a ghoul of some - of sorts. And he's come back - he's come back to the graveyard, he goes to all the graveyards and tries t' - t' raise up - more ghosts like him - to go about, and do his dirty work. He's very evil (Pause) and -- he finds little resistance to his spells in the graveyard, and he r - raises a lot of dead, and -- causes - most of the evil and - most of the, uh - the unexplainable occurrences, n' -- most of the evil in the world.

Total time: 1' 3"

(Further instructions given for card # 16)

16. 9" (Rubs card with finger)

44" Well - it's - it's very crowded - very crowded picture. Every - every sp - every available space is full of - is full of - stores, and cars, it's - it's a city street. It's a - ai - a - big city block, with huge office buildings, n' - signs, n' - gas stations, 'n - it's cluttered, it's just - sort of a - not an a - it's not a - it's not a very real picture, it's more of a - a conglomeration of - of a - just - just - to show that - everything's too crowded, and everything's too ugly. And that, uh, you can't really move in the world anymore. (E; "Now tell me a story about.") Tell you a story about it? About this picture. (E: "Mm hm.") (Pause, 10") I don't understand, what. (E: "Well, if I handed you - that picture - that you just described...") I would have to tell you a story with it? (Pause) Well, it's an impact picture, it's a picture that - that's supposed to have a -- a - that - is supposed to have a feeling from you, that you want to do something about this. That you want to, uh, you wanta change this, and it shouldn't be this way. That you would be a lot happier if things - things were less crowded and things were more beautiful and things were more green. And you had a place to move around. How's that. (E: "OK.")

Total time: 2' 22"

17 GF. 31" Well, it's - it's bright - bright noonday, an', uh -- all the fishing boats are usually back by this time - and this girl - this girl always waits on the bridge and brings lunch to 'er - to 'er husband. But all the boats have - are back and have been back, an' are - an' the last of 'em are unloading now, and her husband's boat isn't back yet. She's very worried--very concerned. And she'll stand there and wait until it does come back - and maybe she'll - she'll try to raise some - raise some cane in - in the - um - processing building in the back, she'll try to have someone go out and look for 'im, but - they've been through this before, and they're pretty cold to the whole thing. An' they just tell 'er to wait. And she does.

Total time: 1' 29"

18 GF. 45" Well, this might be the same girl that was - that was - sitting with her boyfriend very late in the evening in the - in the, uh, living room, and this might be the same mother, and - this is afterwards. The girl's very upset that the mother was - was pressing her into - into having - the boy go home. And the mother is very upset that the girl has - what she feels - has betrayed 'er trust. And they're having an argument - which the mother - with - with her senior - with her - position of power over the daughter anyway - is winning the argument. And sh - and she's--she's even physically - physically, uh -- well she's holding onto the girl, she's - shaking her up - or - or getting across her message a little more clearly - however...(Pause). This is her way of - of showing her concern. She doesn't realize that she's - she's not entirely right...

Total time: 2' 3"

19. Hm.

19" Well, it's been snowin' for a long time, an' it's really cold. An' the snow's gettin' really high (Pause). An' - winter's really set in, an' this is a little house out - out in the middle of it, in the middle of the - the snowstorms. It's not in the city, it's out in the country, and they're - pretty isolated from everything else. But inside it's pretty warm, n', it's pretty cozy, n' - they're well prepared for the winter, because they've been farmin' the land. They've got - they've got a storeroom full of food downstairs, n' - a hot fire goin' - (Pause, 14"). An' winter isn't - isn't harming 'em isn't -- isn't dampening their spirits or - or ruining their lives.

Total time: 1' 24"

20. 21" Well, this guy's - homeless, friendless. At least he thinks he is. Actually he's got both. But he's feelin' - he's feeling very shut in, he's in the big city, it's night. He's been walking around, it's a hot, humid summer night. He's been - just - strollin' around, feelin' sorry for himself. Wondering what he's done with his life, n' - what - good it's been, n'...feelin' sorry for 'imself. Things look pretty gloomy. Everything looks pretty bad...

Total time: 1' 16"

RORSCHACH, SUBJECT E, INTERMENSTRUUM

Card I

A 3" Mm. A butterfly (Hands card back. E: "Why don't you hang onto it a little and just - ") OK. Keep looking at it. (E: "Yes, keep looking at it. Most people can see more than one thing in a card.") Um. It looks more like a beetle than a butterfly, except it has wings. Or it could be a Peter Max design. Um. Face of a cat. I think that's about it OK?

Total time: 55"

(Starts to take next card. E: "Wait, I'll hand them to you.")

(E: "Do you remember what you saw there?") Ah, beetle-type butterfly. (EQ: location) Ah, the beetle, fat body with the pincers and the - wings. (W.) (EQ: Determinants) What about the card? Symmetry. Uhm, I think the pincers made it, up here. And then, when it was like a cat. I have a Siamese who lays her ears down like that, so. (EQ: location.) OK, like the eyes (Dds30), and the - mouth (Dds29), and the ears (D7). (E: "So it would be the face of a cat.") Yeah. Mm hm. (EQ: Any further determinants.) No. (E: "You mentioned one other thing, too, that you saw. Do you remember what it was?") Hmmm. Other than - beetle, butterfly. (E: "Peter Max design.") Oh, yeah, I guess that was just my impression of everything, it doesn't ... (E: "Would that be the whole thing, too?") Oh, you mean--total, you're talking about? (E: "Mm hm. Or - where would it be?") Oh, oh, that - you're talking about the Peter Max design. (E: "Yeah.") Oh, um, I guess I might get that impression mainly from the - the, ah, things down here (bottom half of D2). He has a tendency like - to flow things. (EQ: Further determinants.) I think it's the

Card II

Λ 6" Some sort of a mask, um
 (Pause, 32")
 Two hands with mittens.
 I think that's about it.

Total time: 61"

lack of looking like nothing else (laughs.)
 (E: "OK.")

(EQ: What you saw here?) Yeah, the mask. (EQ: Location.) Ah, yeah, eyes (D2) the mouth and the nose and the cheeks. (E: "Now the mouth is where?") Right here (Ds5). (D: "And the nose?") The nose is up here (top of Ds5). (EQ: Determinants.) Um, probably the drama mask, um. Something just to portray emotion. (E: "What emotion would it be?") I wouldn't want to say, ah, sorrow, or, um, anything to frighten. It's more - just - ah, a kind of -- ah - no - you know - devoid of - of a -- emotion, just something to cover, something to decorate. (EQ: Further determinants.) No. (EQ: What else you saw.) Mm mm. (E: "Two hands with mittens.") Oh yeah, right here (D2). (EQ: Determinants.) Cause there's really no shape to them, there's jus' - it's like - the palm of a hand, just sticking out. (EQ: Further determinants.) Yeah, they kind of stop. The color stops, or shades off. (EQ: Further determinants.) No. Just...

Card III

- ^ 4" Two people. With some kind of
 bowl, or pot or something between
 them, something round.
 (Pause, 46")
 It's not exactly - can I turn it?
 v (E: "Oh, yes !") Looks like a bug,
 < upside down. With a big red bow
 on his back.
 v Yeah, I think that's about all on that
 ^ one.

Total time: 1' 25"

The two people (D1) two people with a
 round pot, bowl, whatever (very softly)
 n' the beetle with the red bow on the
 back. (E: "No wait a minute, we'll
 stick with the people for a minute.") Oh.
 (E: "Now, what is it that they're doing?")
 Well it just looks like they're both hold-
 ing on. (E: "Uh huh, holding on to...?")
 Onto the - round object in the middle, and
 I - from the ~~postures~~ you can't -- I can't
 relate to how - that - that they're pull-
 ing, ah, they're dancing, if they're shar-
 ing...(EQ: further determinants.) No,
 it's just the - general shape. (E: "OK,
 then the bug.") The beetle, with the
 pincers, and the red bow (D1 and D3).
 (EQ) Again, it's the pincers (D5) and,
 like a, I don't know if they have mouths
 (D7) - and the eyes (D4). (EQ) Mm mm.
 Except when I really look closer a beetle
 might not look like that, but a nice
 stereotype beetle.

Card IV

^ 7" M'.
 v 21" Again, my first reaction would be
 < some kind of a butterfly.
 v (Pause, 43")
 >
 ^ M'. (Smiles) That would be -
 I don't know how to say this - a
 monster on a piece of glass so that
 you're looking up at him. (Said very
 quickly.) (E: "A monster standing
 on a piece of glass -?") -So that
 you're looking - up - at him .
 >
 ^
 < Total time: 1' 40"

Guess I had to say a butterfly on this one,
 didn't I? (E: "You say you didn't?")
 I said I would have to've. (E: Location)
 Yeah, it's kind of - well the body, and
 the wings (W). Or a monster on the glass.
 (EQ - further determinants, butterfly.)
 No, and they really don't, because they
 -they're shaped wrong. That should be
 down there. (E: "And the monster?")
 These are his feet (D6). And his tail (D1),
 and his arms and hands (D4), and his head
 (D3). A perspective shot. Standing on
 glass. (E: "What kind of a monster
 would that be?") I was going to say the
 creature from the black lagoon, but then
 it reminded me more of, um, oh, I'm not
 up on their names -- well, the one that's
 always after Tokyo. (E: "Oh, yeah,
 uh huh.") Yeah, he's a (unintelligible)
 or something. (E: "Godzilla?") Godzilla.
 (E: "So, it's - is it more an animal-type
 monster or a human-type monster?") Uhm--
 this one - I see it as more human than I
 do animal. Except for the tail. (EQ -
 further determinants.) No, it's just that
 - big. (Laughs)

Card V

^ 3" I hate to keep saying butterflies,
 > but. (Pause, 16")
 v Two birds' heads
 v
 ^ Mm. That's it. (Laughs)
 ^

Total time: 40"

This one is a butterfly. (EQ) The wings,
 I guess, some have little - tails. And
 then the - feelers. (EQ: further deter-
 minants.) No. No, just a butterfly.
 (EQ: What else you saw.) Oh, the two
 birds, yeah. Like, ah, they're neck to
 neck without bodies - and their beaks
 (D10), and heads (rest of D4). (E: "OK,
 so you're seeing them just from the neck
 up. really.") Mm hm, right. (EQ:
 determinants.) Just, I think just the beak.
 (EQ: Further determinants.) No.

Card VI

^ 3" A skinned fox .
 v
 v
 v
 ^ A skinned fox (laughs).

Total time: 53"

A skinned fox. The head (D3) is on, the
 neck, the foot, and just the body (W).
 Tacked on a wall, and stretched out.
 (EQ: determinants.) I think just the
 whiskers. (EQ) Yeah. (EQ: further
 determinants.) It should have a tail, if
 it's a fox but it doesn't. Kinda like a --
 cartoon, ah -- the cat. I don't know,
 just the head -- There's a cartoon
 character of a cat who's got a (tape un-
 intelligible.) (E: "Kind of a cat -fox.")
 Yeah, right, a cartoon. (EQ - further
 determinants) Just that it was - kinda
 flat. Like someone, ah, would tack it
 up on a barn door or ~~some~~ somewhere else...

Card VII

^ 5" Hm, seems to me I've seen this
 G in a textbook somewhere (Laughs)
 V (Pause, 15")
 G
 ^ Uhmmm, two, ah, human-type forms
 facing each other, ah, like two - oh,
 busts of - Cupid busts, or some kind of,
 um, angelic type-baby face.
 Mm.
 Two ah, fists with just the little fingers
 up.

>
 ^
 V
 ^

Total time: 1' 25"

Oh, yes, those two strange little things.
 This is what I was talking about when I
 was seeing the heads. They must be on
 top of clouds, I guess. And then the
 fingers of the hands this would be. (E:
 "Well just a minute with that, now these
 are the clouds (D4) and these are the heads?
 [D1]?") Yeah, right. (E: "So - is this
 anything?" [D3]) No, I said like it would
 be a bust of. (EQ - determinants) I
 don't know, I just sort of got the feeling
 of like - cherubs, something, something
 like that. Because - the - the lines -
 are round, and - are kind of soft, kind
 of nondescript. (E: "What made it
 seem soft?") I think just the shading.
 (EQ - further determinants.) No, they
 should have bodies, but - just the fact
 that they could be sitting on clouds.
 (EQ - what else you saw.) The fist.
 The fist with a little finger (gestures)
 (D1). And I didn't even connect it
 with that. (EQ - determinants.) I don't
 know - it just kind of hit me. Just the -
 probably, I think just the general shape.
 I don't know.

Card VIII

^ 7" Mm. A fossil. (Briefly flips
card to back side.)

> Ah (sighs), a mirror reflection
of some type of --ah, cat --stand-
ing on two rocks, m - pond - type
thing.

^
<
>
<
>

Total time: 1' 5"

Oh yes, the cat looking at himself --
Oh, oh wait - I saw something first.
This is -- what - what reminded me of
a fossil (D3). Some kind of trilobite--
shape. (E: "Was it the shape that made
you think of that?") Um, no - I - I
really think that it was more this, right
in here. (E: "Yeah, what aspect of that?")
Oh, just like - I mean the backbone --
kind of a cage - front. (EQ: further
determinants.) No. That's - the cat-
like animal (D1), whatever it is, and then
- the two rocks that he's kind of stretched
across (D2 and D5), and the piece of
wood (D4), uh, with the water and the
reflection. (E: "What made it seem like
a reflection?") --Why did it seem like a
reflection (to herself), 'cause it's the
same (laughs). (E: "Aside from the fact
that it's the same, is there any -") No,
it's the only way I could explain it - as
a picture. I just couldn't say well there's
- just cut it off, I mean, it would make
it more realistic to say that it was a
reflection. (EQ - determinants) Four
legs -- uh -- just the fact that it's
climbing around on rocks. (Laughs) (EQ-
further determinants) And, um, the fur.
(E: "What made it seem like fur?")
Well, there's no line, it kinda sticks up.
Kinda the shape of the head - and the body.

Card IX

^
^
^
>

41" Mm, say, ah, an embryo - attached
to the placenta. Fetus, rather.
Kinda Peter Maxy .

^

Mmm.

✓

Ah -- an atomic explosion, a mushroom.

Total time: 1' 26"

To start with, a fetus (D6), and the placenta (rest of W), and--(E: "What reminded you of that?") Probably 'cause I just got finished taking a Human Sexuality Course (laughs). Ah, I couldn't see anything in it, and I think it was just - the kind - the shape - the kind of eye, the shape of the head, and just, you know, the general -- shape, pretty nondescript, not really human, but yet - a fetus is human. (EQ - further determinants). The color - pink. (EQ) And then it - seems to be attached, directly attached to...(E: "Anything that made you think of the placenta, particularly?") No, it's just that I had to attach it to something. (laughs) (EQ - what else you saw) Oh, then the uh mushroom-type cloud. Kind of giving the feeling that it's blowing apart here (upper part of D5 and Ds8) and then moving out (D9). (EQ - determinants.) Uhm -- the fact that - there's nothing right here, and then, it's kinda, again, jus' this line (midline), this movement outward. (EQ - further determinants) I'd say the color, but the color really didn't - all right, the color down here (white space in Ds8), kind of a - bright flash. That's about it.

Card X

A 3" Little bugs. Caterpillars and
crawly things. (Clears throat)
(Pause, 37')

✓ Mm, I can't get away from the
little bugs - I can't make it
whole.

Total time: 55"

Oh, the bugs (laughs). They just, when I first men - my very, my very first impression was just little crawly things. 'Cause they're - everything - kind of nondescript, they're - they're not really solid. And, the more I thought about it, the more I couldn't get it out of my mind, little crawly things. I did, though, when I turned it over, I saw like two little seahorses, then I - didn't have an explanation for anything else down here. (EQ - determinants) . Well, are seahorses green? (E: "If you want them to be green, they are.") (Laughs) Probably the color. (E: "All right, so when you saw it, overall, as just crawly things, you didn't really pick anything specific out of it, it was like a general impression of it. OK, When you said that they weren't solid, what did you mean by that?") What did I mean by solid (to herself). Oh, there really isn't - too much of a definite - uhm - starting and finish point - point between the colors - and the white, there's no - really too neat lines, they kind of fade out. Some white . (E: "The boundaries are kind of indefinite?") Yeah, they may be definite on one side, but not on the other. And I - could be like looking through a microscope, too. Those strange little things that you don't

know the names of. (E: "You mentioned that the colors fade into the white. Does that mean that the colors are - are part of what you're looking at there, or are you looking just at the shapes, but not the colors?") No, the colors, uh huh. 'Cause I think the colors - definitely affect the shape.

Total time for 10 cards: 12' 20"

S's voice rather soft throughout. Laughter also soft.

Conversation after inquiry:

E: "Have you ever seen this test before?"

S: "Yeah, uh huh."

E: "You have?"

S: "I haven't seen - exactly - the one I remember is about the cat. the one I said was like a cat. Because when I said it, I was, uh, going to a psychologist at the time."

E: "Oh, really?"

S: "That was about - three years ago. But - hers were all black and white."

E: "Oh, so they were different."

S: "Yeah."

TAT, SUBJECT E, INTERMENSTRUUM

Card 1.14" Uh, the little boy wants to be a great musician. -- He's already committed himself to this, and he's just started taking lessons. And he' seems to be sitting there contemplating his own -- future greatness, and fantasizing about --about that, in general. And it's - just seems like - uh more ah -- him reinforcing his own - commitment to the instrument, and to the field of music, through his fantasies. Doesn't look like he's angry - with the violin, and yet he doesn't look - uh, like he hates it. So this is kind of a , you know, like - right before the first lesson or right after the first lesson. But not much. (Laughs)

Total time: 1' 22"

Card 2. 13" All right. The girl with the books - represents -- an ambition, a goal, something different than what is depicted in the background. Of the life style that - she may have come from or is expected to stay within. And which - she - doesn't really want. And the life style that she's getting out of is - is the - agriculture, farming, the woman, ah, bearing the children, the man tilling the fields. Without really much thought - of why they're there, and what they're doing. And she seems to've ah -- thought about it, and decided to make a change. (E: "How will it turn out?") Oh -- either way - No (laughs). This (unintelligible) doesn't make (unintelligible). I think just the fact that she took the first step, and decided - to, ah - break away from that life style, that she will be happy. No, I can't say happy. Uhm, - she will be committed -- uh, to her decision. 'Cause you can't tell whether she'll be happy or not.

Total time: 1' 34"

Card 3BM 15" Uhhh - I see the person in the picture as a female -- and uhm, this female has lost - something -- that has meant very much to her, again, I hate to pin it down and say - a man, or a child, or - but it's something that - that she needed very much to, uh, support her, and it's gone. And I see her feeling -- sad. Kind of lost - yet - reflecting - on what's happened. As for outcome, I think after any kind of situation like this the person - kind of puts the pieces back together, but they don't -

really go back the same but - the person isn't - I mean I don't see this person as just - falling totally apart. I see them as just - starting again, but - with the pieces in kind of different places.

Total time: 1' 30"

3GF. 4" She looks like she's either sick or she's sad, and I can't decide (laughs).
I would e - I would say that - the - the woman is ill. Physically ill, not emotionally. Uh, well. Because -- I have - I have never - myself seen emotionalism to that point. Only on television - (and so, of course) (said under her breath). That's why I say she's physically ill. And she'll run to the bathroom and take two aspirins, and it'll be all right. (Laugh) (Pause) Hm. She couldn't've just injured - something.. (said softly). You want me to say how it's gonna come out. Well she doesn't look like she's - she looks like she's going for help, whatever it is. (Pause) Yes she's going for help and she - she wants help and she's seeking it. And she'll get it. Take two aspirins (laughs).

Total time: 1' 26"

4. 3" Oh, "Streetcar Named Desire" - this one reminds me of. Hm.

20" All right. From - the dress - and the picture on the wall, I would place these people in - in the lower-middle class. Um. The woman is asking something of the man -- that he cannot either accept, or does not want to accept. And that's why he's turning from her. Yet she has a kind of a -- sly - look about her like - she's manipulating. And this could be why he's turning away from her. Either he - doesn't like what he sees -- yet the man does not look - strong to me, strong enough to - stay away from the woman. By the expression on his face, because I don't see - hate, I don't see disgust -- I see kind of a - oh - a childish look. It's not right to portray the man as the child and the woman as the strong one (laughs). Uhm, yeah, I -- I don't think the m - the man will stay with the woman, or he'll go back to her. Is this definite enough? Do you need more?
(E: "It can be any kind of story you want to make it.") Oh, OK. (E: "It's really...") I keep on carried away with details. Yeah. (E: "You know, there's no right answers to these things.") Yeah, but I thought maybe you would like more - more details. Like name and number...OK. Yeah. He's gonna lose, she's gonna win (laughs).

Total time: 2' 24"

5. 4" Hm. Another classic textbook one.

12" Uhm, my first impression was that I - I saw -- fear or anger on the woman's face, but - second impression is I see curiosity. Her ah -- position at the door is kinda like peeking, not just - entering. So she is - not really sure of what she's gonna find in the room. And that's why I say kind of a curious, rather than a - fear on entering. As to what she's seeing in the room - maybe she's curious about it. She could be watching two people. --- Uh, she may have heard somebody playing the piano, the little boy could have picked up his violin and learned how to play it and she - the mother can't believe it (laughs). And. I don't think with whatever the woman sees in there, that she's gonna be really mad. It's just a curiosity thing, like, 'what are you doing?' And I don't think she's going to be shocked or upset by anything that she finds.

Total time: 1' 45"

6 GF. 10" OK, the man has said something to the woman - the woman doesn't like. Um -- could be the woman has taken offense, not because of what the man said, actually said, but what she's feeling inside. I can't really tell from the man's face if it's like an honest -- type thing. You know, if he's - asking her a question that - that, ah, he wants an honest reply to -- but I would - I would say from her reaction it is something more than - the question is - is something more than - uh - uh, trivial, I mean that - something that they both are dealing with. I don't think the woman likes the man. (Pause, 13") As far as the man I - I would say - just from face value, that he doesn't really like the woman. (Phrase too soft to be heard.) Anyway, I don't think they're going to stay friends very long (laughs).

Total time: 1' 45"

7 GF. 13" The uh, little girl is dreaming -- of what her life will be - as - or she has placed herself into the story - that - the woman is reading her. And she's fantasizing - herself as the role of the heroine or whatever in the story. Or she is - I can't - really tell from the expression if she is comparing what she thinks her life will be to the story. Or if she's just into the story. But - in any event I think - I would say that she's dreaming. She's daydreaming. Uh, the woman seems very intent. (Pause 25"). I see the little girl doing the same thing to her little girl, reading - to her little girl. And allowing, you know, her little girl the same daydreams and - and fantasies that she had - when she was young.

Total time: 1' 49"

8GF. 22" I see this woman as, uh, someone who - must - work. And I see her as a manual labor type of work. And - it seems to me that she's kind of es - escaping from, uh, her real - world, into a world that - that she thinks would be much better. Kind of - it makes her life easier. (Pause) And I don't really see her daydreams as - as being harmful. Because they're just kind of an escape mechanism. A release. But she'll come out of her dreams and - come back - to, uh, reality, and won't be harmed either way.

Total time: 1' 28"

(Here E, who has been coughing, takes a cough drop and E and S briefly discuss the ease of catching a cold at this time of year.)

9.GF. 15" Uh, I see the woman standing by the tree -- uh, as - observing. Oh, because of the difference - of expressions on the two women's faces I see her as an ob - as observing rather than entering into. Ah, the woman - that she's looking at seems to be showing, ah, some type of fear, or anger -- so I would say that the woman by the tree just kind of - uh - came upon the situation -- and is, you know, watching. What happens - as to their relationship to each other, I think just the fact that she would be interested, and - and be in the proximity of these people, there must be some - type of relationship. Oh, from her expression I can't tell if she's pleased with what she's seeing, or she's upset. But she's interested. And what she's observing will - more than likely, I'd say - almost - will, definitely - shape her relationship with the other woman.

Total time: 1' 55"

10. 47" Uhm, I see an older couple. Ah, uh - I see them showing compassion - for each other. Maybe they've just had their -- some type of wedding anniversary - thirty-fifth, fortieth, fiftieth (phrase too soft to be heard). Then -- afterward they're remembering of how good - their life has been together. They're really thankful for what their life is together now as well - as for what it has been. And hope that they will - be able to - keep this happiness. That one of them won't die soon. So it's just kind of a - a moment thing. A reflection of what they've had -- and of what they have now, and what they hope to have - for how long they hope to have it - that's where the age thing comes in.

Total time: 2' 10"

At this point, further instructions are given for cards 11 - 20.

11. Oh, goodness.

5" This reminds me - very much of - ah - the movie, "Journey to the Center of the Earth," Ok. Ah (pause) I - I - I see the, ah, the uh, kind of - plateau - as a goal - a goal that - I would - I would be trying to get to -- instead of run away from. Yet I see the - serpent-like monster as - uh - blocking me - it's something I'll have to deal with. I can't - really say what that is on the plateau. Could be a giant bug -- uh, yet it all - it also could also be some kind of vehicle that would - enable my escape from - from these surroundings. Kind of -- unnatural art, you know, they seem man-made to me, you know, I don't know if this is anywhere near man (laugh). Yeah, yeah, OK. I'll say that the thing on the plateau is - is my - means of escape from where I am now. And I see the serpent as a threat - to my means of escape. (Pause) Since they have those nice big rocks, I'm sure I could throw a rock or two at him - get rid of him. I really don't see him as that much of a threat, because - as far up as he is in - the - the wall, and from the looks of the way he is built, there's no way he could get down without - killing himself. So it's just kinda like a suspense-type threat not having any - effect. 'Course then my - vehicle could be kind of -- about ready to follow on the other side - and the light reflected on the other side of the bridge could be - molten something and - burn up (unintelligible).

Total time: 2' 38"

12 F. 40" OK, I see an old woman -- and - a young man. Uh, the fact that the woman is placed behind the man, I see her as kind of, ah -- having some sort of power over him. And - the look that she has about her also. (Pause, 16") Um. Whether it's, ah, O - OK, I'll say it's a mystical power, rather than a - she is not really a - physical thing. (Pause) The look the young man has is - to me - is kind of a detached look. I don't think he r - is really aware - of the forces that he has to deal with, and by the forces I mean those - symbolized - by the old woman. He seems - idealized. Whereas she doesn't. I don't think the young man will ever come to grips - with the old woman. I think - he'll never realize - what it is that he's dealing with. And I think it's gonna be a - a great source of sorrow - for him.

Total time: 2' 44"

13. MF. 20" All right, the man has killed the woman. Um. Crime of passion (softly).

'Cause he's dressed I can't say - I don't think it was a - a sex murder I - Y'know just because she's nude I - but he's fully dressed, I can't say that. So he's killed the woman, he's sorry that he did kill her -- and he - like he couldn't help himself type thing. And I'm sure he'll be caught by the police and locked away somewhere -- and rehabilitated as they say. Yeah, she looks dead to me (pause). And he looks sorry that she's dead. He coulda walked in and found her, too. No, I still say he did it (laugh).

Total time: 1' 34"

14. 15" All right I see - the young man - looking out - looking out from blackness, he's looking in - into whiteness. To me, this symbolizes that - things - that he - that he's leading - or things that he must deal with right now - are unhappy, and are not what he wants. Therefore whiteness that he's looking out to is - what he sees as his future, or what he hopes for, in his future. I think because the uh, the window is open, there is a chance - for the young man - to, uh those dreams or at least get out of the blackness someday. (Pause) Ah, I don't - feel sorry for the young man. Because he does have a way out. I feel sorrow for him because he's - come from this blackness, but - he's going to something better.

Total time: 1' 24"

15. 10" Mm. I see the - the typical stereotype Hollywood-image of a mortician.

Somebody who deals with death. I see him in his surroundings. His environment which are graveyard, death. Ah, the position of his body seems to say that - he - he realizes - what death is, but yet - this closeness - he doesn't want to touch it. He doesn't want to - really have anything to do with it. (Pause, 33") I just keep wanting to say that I think he'll die soon. I really don't know why. Maybe because he's - he can't stand the pressures anymore. He's getting too close. So either he has to get completely - away from everything that - that he has been, or stay - with what he is, and his surroundings, and - cease to exist.

Total time: 2' 4"

16. (Before instructions are given by E, S laughs and says,
"What do I see here?" E then gives instructions.)

45" OK. I see - people - trying to convince everybody else - that - they're happy, and they're not lonely. Kinda like - springtime on the banks of the Red Cedar, everybody, ah, laying on their blankets, trying not to notice the people staring at them, and vice versa. It's kind of a fear of admitting that - that I am lonely - not wanting others to know that you are. And I see it - not changing. Because of the fear, ah, the need - to keep up the facade - the need to make sure everybody thinks that you're OK. I can just see this vision of these people just layin' on the Red Cedar, on the banks, on their old blankets, reading away, trying not to stare at the people walking by who are staring at them.

Total time: 2' 10"

17. GF. 20" See the girl on the bridge. A girl. Could be a guy, but I'll say it's a girl. First impression. Ah -- looking down - on the water as a source of es - of escape, with - her life portrayed in back of her - the - the docks, and so forth. Ah, I think the reason I - that I say she's contemplatin' suicide is 'cause the sun's blacked out. (Pause) So I see it as kind of a - suicide scene. Um, the - her life being behind her, the docks and the unloading, and - death being before her. And I see her as taking death - because she's on that side of the bridge.

Total time: 1' 25"

18. GF. 25" I see a mother, caring for a - mentally retarded child of about - 25. Her child and she can't - she can't - accept - the condition of - of her child. (Pause) Yet she can't reject the child. I see this as a very - dependent relationship - the person being very dependent upon her mother. Yet the mother also being very dependent - upon - the person because - from this--sorrow, grief that she puts herself through-uh, for her (word unintelligible) she gains some kind of - some need is fulfilled by this for her. (Pause 15") And she'll care - for that child - that person - whatever - until it dies. And her feelings will never change. She'll view it as a child, that's why I keep saying a child, because, she'll view it as-a child-something that has to be cared for.

Total time: 2' 6"

19. 26" Uhm. --This reminds me of a - a cartoon of the story of the little match girl. Because of the snow? I see snow in it. I see kind of a little town - with one house. Predominant in front. With the windows. I think it's the windows that made me think of that because I expect to see the little match girl come walking in on the other side, and gazing into the lit windows. Then, uh-I don't remember the story. When I first saw it, I thought it was very abstract, I was thinking distorted - um -- not a realistic perception, you know, say - tripping, or something like that. I don't know why the whole magical thing hit me. But it jus' kinda reminds me of a cartoon. Something that isn't real. But yet is real enough to relate to.

Total time: 1' 32"

20. 20" I see the man under the - the lamp post - as - lost. Rejected - type person. Someone, maybe who's never made it - in their lifetime. Or someone who has made it and lost it all. Oh, I would have to say somebody who has made it and lost it all, because I don't think -- I don't know, just - just the fact that - the situation seems new to him, I don't know why. I don't know why he'd be leaning on a lamp post - so I'd say new. Probably because I don't think that the people that -- I see this as like New York City, um - in the park. I don't think people that have been used to that kind of life style would just - go lean on a lamp post in the park. So I say it's a new situation. Uh, he looks like he's - thinking - his head is kind of hung, his hands in his pockets - and he doesn't look too happy. And - just the fact that he's leaning against the lamp post, I don't think things'll get better for him (laughs).

Total time: 1' 44"

S's voice is rather soft throughout. Laughter also soft.

RORSCHACH, SUBJECT E, PREMENSTRUUM

Card I

^ 4" This looks like my cat, Pie-
wacket. Or - a uh, beetle
with wings. I don't know if
they come with wings.

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Total time: 27"

This looks like my cat, Piewacket. (E asks for spelling, which S gives. Name of cat is from the movie, "Bell, Book and Candle".) Well, she has a tendency to just flatten out her ears. And she's a Siamese. So she has the - elongated face with the tufts at the sides. And ever since the first time I saw it, it reminded me of my cat. (EQ) No, it's just the - I think the ears. (EQ) Yeah, just the head. (EQ what else you saw?) Oh...The beetle? (E: "Mm hm"). Well, this is a winged beetle, but I've never seen wings like that, just the body. But - I guess these are the pincers (D1), and those are the wings (D2). (EQ) A beetle? No, just, I think just the basic shape, the whole shape.

Card II

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✓ 6" Um. Looks like a m (clears throat) like a mask.

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Or a butterfly without a body.

Total time: 32"

This is the mask. Um. This is the opening for the mouth (Ds5), and the nose. (EQ) Right here, the line (D4). The way that comes up, like up to - right between the eyes. And these would be the eyes. And then, this would just be the cheeks (D1), down here the chin part. (EQ - eyes location) Right here (D2). The red. (EQ) Um. (Pause) I don't know, it just looks like something that would fit over a face - to me. And - it looks - like

masks that I've seen, not - exactly, but I mean the general shape. Is a kind of a mask (EQ) I think just the black. (EQ) Then the red? Oh, you're saying the shape or the black. The shape. (EQ) Yeah, 'cause masks are usually more colorful. When I think of this as a mask, I was thinking of - in a sense - of some kind of ritual mask. Rather than Halloween or something like that. (E: "So the redness would contribute?") Yeah. It's not a mask just to cover, but to symbolize. (EQ - red or black more important) Um. Obviously black, 'cause it's the predominant color, covers more. (EQ) Oh, I saw something else? (Laugh). (Pause) I don't see it now. (E: "Butterfly without a body?") Oh, well, yeah. This being the wings and the feelers (D3) and the absence of white denoting the absence of (Dds in Dd24). (EQ - location) That doesn't have anything to do with it. (EQ) Oh, and here are mittens (D2). (EQ) Yeah, wings and the way the feelers come up. (EQ) No.

Card III

^ 2" Two people, at - some kind
of round pot. Two females.

>

∨ Or a beetle.

Total time: 29"

Two females and pot. (laugh) (D1). Uh, this being the - the females, and I say they're females because - they have - a - some type of breast development. And - I can't tell if they're dancing, or fighting, or what exactly is going on. And it's just some kind of round - pot. And this is upside down - or right side up (laugh) - a beetle. Uh, these being the arms (D5). And - the pincers (D8), and - the body (D11). Red bow on it's back (D3). (EQ) Well, specifically the arms, and the shape of the head. (EQ) No.

Card IV

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∨

^ 9" Some kind of - like animal skin.

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Or the monster on glass (laugh)
I've been through these so many
times, I can't think of anything
imaginative anymore.

>

Total time: 34"

Did I say this one was a butterfly or was it an animal skin? (E: "Well, you didn't say it was a butterfly, but tell me about the butterfly.") Oh, I get so tired of calling everything butterflies. Well, it could be a butterfly in that this would be the body (D1). And, these would be the wings (D6 + upper lateral half), I don't know what, I don't know what those would do (D4). But just the general shape (butterfly is ∨). This is my giant, upside down (^) (laugh). Um, he's standing on glass because you're getting a - upward perspective, upward. Like these are his feet (D2), and - his tail (D1), and his body (large mid-portion), and his hands, arms or whatever (D4). And

his head (D3). (EQ) Oh, just - something that we - don't see everyday, a monster type. (E: "Um, when you say a giant like - how big of a giant, is he huge, is he going way up into the distance, or, like - how big is he?") Oh, he rates at least twenty stories (laugh). (EQ) Well, (sigh), this would have to be on a piece of glass (laugh). Because it would be upward. Off quite a ways. Cause he's very large. (E: "And you'd be kind of very small, and he'd be very big".) Mm hm. (EQ) Nn nn. (E: "What else. You mentioned one other thing.") I did? (Laugh) Hm. The only thing I can think would be the animal skin. (E: "mm hm.") Yeah well, it's just -- like, um this being the body with the head (D1) and they're split open. And the arms (D6, D4). Just the general -- four shapes here, and the head (EQ) Oh. Well, because of the way this is - (lateral edge of D6) not really smooth, it'd have to be some kind of long-furred animal. Uh...it has more fur than a fox (very softly). Oh, a fox. (EQ) No, just the edge. Just those right there. (EQ) No, just the four - basic shapes. And because I was tired saying butterfly (laugh).

Card V

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>

^ 12" A butterfly.

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v

Or, um. Just two bird's heads connected at the throat. No body. Like crows, I guess, sparrows or crows.

Total time: 35"

This is a butterfly for sure. And the birds.

Um, which do you want to hear about

first, the butterfly or the birds? (E:

"Oh, either one.") Uh, the birds the two heads, of birds, connected at the neck, but no body. Uh, this being like

the foreheads (D11), the back of the head, and then the - bills (D10). (E:

"And then the rest of this is like the neck?") (Rest of D4). Mm hm. (E:

"Now, these things are they part of that or are they not (D8 and D9)?")

Well, yeah, there's like somebody -

cut off the heads of two birds and then split the skin up. (E: "So the whole

thing is included?") Yeah, the whole thing. (EQ) No, I think it was just

the uh general shape of the head right here. With the bills. (EQ) Yeah, I

was thinking of crows because they're usually very long, and because they're

black. (EQ) Mm hm. Oh, now the butterfly? (Laugh) It could go either

way (^ or v). This way (^). These are the wings (D4). And, this is like a

tail (D9), and the head (D6), with the antlers - feelers. (EQ) No.

Card VI

^ 6" Looks like a skinned fox .

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That's all I see on that one.

Total time: 38"

This definitely looks like a fox skin to me. (EQ) Uh, I think primarily this right up through here reminds me of whiskers (D6). And they have I guess, tufts of hair in the cheek below the ears. And the shape. The top reminds me of a nose (D7). It's that type of nose. And again the four shapes, appendages (Dd25 and D9). And - I think another reason why it reminded me of an animal skin is because of the marking right here (D5). This is darker and then lighter. (EQ) No. Mm.

Card VII

^

√ 9" Um.

15" Looks like two - angels heads
(scratches nose) Cherubs,

^ whatever. Two hands. Hand
and a fist and a little finger.

Total time: 40"

Cherubs. Um. They're on clouds (laugh). And these are the clouds (D4). And it's like - the bust. Uh, like figurines. And - this being the heads (D1) with either some kind of headgear or hair (D5). (E: "And then this part is -?") Well, this is just like - the bust (D3). Like - here up - the shoulders. And then - the outline of the face, a profile. (EQ) I don't have any idea (laugh). Um, I think - maybe, the lightness of this one? And just - I think, uh, primarily it was this - this general shape right here (D1). (EQ) Yeah, mm hm. I think - I identified the shape first as being some kind of human beings, and then because of the lightness -- made 'em be cherubs. The

hands (laugh)? I disregard this - from here down (D1 only included). And uh-- this part is the closed fist (D1) with this being the thumb (D8) being wrapped around. And this is the small finger, little finger (D5). (EQ) Mm mm.

Card VIII

^

> 3" This is the reflection of the - would be a - kind of - cat or bear - like animal. On two rocks. Into a pool of water.

v

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Total time: 33"

Um, this is a reflection of the animal. The rocks (D2 and D5) and some piece of wood (D4) foliage. And this is the animal (D1), stepping or looking, seems to be peering into the water. Standing on the two rocks and piece of wood. (EQ - location) Yeah, right. (EQ) Something small, not too large. (Pause) I don't know whether to put it in the dog or cat family. (E: "An animal of - indeterminate species.") (Laugh) (EQ) Just his general shape, and - and four legs, and - the, uh, shape of the head. And it - looks kind of furry. (EQ) Just the way the, uh, the blot's fuzzed out on the sides (Dd on lateral side of D1). (EQ) Um - this group of rocks looks like rocks to me because of the shading (D2). (EQ) Yeah, some sort of perspective there. The shape with - perspective. Um -- this looks - like a rock, I guess, because it doesn't look like a tree. (D5) (laugh). And that's what would fit, in that kind of scene. And just - the - the shape of

this, make it look - makes it look like some sort of branch (D4). (E: "What was it that made you see the whole thing as a reflection?") View the whole thing as a reflection? Because it's symmetrical. And it's - I mean - in order to - view the thing as a whole, you'd have to see it as a reflection. (E: "I can - see that you thought that was a silly question on my part, but -.") (Laugh) Yeah. (E: "You know, I can't assume that I know why you thought it was that way.") It was a funny question (laugh). (E: "People give different reasons for seeing the same thing.") Yeah, I know, I know. But I just got off guard I said, well can't you see that it's a reflection (laugh) ? (E: "Sure, it's a reflection.") (laugh).

Card IX

^

√ 31" This looks like an inverted uh, I don't know - some kind of an explosion.

> (clears throat.)

Total time: 1' 36"

The explosion. Um. It's exploding this way (V) and I think why it gives me that feeling is because of this line (D5). And --like an atom bomb--type explosion. I guess the three colors symbolize some kind of - heat intensity, or heat reduction or something, I don't know. (EQ) I think just the general shape of the top one (D9). (EQ - color or shape more important) I get just the shape (EQ) Mm mm.

Card X

^

√ 3" This is the one with all the little bugs. And the two seahorses.

^

Looks like something you'd see under a microscope.

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√

Total time: 25"

Total time for 10 cards: 7' 17"

Conversation between free association and inquiry:

E: "You said you've seen them so many times, do you have them memorized?"

S: "Just about, yeah."

E: "Do you ever see anything different on them, or do you always see the same things?"

S: "I try to each time. Um, but, very rarely, very rarely do I."

E: "How many times does this make altogether?"

S: "I've lost count."

E: "You're very experienced." (Both laugh)

The bugs (laugh) and seahorses. Um (laugh). These are all like little -- bugs, or something you'd see under the microscope. And these are what I - what look like seahorses to me (D4). And it's because, I think of their color, green. And, because of their shape. They're kind of - S-shaped, or however - seahorses are: Shape of the head, the crown, whatever they are. But they just reminded me of seahorses. (EQ) Hm. (Pause) That's kind of hard to distinguish. I would say its--probably the color. (E: "Now all those little bugs. Do you just see those as undifferentiated bugs, or are they any specific things?") Yeah, like these, oh, I mean, are there likes, pairs? Oh, no, they're just -- different litt -- (E: "And that - kind of includes everything but the seahorses?") Yeah, well I haven't any idea. This - to me - I don't connect with anything (D9 + D6). I don't connect with the other things I see. That's why I said it looks like something I'd see under a microscope, because (too soft to be heard.) (E: "So, you're including it as part of the picture, but you're not - being specific about exactly what it is.") Right.

TAT, SUBJECT E, PREMENSTRUUM

Card 1. 4" Um. I see this little boy as just receiving -- this violin. And -- I see him daydreaming about the great future that he could have, as a musician -- musician-professional. And -- all the wonderful things that this violin can bring him. (Pause, 15") I don't see him a being about to play at all, now. (Pause) But just dreaming, n' --y'know, what it would be like...to play. Do I have to end this? ("Yes, give some sort of outcome.") (Laugh) Um -- (Pause) I don't see anything tragic in his face, so I don't feel anything tragic. So, I would say that -- his dreams are fulfilled, and he becomes a great violinist. And he keeps that same violin for the rest of his life (laugh).

Total time: 1' 2"

Card 2. 2" Um.

7" The girl with the books is -- leaving - the farm. Uh, she is a part of this -- part of the farm. This is where she was born and raised, uh, but she's leaving this area, um, and will no longer be a part of this life style. I see the woman - on the tree as being an older sister -- who, uh, did not get away - and stayed. And is - caught - up in it now and can't get out. Um - (Pause, 10") can't see the man's face, (Pause) but to me this type of scene does not - look happy. I would hate to have to live in this kind of life-style. (Pause) Uh, the girl with the books doesn't look like she's - upset about leaving, nor does she look like she, um -- is excited, I mean, you can't -- read that in her face. I would say that she has just made a decision and is going to carry it out no matter what the outcome is. And because she's made that type of decision that - uh - her out - the outcome will be uh - good. Cause she won't let it - get her down. She leaves and goes away (laugh).

Total time: 2' 1"

3 BM. 15" Um, I see this as - a female.

30" She's being dramatic, and she - apparently she's upset, uh (Pause, 12") She's just lost somebody that she loves, and - by this I don't mean death. (Pause) Um. It happened very suddenly, and un - unexpectedly and that's why sh - I think her - her grief seems so total here. She seems so over - overwhelmed by her grief. (Pause) Uh, I would say that it takes her a long time to get over it -- because she is so overwhelmed. And because it's unexpected she didn't have time to, uh, live with it for a while first. (Pause, 12") She seems to me not to have very much, um, (Pause) - what's the word -- um - type of person - who would be affected easily. And is very emotional. Therefore she kinda wallows in her - self pity for awhile. (Pause, 14") She'll probably like be that way until she's finished with it, or until she's found somebody to replace - the first one she's lost.

Total time: 2' 29"

3GF. 3" Um (sigh)

14" (Shrugs)

17" This girl's father just caught her boyfriend climbing up (laugh) through the window (laugh) -- to elope. And, she sent -- he sent - him away - and - her to her room, and that's where she's going (Pause) But, all will end well because if she really loves him, she - she'll do what she wants. (Pause) Cause - I don't get the impression that she's very young, so I would say she's um, old enough to do what she wants.

Total time: 1' 8"

4. 1" This one reminds of "Streetcar Named Desire," for some reason.

10" I see this woman as using this man. Um (pause). She doesn't really love him, or care for him, but she's keeping him around because it's convenient, she doesn't have anybody else in her life right now. Ah, he's starting to realize this and - tries - to get away from her but can't. And will be used by her until she finds somebody new, and then just dumps him.

Total time: 48"

5. 16" Um.

19" This woman reminds me of the type of mother who checks on her kids all the time. By the look on her face it looks like she expects them to be doing something wrong. And she just wants to make sure that she see it if they are. So I see her as - o - kind of opening up the door quietly, and checking - to see - if - what's going on in the living room, or wherever, meets with her approval, and I see her as checking up on - young kids. (Pause) And, uh, by the look on her face I think she's going to yell even if they're not doing anything. -- And she'll yell and they'll listen, and then they'll - start doing whatever they're doing as soon as leaves, again.

Total time: 1' 7"

6GF. 8" Um, I see this woman as telling this man -- well, just get lost. She looks like she - is offended by him. And would like for him to get out of her life. But he looks like the type that is persistent. (Pause, 11") So he'll probably - hang around until - he gets tired. But I don't see her as uh--um, being more accepting of him - later - than she is now.

Total time: 1'7"

7GF. 11" I see the woman with the book as some kind of mother figure. Um -- by that I mean she's either a nurse or the mother, the actual mother. And I see the - as the mother's reading to her I see the little girl is just kind of - (sigh) - um (pause) day-dreaming about (pause) what is being read - to her - in the book, and it's probably some - romantic type fairy tale, and she's fantasizing - herself in that role. (Pause) This is a very homey scene. (Pause) Um, but I'm sure the little girl will grow up to be - a mother, too. And read the same stories to her little girl.

Total time: 1' 23"

8GF. 6" Um, I see this woman (pause) as - someone who has not had a very - easy life. (Pause, 13") Who is just more or less -- thinking about - how different her life - could have been if she would have done different things. I don't think she's the type that would like - say that she was unlucky. But, I think she accepts - what she is in her situation, but wonders if she could have altered it in any way. And I don't see her as the type that does this often, and always lives in her daydreams, but this would just be like, um, just -- catch her at a moment -- when she did. Something - reminded her, or set her off on this daydream. But she will - go back to her - same lifestyle, and not live in her dreams.

Total time: 1' 23"

9GF. 12" Um (holds card closer to face).

21" I see the woman in the foreground as -- happening on something that she shouldn't 've. And - I don't know if she's a maid , or - a friend or what. (Pause 11") Uh, the woman - in the background - doesn't look very happy and so that other woman is viewing is one that - could be -- uh - used against - the other woman. (Pause 30") I'm trying to decide if she uses it or not. I don't think she does. I don't think she'd use - what she's seen. Against the other woman. (Pause) Um. (Pause) and I think if she could turn - and leave, uh, without being noticed - that she would just as soon that - do that - as stand there and watch.

Total time: 2'

10. 14" I see the two as being an older couple. And -- I see them - sort of like reflecting on - on what they've had together. And being very grateful for that. And Just being more or less very content - with their situation and where they are - where they're at now. (Pause, 17") That's all.

Total time: 56"

(At this point , further instructions are given for cards 11-20.)

11. 5" Um.

11" I see a man fleeing over the bridge. And I see the - people at the plateau, right before the bridge, as going after him, Um -- I see it as an earthly event - adventure, rather than n - outer space - like in the depths of the earth, or something. And - um -- the monster - all sorts of things - but I see the man as going - over the bridge to get away from the other people. Probably because they're - troglodites or something, whatever live down there. (E: "They're what?") troglodites, it's the name of a song now (laughs) and, uh -- he's fleeing for his life. And he'll probably stumble onto the magic pathway that leads him out of there. (Pause) And just as he gets over the bridge it collapses and all the people fall in, and he gets away free. They die (laugh).

Total time: 1'24"

12F. 22" I see the - older person, the older woman, as using -- that's a male? I would say it's a female (very softly, to herself) - from the um, um, having some kind of influence on him that is not -- natural. By natural I mean it would have to be supernatural. But something that - he does not have any control over. And she uses this - for her own gains, rather than to help him. So I guess I see her as some kind of witch. (Pause 15") And the only way for him to get rid of her is to - to kill her or kill himself. -- And -- I would say that he would kill himself, rather than her. (Pause) So that's what he does.

Total time: 1' 30"

13MF. 19" Uh, the man has just come in and found the woman dead. -- Uh, she's killed herself. (Pause) And he's - grief stricken. (Pause, 18") But for some strange reason - she killed herself with a gun - and for some strange reason when he reports it to the police, he's convicted of the murder. --And he ends up dying because she killed herself. (Laugh) I don't know what to do with them (laugh).

Total time: 1' 16"

14. 20" I see this - as a dream. A recurring dream, that somebody who is - deeply emotionally disturbed has. And - to him, it symbolizes reaching a state - which he can cope - with what's happening to him. And - he sees - the - the opening and the - light as being - sort of a portal that he must pass through from where he is now. In - to something that he knows should be there, and is there for most people. I think more like - you know - he - he dreams this - he knows that - um - he isn't as well as he could be - emotionally. Uh, he has - he doesn't - isn't able to rectify it himself - in any real short period of time. So I see it as kind of an ideal goal. --Something to strive for -- And he - he goes through the magic door (laugh).

Total time: 1' 36"

15. 1' 22" I would say that this (sigh) man...(Pause, 10") is so obsessed - with death -- so afraid of it, this - would be - a nightmare for him. And he would - envision himself in the cemetery. Looks to me as if his hands are - cuffed or somehow - tied together and his feet - are bound. Just by the posture of his body. (Pause) And - to me - this would have to - seem to be his - ultimate fear. Um -- being in a land - of dead rather than - alive. And not being able to get loose and escape. (Pause, 17")

Total time: 2' 40"

(Further instructions given for card #16.)

16. 15" I see groups of people (gestures). --Uh, connected - to - like - big, spoked wheels. And - because they are connected they must travel - together, they must go on the same directions, but yet, they can't -- really break loose or get close. So I see them as going just kind of around, and around -- but yet with no reason. (Pause, 15")

Total time: 1' 12"

17 GF. 26" I see - the person on the bridge as a girl. And she is -- from - the area, the dock area. -- And, to me, she seems to be contemplating whether - it would be worth it to keep on going or to -- to live where she's living now, or try to - break out of it, or just -- forget the whole thing. Uh, and I don't see her as - like committing suicide when I say - forget the whole thing, just - resign herself to the fact that - uh, this is the life she has to lead. (Pause, 15") I don't get any negative feelings at all, when I look. Um -- I would say that she's fairly - content - with her life. (Pause) And, will probably not change it. (Pause) So she could be just more or less - looking at - at what's - around her, rather than just staring into the water. (Pause) I think she'll walk across the bridge and go to the fish market, and then go home and make dinner.

Total time: 2' 10"

18 GF. 16" Um.

22" I see the person - being held (pause), as - being dead. And I see the woman as - not regretting the death. Uh, the look on her face seems to -- uh, be sorrow, but yet an acceptance. So then, I would say the person that she's holding, could be someone that she has expected to die, it could be - an older aunt, a mother... (Pause, 26") Buries 'em (laugh).

Total time: 1' 23"

19. 50" Um, I would say that this is a - if you could go to the North Pole and find Santa Claus' house, this is what it would look like (laugh). (Pause, 15") I don't know why. (Pause, 36") Somebody could be lost - lost in the Arctic and come upon this house and see this great huge bat protecting it (laugh). (Pause, 38") You know, probably the reason why I'm not having any - luck in making up a story is there's no people in it. Or things I can identify as people. (Pause, 16") Mm. Do I have to make one up? (E: "Well, do you feel like you can't come up with anything?") No, other than - stumbling upon the house in the Arctic and having a big bat protect it and can't get to it and you freeze to death (laugh).

Total time: 3' 14"

(E: " On Friday afternoons, we take any story.")

20. 45" I see this man as just -- walking with his hands shoved in his pockets, kinda looking down and not - ever bothering to look up. Um - he misses a lot that's going around 'im - on around 'im. And because of this he's not very happy. --He seems to be - unhappy with his fate, but yet he won't bother to do anything about it. Because he won't bother to be aware of what's going on. So he just lives his life as he is now. And never makes any changes, and never gets any happier.

Total time: 1' 34"

RORSCHACH, SUBJECT F, INTERMENSTRUUM

Card I

Λ 7" What if you don't see anything?

(E: "Just kind of look at it until you do. Anything that it might remind you of.")

33" It kinda reminds me of an airplane.

Um.

That's all I see.

(Laugh)

(E: "OK, fine.")

(EQ) The wings (D8). It's like you're looking up at it and this (D3 extended to top of blot) would be the body of it. (Outline of airplane excludes lower half of blot on both sides of D3, cutting laterally across blot to join D3 and D8, and including the upper lateral half of the blot.) Could be a bird, too. (EQ) These look like wings. (EQ) Just the way they're shaped.

Total time: 55"

Card II

Λ 4" That reminds me of the heart.

You know, the four chambers, n' - and the red, too.

(Hands back card.)

(E: "Why don't you hang onto it a little longer, and, you know, see if you can see any more there.

Really take your time with it.")

All right.

(Laughs)

(47" pause)

Guess I can't.

(E: "OK, fine.")

(EQ) These four chambers (D2 and D3) they're far apart, but that's the heart. Red color, four parts.

Total time: 1' 5"

Card III

^ 16" Now that, this reminds me of a bow tie, here, and this would be a neck, and possibly, the ears, and just the bottom of the jaw here. (20" pause) The colors really help.

Total time: 53"

(EQ) Well, there's the bow tie (D3), and the neck (includes necks of two human figures as end points of neck, the rest would be imagined in the white space between), this would be part of the jaw (D6, again as if extended across white space and joined), the ears here (D2). (EQ) Well, everything didn't look the same, you know. This seemed to stand out more, that's the first thing I think I focused my eyes on (D3). (EQ) The shape, not so much the color, but that's what drew my attention to it first. (EQ) Well, I started thinking, a bow tie is usually seen around the neck (laughs). And that's what it looked like (laughs). And then, you know, I just started thinking of the rest of - a person, and things just seemed to fit in.

Card IV

^ (Studies card, shakes head, squints at card, raises eyebrows slightly.)
1'10" Oh, I guess it kinda looks like um a pair of boots or a pair of shoes, um, kind of on display in a store or something. This looks like a rack. Or a stand.

Total time: 1' 25"

Oh, I remember this one. (EQ) It was a boot or a shoe... I didn't really know what this was at all (laugh) um, really had to use some imagination, um, it just reminded me of, well here are the boots (D6), and somehow they're attached to a rack. This is the bottom part of the rack (D1). And here are the arms (D4). (EQ) The boots here, they looked like boots.

Card V

^ 14" Kind of reminds me of, um, this --
I guess they're called fox stoles
that my grandmother used to wear?
Um, these things here are kinda
like the heads that clip onto the,
um, stole.

Total time: 1' 5"

(EQ) My grandmother's stole (W excluding D6 and D9.) (EQ) Oh, these little things here reminded me of the heads (D10) that, uhm, uhm, that you attach to the other side of the stole. (EQ) Well, the middle part, this part here (W excluding D6, D9 and D10) was long, and looked almost furry. I don't know why, it just did. (EQ) Maybe just the lines of it, how it wasn't anything too severe. It looked kind of - how it's kind of contoured. (EQ) I don't think so, no. (No T) (EQ) The heads, and that was it.

Card VI

^ (Appears to study card carefully.)
1'25" Well this one reminds me of, um,
ah, dissecting a frog in high school.
How we had to stretch out the arms,
cut the skin, and stretch that out,
and pin it.

Total time: 1' 47"

(EQ) My dissected frog (W excluding D3). (EQ) Well these things (D9) looked like - arms. Uh, and the way these things come to points (Dd25) just kinda reminded me of - when I dissected a frog. And this would be (D4) like stretching the skin out. (EQ) No - just the outline.

Card VII

^ (Again studies card without any move toward turning.)
1'13" Well, this just looks like two rabbits sitting on something.

Total time: 1' 25"

(EQ) Two rabbits (D2). (EQ) The ears (D5) and the tails (Dd21) (Laugh) (EQ - what they're sitting on) No, I (pause) could be a rock or a log. It doesn't look like grass, or anything like that. (Original percept only included D2.)

Card VIII

Λ (At 40" nods head slightly as if in affirmation. Studies card)

1' 5" This looks like something that should be a state flag. (Laughs) The middle looks like a tree, ah, and on either side are two bears.

Total time: 1' 25"

(EQ) Yeh, it's a state flag (laughs). This is the tree (entire midline plus D8), uhm, and these are the bears (D1). (EQ – D2 not part of percept) (EQ) I think the bears – I think that's what I recognized first. (EQ) Well, they've got four legs. (Laughs) Uhm – I think just the shape of their body, too... And then I started thinking about where bears live. And I came up with forest, and I thought about trees, and... also the colors, too. (EQ) The shape, kind of comes up in a point – maybe it's a pine tree or something, I don't know. (EQ) I think I thought of the colors first.

Card IX

Λ (Studies, looking slightly puzzled.)

1' 54" It looks like a fly, and he's on a strawberry, or some sort of – fruit, that's red.

Total time: 2' 11"

This is the fly. Here are the wings (D3) and the body (Ds8) and, uhm, he's on a strawberry, or something. Some sort of red fruit. And this would be the fruit (D6), and uhm, the wings and his head (D1). The colors really helped here, too. (EQ – colors most important?) Yes. (EQ) I think these shapes right here (D7). They made me think of – wings.

Card X

^ 23" Well, part of it looks like flowers, the yellow part does, and then, the middle part -- looks like the anatomy of the respiratory system (laughs) the trachea, and the lungs on either side.

Total time: 50"

These were the flowers (D15) here.

Kind of look like rosebuds, I think.

(EQ) Well, the petals - are all closed up, and this (brown Dd on D15) would be the bottom part of the flower. (EQ - no color determinant) (EQ) The trachea (D14) and (EQ) I think it was the shape right here (D14). It was just so long and...and how these things were attached to it (D9). And also the color of these shapes (D9). (EQ) No, I think the color. (EQ) And how they're both kind of symmetrical, and on either side of the trachea.

Total time for 10 cards: 14'

TAT, SUBJECT F, INTERMENSTRUUM

Card 1. 3" Can I take as much time as I'd like? (E: "Yes.")

18" (Sigh) This kinda looks like he's almost asleep. Uhm (1' 42" pause)
he's probably thinking, 'I wish I had a little more imagination.' (1' 5"
pause) (E: "Just say whatever comes into your mind as you look at the picture.") Well,
I just can't figure out what he's looking at. (E: "What are some of the things that you
think of, anyway, that it could be.") Well, the first thing I thought of was a book, but,
I don't know, it doesn't look like a book. Uhm (12" pause) It looks like it's raised, or
something. Uh (45" pause) Could be that he's studying. Or maybe looking at pictures,
or something, I don't know...Hm. (Pause, 35") Looks like a strap - or something
(Pause, 58") Ga' I just can't think of anything. (E: "All right, do you want to just
make something up, or do you want to go on to the next one?") Go on to the next one.
(E: "OK, maybe that'll be a little more fruitful for you - more suggestive.")

Total time: 6' 58"

Card 2. 35" (Slowly and hesitatingly) Well, this girl, she's going off to school, or
something, and, uh, she lives on a farm, and her father, um, is working,
he's plowing or something. Just reminds me of a typical day (laugh). (E: "OK, can
you make up kind of a story about it?") Mm...The girl doesn't look too happy, mm...
She...she's - might be thinking that she doesn't want to go to school today, she's trying
to figure out a way to get out of it. Mm. (Pause, 58") (E: "You look like you're
thinking a lot of things, but you're not saying it out loud.") Yeah, I'm just trying
to think of something. Mm. I'm trying to think of some way that she can...uhm...get
rid of that expression on her face. Mm...Maybe her mother said she's gonna let her stay
home today. That's her brother, over here. (Points) (E: "How's it going to turn out?")
Hm. I don't know. (laughs) I think her mother'll make her go to school. (E: "How
will she feel about that?") I think she kinda knew it all along. (E: "OK, good! You're
warming up!")

Total time: 5' 5"

3 BM. 23" Well, this guy, reminds me of, uhm myself, when my Mom and Dad were making me eat everything on my plate. Uhm. Uhm. Not too many foods - like taste good to him, and he has to take a little bit of everything. Uhm. (Pause, 25") And so his parents make him eat everything on his plate, well, not everything, but the meat, and the milk, and the vegetable, uhm. This doesn't taste good to him. (E: "How does he feel?") Feels like he's gonna throw up. (Laughs) So, he just goes to his room, and cries. (E: "OK, good.")

Total time: 3' 30"

3 GF. 58" Mm. mm. This girl looks like - something really tragic happened to her. She's crying. Maybe there was a death in the family or something. Mm. She's thinking how much she'll miss them. Mm. (Pause, 1' 9") And, she's thinking how - this member of the family just didn't look right - in the casket. Just didn't look like himself. (E: "How will it turn out?") (Sigh) Mm. Oh, she'll be sad for awhile...Mm. Over...over a period of time, she'll - kinda go on living. N' she'll be happy. (E: "OK, good.")

Total time: 5' 48"

4. 8" (Laugh) This reminds me of an old movie. Mm. (Pause, 13") Well, it looks like she's, uhm. Looks like he's going someplace - or maybe trying to get away from her. Uh. And she's trying to stop him. Mm. (Pause, 60") I'm trying to think of where - he might be going. Uhm. (Pause, 24") I think maybe they had an argument, and he's just leaving to get out of the house for awhile. (Pause, 15") (E: "How are they feeling?") Well, she doesn't want him to go...But he, just feels the need to get some fresh air. Mm. (Pause, 47"). Or it could be that he's just kind of disgusted with himself, and, she's just...Mm. She's...oh, maybe trying to cheer him up or give him - give him a little bit of self-confidence. (Pause, 27") (E: "How does it turn out?") Mm. Uhm. (Pause, 35") I think she'll be able to help him... But I always like stories with good ends. (Laugh) (E: "OK")

Total time: 5' 35"

5. 15" Mm. She looks like she's - peeking - at something. Uhm. Maybe she has guests or something, and, they're eating dinner, and...and she's just wondering when to bring on the next course - soup. Uh. It's about all I can think of. (E: "How does it turn out?") (Pause, 45") Oh, uhm, she's - she brings out dessert, or some - something - dessert. Uhm...And some of the guests like the dinner and some of 'em didn't.

Total time: 2' 25"

6 GF. 2" It's another old movie. (Laugh) The lady looks like she has a startled expression on her face. The man, I think tried to startle her - startle her. Uhm. (Pause, 50") But I don't think he really startled her, 'cause she could smell his pipe. (Pause, 1'47") Well, he's not trying to startle her at all. Uhm, he's just asking her for a light, and she said, that she didn't have a match -- or a lighter. (E: "OK")

Total time: 3' 25"

7 GF. 32" Uhm, the mother is reading a story to her little girl - and the little girl doesn't seem too interested. Uhm, she wants to go outside and play. (Pause, 12") And pretty soon the mother sees she isn't really interested in the story either, so she lets her go outside and play.

Total time: 2' 25"

8 GF. 8" Hmmm, it looks like she's daydreaming or something. Ahn, (Pause, 20") She's (sigh) thinking about uhm, (Pause, 13") She's probably thinking about the last date she had. And, what a nice time she had on it. Uhm, they went, out in the country - for a ride, and it's - a beautiful day, and - she's hoping he'll call again - and he will. (E: "Good")

Total time: 1' 33"

9 GF. 15" Uhm, this somehow reminds me of those Nancy Drew mysteries. Um. This is Nancy Drew, she's hiding in a tree, uhm...see...This girl is running away from - something. Uhm (Pause, 23") She's running, uhm...away from...some...man that's trying to...trying to harm her in some way...not kill her...And Nancy Drew's wondering what she can do to help the girl. Uhm. (Pause, 37") So when the man runs - under the tree, Nancy Drew'll jump out of the tree, and, try to stop the man. But she - of course that doesn't work, 'cause the man's stronger than she is, and she ends up hurting herself. (E: "OK")

Total time: 2' 55"

10. 8" Ah, these two people look like they're in love, ah, they look very content. ..Mm...(Pause 25") So, they probably just had a very nice evening, dancing...(At this point the tape becomes inaudible. What follows, the rest of card 10-20, is reconstructed from the examiner's notes during the testing.) And, ah, when they're finished dancing, they come home and, mm, go to bed.

Total time: 1' 20"

At this point, further instructions are given for cards 11 - 20

11. Is this the right way to look at it? (E: "Yes.")

33" Well, these look like giant insects, and, uhm, this is the last man on earth, and, ah, they've eaten all the other people -- these giant insects have - and they're - they're waiting to eat him, and - they do.

Total time: 2' 58"

12 F. 10" The old woman looks like a witch. (long pause) Uhm, well, this is - he's thinking of killing his stepfather - like Hamlet, and he'll inherit all his riches and everything, and the witch knows that he's going to die and he does kill his stepfather, and he does die - of something really freaky, like a bee sting. Something really common.

Total time: 7' 5"

13 MF. 30" This woman was killed by some maniac - or someone - like the Boston strangler. This guy is her husband (points.) And he's really, he...

(long pause) Or maybe a germ...from another planet - like the astronauts brought back a germ from the Moon or something, and that's what she died of.

Total time: 3' 13"

14. 23" Well, this looks like the stock market crash, when people were jumping out of windows and everything. And he just lost all his money, and he feels there's nothing left to live for, so he's thinking of jumping out of the window - 'n he does. (long pause) Or maybe - maybe he's just looking up at the stars.

Total time: 3' 14"

15. 31" He's going to the graveyard to dig up a body, and the body is someone who's - like who's a vampire because the way they were killed. So he's going to dig up the body and drive a stake through his heart to kill the vampire.

Total time: 1' 53"

(Further instructions given for card #16)

16. 24" There's a lot of snow, and a skating rink and the people are all skating around and there's a bridge over here on the right - it's a river, a frozen river, not a skating rink, and the people are walking over the bridge and looking down on the skaters and people are really happy. Everyone's just happy and full of the Christmas spirit -- it's Christmastime, and they're all just having a good time and have the Christmas spirit.

Total time: 2' 52"

17 GF. 33" There's a girl on the bridge and these people down here – they look like refugees. (long pause) They're refugees and she's a refugee, or she's trying to help them. (long pause) Or maybe they're trying to get into the country illegally – she – she's – she's helping them.

Total time: 3' 25"

18 GF. 19" Looks like she's trying to choke someone – uh – let's see – she's – she's choking her because this lady was trying to blackmail her. And let's see – uhm – She's blackmailing the lady because she wants money from the lady and if the lady doesn't give her the money – then she'll tell her husband that she had an affair with another man. (Pause) So the lady does kill her, but it doesn't do any good, because her husband finds out about the affair anyway.

Total time: 3' 45"

19. 20" Looks like a little cabin out in the wilderness. There's a terrible snow-storm out and the cabin's covered with snow. And this mountain in the background – they're afraid there might be an avalanche, so they all have to be real quiet and tiptoe around. And there's no avalanche.

Total time: 1' 15"

20. 53" Is this the way it goes? Can't tell what it is (long pause). Looks like a man wearing a hat. (Pause) Guess he's in the forest. (Pause) He's lost in the forest – he's just lost...

Total time: 3' 5"

RORSCHACH, SUBJECT F, PREMENSTRUUM

Card I

Λ 8" Um, this looks like a fly.
With its wings outstretched.
(Pause, 16")
I also see the body of a
woman in the middle of - of
the, um, ink blot...With
her back - facing me.

Total time: 1' 16"

(EQ) Um, uh, I said -- a fly. (EQ)
Uh, the fly - the body of the fly's right
here (D4). Here are the wings (D2).
This - didn't have anything to do with
it (D8). (EQ) This - these shapes.
Um, I also saw - (EQ) The color,
black. (EQ) Hm. I think maybe the
blackness (more important than shape.)
Um. An' then I said the - body of a -
a woman. Whose back was facing me.
An'--like - this would be - her feet
(Dd31), her legs (D3), her buttocks
(middle of D4), and - after that (laugh).
That's it (laugh). Part of a woman
(laugh). Um, mostly it was just the
shape. (EQ) Mm. No, just that and
the symmetry.

Card II

Λ Mm..
53" The first thing I thought of was
blood. Mm.
1'50" Mmmm.
This looks like -- this red space
here - um, mm, looks like a heart
to me. And -- um --
2' 25" The black shapes, um -- w - remind
me of the anatomy of the respiratory
system, uhm, the lungs and the -
trachea.

Mm. I think I - I said -- blood on this
one. And that was the red. (EQ) Yeah,
mm, hm (D2 and D3). And again I
think I said the heart on this one (laugh).
Uh - (EQ - further determinants, blood).
Just the color. (EQ) This was down
here (heart, D3). Um. And then I
said -- the - the lungs (D1), - and
uh, trachea (D4). (EQ - determinants,
heart.) Uh, mostly the shape. (EQ)
Uh, no. (EQ - determinants, lungs

Total time: 2' 41"

Card III

A 46" Um.

53" This -- is a picture of two women facing each other, kind of bending over. Um... They're leaning on something. (Pause, 21")

Mm. I also remember the - I mean the last time I remember this was a -- um, a bow tie -- um, and the neck of a man -- and his ears. And his jawline.

Total time: 1' 55"

and trachea) Um -- the shape, and then again I just kinda correlated heart with --um - with its function with the, uh, respiratory - system. (EQ) No, huh uh.

(EQ) Mm hm. Uh, here are the two ladies (D1). Uh, right here. Uh, they've got - - high heeled shoes on. And, these are their legs. And they're wearing a skirt. Um - they're leaning - they're bending over, and leaning on - whatever - I don't know - something. Um, this is their head. Their nose. It was mostly the shape. Um, I also said, oh, the bow tie. I remembered that from last time. So that was the first thing I thought of, too, when I saw it (D3). Uh, (EQ) Um - the shape. (EQ) No. I think that's all I - is that all I saw? (E: "You did mention one other thing, um, do you remember it?") Uhm - huh - I think - was this the one about sunset? (E: "No, that's the next one. Um, a man with a jawline and ear.") Oh. Yeah, here's the jawline (D6 define end points of jawline on either side, rest is imagined across white space between them.) that goes with the - man with a bow tie. Um. Here are the ears (D2). Kinda funny - lookin' ears (laugh). (EQ) Um -- well, I

think the position that the bow tie was in, um -- and -- the idea of - you know, just the idea of a - bow tie being around a neck. And then. Um -- going - up from there (laugh) - the jawline. An'...

Card IV

A 37" Mm, I still see a pair of boots on this one. And they're hanging on the same stand. Um.

1' 34" In a way it reminds me of dawn. And sunset.

Total time: 1' 40"

Yeah, the, um - yeah, these were the boots (D6). (EQ) Oh, the shape. And they're on a - a stand. (EQ) Right here. An' - like this. (EQ) No, hm mm (stand is rest of blot excluding D3). Onnn - the sunset - sunrise thing -- ah, was just looking at the boots and - I just noticed -- how they're, um - how one side is more shaded than the other, and - it just made me think of day and night. And, like - um - where the lines meet, where the color changes -- it just kind of reminded me of like - when day turns to night, and night turns to day.

Card V

A 37" To me this just - this looks like the claws of a lobster. (Pause, 18") And I remember last time thinking it was my grandmother's - fur stole.

Total time: 1'37"

Mm. Uhm (sigh).. These were - the lobster claws (D4), um, let's see. They're right - here. Here's another one. And, uh, that was the shape. Also - my grandmother's - (EQ: "Are D6 and D9 included?") No, hm mm. Uhm, also my mother's - grandmother's fur stole. An' again it was the shape. Not - not including these things

(D6 and D9). (E: "With the lobster claws, do you think of them as the lobster claws that you eat, or lobster claws that are like on a lobster? Would they be cooked or - not cooked?")
 (Both laugh). Um, not cooked. (EQ)
 Mm hm. (EQ - further determinants, stole) No, hm mm.

Card VI

- Λ 1'21" Um, part of this looks like --
 oh, um, (sigh) the mustache
 on a catfish.
 2'40" See a totem pole, too.
 3'25" Um, also reminds me of, uh,
 paper dolls that you can cut
 out, in a string.

Total time: 3' 42"

Mm. Umm -- the paper dolls. That -
 is kinda upside down (laugh). (V) Um -
 these'd be the arms (D9). Um -- and --
 the head (lower halves of blot below
 D9) and the skirt (between D9 and
 bottom of D8), the legs (Dd25), um,
 the legs (Dd31), this is really - like
 only part of a doll (D4 and Dd31).
 And this is another part of a doll (other
 half). Um... That was the shape - on
 that. Um... oh, I also said -- the
 mustache on a catfish (laugh). Um--
 I think - this was what I was looking
 at (laugh), just this little bit up here
 (Dd26). Um -- and just - these -
 fingers like - kinda reminded me of -
 of - how ugly catfish are (laugh). Ugh
 (laugh). Let's see - I think that was
 all on that. Oh, I - the totem pole.
 Um - that was - this part - of it (D8).
 And, um -- I think what reminded
 me of that was - this part, um I don't
 know exactly what you'd call it, um

Card VII

Λ 47" Uh, I see some snow capped mountains.
 (Pause, 49")
 Mm. (Pause, 15") Let's see.
 Two - vertebrae, in your sk - or - spinal cord, and...
 And I - I still see the bunnies sitting on top of something.

Total time: 2' 25"

-- the wings kinda like that you see on - on those - things? Um, mostly it was the shape. Oh, and the shading - in these (D6) - wings. (EQ) The shape.

Mm. Uhmm -- the bunnies, ah, two of 'em. These are the - ears (D5). And the - face (D1 except D5), the body (D3 except Dd21) and the tail (Dd21). An' they're sitting on something. (E: "Is the something they're sitting on really - anything in particular?") No, no (laugh). (EQ) No. Um, let's see. Um -- these were snow capped mountains. These little parts in here (D8, Dd24). An', I guess mostly what reminded me of it was, um, the shading, not so much the shape at all. Um--(EQ) Really far away. They're really small. Hm (sigh). Is that all I saw in this one? (E: "One more.") One more (laugh). Oh, now I remember (laugh) Um... um, the spinal cord, the - two vertebrae in the spinal cord. Now that - um - that was mostly the shape. This is kinda like - well the white part is actually the spinal cord (Ds7). Cause it's just - forms the outline. (EQ) Right here. In here. (EQ) You're looking at it (laugh), straight on. (EQ) Yeah, uh, huh. You're not looking down at it. (EQ)

Card VIII

Λ (Turns head very slightly from side to side to look at card.)
Um...

1'41" I remember this was a state flag.
With the bears - on either side -
and a tree in the middle.
(Pause, 1' 49")
I also see two ghosts (Pause, 15")
An', uhm -- the ghosts are - in
the sky with -- uh -- clouds all
around them.
(Pause, 42") I also see some flames.
(Pause, 21") And...Hm...
(Pause, 23") And a head with -
horns on it.

Total time: 5' 53"

Mm hm. (EQ - further determinants)
No, huh uh.

(EQ) Yeah, this was a state flag. Um, the bears - two bears (D1). Um, and a tree in the middle (D4). Mostly it was just the shape - that - reminded me, but - the color helped. Um -- in the blue part, bluish part (D5) - was - the sky, with the clouds in it. And the two ghosts were - right here (Dd of D5). I think what - made me think of ghosts, were - the two eyes, kinda like - stickin' out (two dark dots in each half of D5, just below D3). (E: "Now, the sky and the clouds, is that part of the state flag or, is that not?") No, no. Not, not that's not part of the state flag (laugh). (E: "So when you were looking at the state flag, is this included at all (D5), but it's just not defined, or is it not part of it?") Um, it's included, but not defined. (E: "And this part down here, is that included [D2]?") No, that's not included. (EQ - sky determinants) I think mostly the color. Um -- (EQ - anything besides the color?) No. (EQ) These things. (E: "Was there anything besides the eyes on those that reminded you of ghosts?") Um -- I - I think it was -- um -the idea of --

um -- oh, the shape, kind of. When I think of a ghost I think of someone with a sheet over their head. Um - at Halloween - but - and that's what I thought of, I think, first, when I saw that (laugh). And I - did I have? I had flames down here (D2). That was the color. Just all sorts of flames.

(EQ - further determinants) No, huh uh. And - in the middle here, is the head. Right here (orange Dd in center of D2, on border between D6 and D7).

And, uh - the horns - are right here .

(EQ) Um, I think - maybe - it would be like - Satan, you know, cause it's in the flames. (EQ) Um -- the shape.

(EQ) No. Hm mm.

Card IX

A 21" (Sigh) This looks like a monster from outer space. (Pause, 55")
Um -- it still reminds me of strawb - a strawberry. And, I also see - carrots. (Pause, 40")
Also see a flagpole, going up the middle of it. There isn't a flag on it.

Total time: 2' 23"

And this is the monster. (EQ) Oh, yeah, this - he's bald, kinda like (laugh), and like he's got horns (D3). These are 'is - eyes (Dds23). But he doesn't - he doesn't look like any human at all, since he's - he's from outer space, so like - the shape of ' is head's different, it comes out like that (D1). And - (EQ) Yeah, this is, um, comparable to our shoulders, I guess (D6). (EQ) Hm. Um, well the shape. I think - like, um -- I think I was thinking about - the other card, too, though. Like - that had somethin' to do with

it. I think the last thing I said was -
 um, seeing the - this - um, head with
 the horns on it. Um -- but ba - mostly
 the shape, and, mm, a little bit of the
 color, I think. That made the parts
 seem more distinctive. (EQ) Um, no.
 These are 'is nostrils (Dds on either side
 of D5 just below Ds8). (E: "What kind
 of a monster is he?") (Laugh) He's a
 really mean one! (Laugh) (EQ - what
 else you saw) Yeah, this is straw - the
 top of a strawberry (D6). And, um, this
 was the - the leaf - on top of its stem
 (D1). Um (sigh), once I get going on
 food (laugh). These were the um -
 carrots. The shape. And the color.
 And again with the - the strawberry it
 was mostly the color. Seeing these two
 colors together, the green and the red.
 Um, with the carrots it was the shape
 and the color both. (EQ) Um -- I
 think the color. (E looks over notes:
 "Oh, one more thing.") One more?
 (Laugh) Let's see. Uh -- oh, a pole.
 A flagpole. Um -- now, why did I
 think of that? I guess ... I don't
 know, it was the shape, I guess.
 Just the - y'know the straight line
 (D5). And there wasn't a flag on
 the pole.

Card X

Λ 53" And again I see, um -- part of the respiratory system, on this, and - yellow rosebuds. (Pause, 15")
 Um, I also see some spiders.
 (Pause, 28") I see a wishbone, right in the middle--And..two elephants. And they're standing on their hind legs.

Total time: 2' 20 "

Total time for 10 cards: 27' 30"

S: "That seemed to go faster than the other time."

Uh, (sigh), now. This again, was part of the respiratory system. Um, the trachea here, and that was - the shape (D14). And the lungs (D9), again it was the shape and the color. I think mostly it was, um -- mostly the color, I think. Um - these were the yellow rosebuds (D15). And, I think -- think it had - mostly to do with the shape. (EQ) Partly - partly the color. Um-- these were spiders (D1). I think what reminded me of the spiders was - um - just all these (gestures)- projections, kind of like - reminded me of all the - legs on a spider. Um, let's see. Um, the wishbone, right here (D3). That was the shape. (EQ) No, hm mm. And, let's see the elephants (D6). There's two of 'em. Now, um -- um - they're standing on their hind legs. These are their trunks. I'm looking at 'em upside down, kinda like. Um, these are the trunks, and - these are their hind legs. (EQ) Mm, the shape.

After completion of inquiry, E says:

"It's interesting that you saw those upside down but you didn't turn the card upside down when you were looking at it. You just - thought of it upside down." S: "Yeah." (both laugh).

TAT, SUBJECT F, PREMENSTRUUM

After instructions, S says, "This is the part I hated (laugh.)"

Card 1. Oh (groaned) Um. 15" (Sigh)

50" Mm, this guy. This little boy is, um (pause) studying. Or reading. Um. (Pause) He's getting very tired. He's been studying for a while --- and he's -- he's, um (pause, 13"). OK, he's wondering when dinner's gonna be ready. And he's - getting very hungry and his stomach's growling. (Pause) And (pause, 11") and he's hoping the acid in his stomach doesn't eat it - eat his stomach up before - dinner's ready. And -- his mother just called 'im to the dinner table. (Pause) And now he's eating.

Total time: 2' 28"

Card 2. 17" Um ---

32" Um, the girl - in the left side of this picture, um -- wants very much to - mm - go to school an' - mm - become a lawyer. Um. But her - parents and everyone else, really is kind of against it. Because that's not where a girl's place sh - should be. Uh, a girl's place is in the home. Um (pause) so, she -- um -- she --complies to her parents' wishes and works home but - works at home, but - every now and then she'll -- somehow get ahold of a few law books. (Pause) And -- she -- she's not very happy. Because she really feels -- as - though - uh -- she's not - fulfilling herself.

Total time: 2' 14"

3 BM. 33" Um. This is a little orphan. -- Who's - crying -- um - because -- he has no parents. He's living - in an orphanage -- um - and - he's hoping - that someone will adopt him. Some nice couple. But -- the older he gets. He knows that the older he gets, um, the less chance there is -- of being adopted. (Pause, 11") Um, and (pause) um, he ends up - living in the orphanage until -- he's legally (sigh) um, able to leave. -- Which would be - 16? 18? (laugh) I don't know either.

Total time: 1' 55"

3 GF. 32" This is an actress, um -- practicing - a scene that she -- um - a scene that she has in a play. --And it's a very - tragic scene. Um -- she learns that, uh, a very (pause) very, close - friend, um (pause) has - just died. (Pause, 12") Um (pause). She does this scene very well (pause). Because she can really - um - put herself -- in the - character's place. Because she's gone through this before. -- One of her close friends, um -- um - died.

Total time: 2' 25"

4. 51" Um.

1' 9" Hm.

1'31" Um, this woman (pause) uh, used to be this man's -- mm fiancée. And -- uh -- he broke off the engagement (pause) because, uh (pause) hmm (pause) because he had a (sigh) oh -- oh - a terminal - a terminal disease - blood disease - and um (pause, 10"). He didn't tell - her the real reason -- why - he broke the engagement. And -- she kinda suspects something - that he's not - telling her the real reason. And - she's trying to - um (pause, 10") she's trying to persuade him -- to tell 'er. (Pause, 11") But, um -- he (pause) and he does tell 'er um - that he has - a terminal disease. (Pause) Um -- and they - do end up getting married. And - they have a very happy life. (Pause) And he dies maybe, oh, a year - later. (Holds card and looks at it a while before returning it.)

Total time: 4' 30"

5. 1'28" This is a mother - checking on, um -- her two - small - children. Who are playing in the living room - by themselves. Um (sigh) she just wants to be sure that - they - - um - aren't - getting into anything - they aren't supposed to be in, and -- making sure that - they're all right. --Um--They are and - she goes back to 'er kitchen and - bakes -- uhm -- homemade bread.

Total time: 2'22"

6 GF. 37" Um, this...

1'23" This guy - is asking -- uh - this lady if - she has - any matches so he can light his pipe, um (pause) She - doesn't smoke, so she doesn't have any matches for 'im. (Pause, 10") Oh, they're at a party. So he goes to -- find a book of matches.

Total time: 2' 8"

7 GF. 13" Um, this mother - is reading her -- daughter and her - baby doll, um -- um -- a fairy tale. (Pause) And the fairy tale is, um -- oh, let's see, "Sleeping Beauty." Um -- and the girl - is thinking about (pause) well's putting herself in -- into the character of Sleeping Beauty, and um (pause) and she's thinking of - um - her prince charming.

Total time: 1'33"

8 GF. 11" Um, this lady -- is thinking about all her favorite things. -- Um (pause, 11") (sigh) Um, she likes - sunny days (pause) uh - and she likes - to watch storms (pause, 10") and - she likes - she likes the springtime because of the -- nice, fresh feeling there is, and (pause) and she likes the winter, too, because of, um -- all - the things you can do in the snow. All the snow sports. Um (pause) oh, she likes to take walks. -- Um -- she likes dogs (pause) And (pause) she likes being alone sometimes, and she likes being with people.

Total time: 2' 17"

9 GF. 13" Um, these two girls are sisters. And the one girl is up in a tree. She's - she climbed up there, but now she can't get down, she's afraid she might fall. And, her sister is - running to get help. Um -- she brings back her - father, who has - who brings a ladder, and -- the girl gets down. All right. Safely.

Total time: 48"

10. 16" Oh, let's see. This (pause) this couple is (sigh) very much in love. Um -- they're - married -- and they're quite old. And - they're (pause) they're very - happy and very thankful that - they've had so many years together (pause, 21") Hm.

Total time: 1' 14"

At this point, further instructions are given for cards 11 - 20.

11. 14" Um.

58" Um, let's see. There's -- a serpent in this and - an insect, an' - a giant insect. And they're (pause) they've been - let's see, destroying - cities, an', um, killing people. (Pause) Um (Pause, 12") Let's see an' they're (sigh) coming - from -- just coming out of a - city that they just destroyed. And the - there's (pause) rubble all around, and - the place is on fire -- and (pause) um (pause) and all the people have - died in the city. And now they're going on to the next town...

Total time: 2' 47"

12 F. 22" Um.

1'5" Let's see, this guy is really a prince. Um -- and he's -- like returning to his - home after he had been away - since he was a child. And none of the - of the people in the town know that he's the prince. And so (pause) the--um (pause) the (pause) the queen won't - oh, the king has died, and, um--and the prince knows that he's the rightful heir to the throne. But the queen - won't, uhm--won't believe that he is the prince. So - to prove that he is, the queen - tells him that - he must guess, um (pause) guess the three wishes - of - the throne. And, the - other person in the picture is--is, um --used to be the p - the prince's, um--nursemaid, and she knows that he's really the prince. So - and she also knows the three wishes of the throne. So - she's telling - the prince the three wishes of the throne. And -- he in turn tells the queen, and - he takes his rightful place on the throne.

Total time: 3' 25"

13 MF. 18" Um (sigh), let's see.

1'28" Uh (sigh), let's see.

1'48" This guy -- um (pause, 11") um, comes to -- his girlfriend's apartment and -- sees that -- or hears that, um -- hears nothing inside the apartment, and -- he knows that she was expecting 'er -- him. So he goes in, inside the apartment and -- finds -- girlfriend --laying in bed, um -- (pause) dead. Stabbed to death. Strangled. (Pause) And, uh -- he's (pause). He calls the police (pause) um -- and there have been (pause) like a series of -- these kinds of murders -- in the area (pause). Um -- and they still haven't caught the man -- or the woman -- who, um, committed the acts. (Pause, 17") (E: "How does it turn out?") Oh, um ---Well -- um, the murderer is caught, but not until he has -- murdered -- a couple more -- women. And -- uh (pause) he's -- um -- sent -- um -- to prison -- for life (pause, 10"). Because -- the -- the death penalty isn't -- allowed in this state.

Total time: 5' 20"

14. 23" Um ---

30" Every night, um, when there's a full moon. This -- man -- can look outside of his window -- and -- um -- see -- um (pause) a UFO or -- some type of a spaceship. Um -- landing -- uh, but he's the only one that sees it. And, uh -- all his neighbors -- and -- all his friends won't believe 'im --because -- they don't see it themselves. Um (pause). Well as it ends out there really is -- he really does see -- um, a spaceship, because he has, oh, a special type of vision. Where the rest of us -- the rest of the humans -- can't -- um -- can't -- perceive -- what he can perceive. And he can pick up things that we can't pick up. --Um--so he tries to warn them that -- um, these-- uh, spaceships are -- are going to take over the earth. But nobody'll believe 'im. But -- um (pause) an' they all think he's really crazy (pause). So it, um--these spaceships do end up taking over the earth (clears throat). And -- all the humans are made prisoners of -- these -- people from outer space.

Total time: 3' 12"

15. 29" Um, (sigh) let's see. This - guy (pause) um - visits the graveyard every night. And -um (pause, 27") um (pause, 10") he digs up graves, one grave - a night. And (pause) he uses the bodies - for an experiment that he's doing. He's trying t' make (pause) a man. An' he uses - different parts of - of these, um -- bodies. Puts them together, to make - his man. Um - finally gets all the parts together, and, um -- passes an electric - current - through the body, and - the body comes t' life.

Total time: 2'26"

(S laughs as card #16 is handed to her. Further instructions are given for card #16.)

16. 7" Well, when any - whenever I see anything white like this, I always think of snow. So (laugh), let's see. (Pause) Um, this is - in the winter - and -- there's (pause) a ski slope -- and -- well, there are a couple of slopes. And there's a beginner's hill and - um - intermediate - and an expert's hill. And -- uh - people are - going up the chairlifts and - um - the T-bars (pause) and the tow ropes. People are coming down the hill. People are falling (pause, 12"). (E: "Now tell me a story about it.") Oh (laugh) (pause). And, there's -- one girl (pause) um - who's a fairly good skier - coming down the expert slope, and - she - um, falls. And her bindings don't come loose. So. She ends up breaking her leg. And. (Pause) She'll be in a cast - for - quite a while. So she won't be able t' ski. Until next year. And - she's just heartbroken (laugh).

Total time: 2' 37"

17 GF. 24" Mm.

2'20" Um. The men in the boat are (pause) are bringing --um (Pause, 25") oh they're bringing, uh (pause) maybe a bunch of marijuana into the country. And -- the -- the girl on the bridge - is waiting -- for -- a friend - who - uh, was on the boat. And she's also watching for - any authorities --that might - have caught on. Um (pause, 23") um--they are caught, however--um (pause, 11") because there was a leak in their security system. One of the - guys on the boat, um (pause) um - told the - um - police about it and - the police were there - and - put everybody in jail (pause, 10") and the girl (pause) um - saw this all happening. But there was nothing she could do to stop it.
Total time: 5' 23"

20. 26" Um.

60" This man -- is -- walking (pause) at night through - um - sleet, rain, and snow, um (pause, 40") um, he has (clears throat) amnesia. Doesn't know his name, or where's he's from, or anything about himself. And (sigh) um (pause). He's been like this for - a few days. He's just been wandering around. (Pause) Um (pause, 22"). See he (pause, 15") the town he is - in is very - strange. Um - the people (pause) never talk to each other and - there's really no one he can turn to for help. (Pause) Uh (pause) uh h - here's (pause, 11") um (pause, 11") there's - no way he can get out of the town, because he's tried. He tries - walking away - but it's like he's walking in a circle and comes right back to the town. Um (pause) there's just no way to escape it - um --Finally he just ends up accepting - the fact that he's - gonna be there for the rest of his life -- and -- uh (pause, 14") um (pause) he - tries to get the people to communicate with each other. And (pause) um (pause) uh, finally, um, he gets - everyone - everyone is able to shake each other's hand. And, um, that's about all he can accomplish before he dies.

Total time: 5' 57"

RORSCHACH, SUBJECT G, PREMENSTRUUM

Card I

^ 18" It looks like it could be a bat,
you know - you know. Or
maybe it might be two men,
fighting. (points to card)
Mmmm. (Laughs) S'a-a-all.

Total time: 53"

(EQ) Two men fighting.(EQ) Well, I was gonna say two men with wings, but (mumbled) like this is their head (D7) and a cape - like's - out (lateral edges of blot) and this is where they're, like, fighting with each other (D1) and I don't know what this (D4) is. (E: "So it's kind of the two halves, one man on each half?") Mm hm. (EQ) Well, I saw that they were pulling away from each other, you know? And then, down here they're maybe kickin' each other (Dd24). It's jus' - well, whatever this is, you know (area between D1), they both want it. (EQ) This profile, right here (D7), and capes. (EQ) Well, this looks like this could be a hat (top of D7). I see a lot of - guys with those hats (laughs) like mine, with those balls on 'em. (EQ - what else you saw) No. (E: "The first thing you saw?") What did I say first? (E: "A bat.") A bat !? In this one? Oh, yeah. (EQ) Right here (W). (EQ) I saw a bat, I don't know (laughs), wings spread, hangin' upside down, would be more like this (V). (EQ) Well, this is kinda shaped like a bat's head in here (upper portion of D4). And they have - those tentacles, whatever you call 'em. (EQ) No, not really.

Card II

^
v
v
v

23"

(E encourages turning.)

I have no idea, jus' -blah

(laughs).

It could be a piece of sliced meat, maybe. Not completely

done. (E: "What was that?")

Rare, cooked meat.

Total time: 50"

(EQ) (Laughs and mumbles to self.) Oh no. Yeah, looks like meat, yeah. (EQ)

Just two slices of meat (D1), not cooked too well. A little red in here. (EQ)

Well, the way it's shaped before it's cooked, you know. (EQ: Shape or redness more important?) I think the redness.

(EQ) Nnn.

Card III

^

9"

Two people dancing. Or this could be a person - in a mirror, looking at himself - and he's holding a bowling ball.

That's a butterfly in the middle.

Total time: 31"

(EQ) Yeah, this was somebody - goin' bowlin'. Well, holding a bowling ball and looking at a reflection in the mirror.

(EQ) This, and this is the bowling ball (D4 are balls, D1 is whole percept.)

And the butterfly in the middle (D3).

(EQ - butterfly part of first percept?)

It's separate. (EQ - determinants, people.) The face (D6), I guess it's a lady, have a bustline there (Dd27) and, there's the shoes (D10). (EQ - what made it look like a reflection?) Well, cause two people wouldn't be holding a bowling ball face to face. (EQ - determinants, butterfly.) Two little wings, just at first glance. (EQ) Not as far as I know - or a bow (a few mumbled words). (EQ - two people dancing.) Did I say that too? Yeah, they could be, but I wouldn't know what this would be (D7). (Same percept-D1).

Card IV

Λ 7" Uh, this looks like a monster (laughs) with big feet. And a big tail (laughs), little tiny hands - things look like.

Total time: 28"

Well, this looks like a monster (EQ) (laughs). Here's his arms, whatever you want to call 'em (D4), feet (D6), big 'ol tail (D1), head (D3). (E: "What kind of a monster is that?") I don't know. Like, I (laughs) hate to go into this, but I saw "Night Gallery" (a TV program) one night, and they had - this monster that - looks just like him, like, they were from the underworld, and they were gonna take over the world, and all this. It just reminded me of it, at first glance. (E: "Is it more of an animal-type monster, or a person-type monster?") It was half-person and half-animal. Just really, really deformed. (EQ) It's just a monster - (mumbled words) well, if it didn't have arms and legs, I probably wouldn't have said it was a monster, but...(EQ) It almost looks like it's sitting - on its tail. Cause the tail's longer than the feet in one place. That's about all I can add.

Card V

Λ 3" Well, this is a butterfly. His wings are unfolded a little bit, though.

Total time: '15"

(Laughs) S' a bat. (E: "You said it was a butterfly, before. Which does it look like more to you?") A butterfly, yah. Cause a butterfly has these two things (D9). This way (Λ) looks like a bat. (E: "If you hold it upside down it looks like a butterfly?") Mm hm.

(EQ) What makes it look ? (laughs) Like a bat? Well, this way, it looks like it's gettin' ready to take off (Λ) and leave the room. And this way (V) looks like a butterfly getting ready to take off. Go up. (EQ) No. I guess its wings are a little deformed (D10).

Card VI

Λ 5" This is a cat, that's been split, right down the middle, ugh. And someone cut off his tail, too.

Total time: 25"

(Laughs) I said this was a cat, split in two. (EQ) Well, his tail is missing. (EQ) Mm hm (W). (EQ) My cat got ran over. (E: "Oh, dear.") (laughs) A long time ago. He wasn't - he didn't look like this, however. Like the - the whiskers (D6), the hair on the face. Reminded me of it. (EQ) Mm, just this part, right here (D1). (E: "Would you be looking down on its back, or at its belly?") Lookin' at its belly. (EQ: "Squished or opened up like it was dissected?") Yeah, probably dissected. (EQ: "So looking at the insides of the cat?") Mm hm. The insides are taken out though. This is like the fur is left. (E: "What makes it look like fur?") (Laughs) Well, the inside - the inside lining of the fur, because the fur would be on this back side (indicates reverse side of card).

Card VII

^

v

18" Mmm, let's see. (Whispered to self) (Shakes head)

^

34" This could be a baby somethin' - a baby animal of some kind, I don't know which. And he's looking at a reflection of himself in the mirror, too.

Total time: 60"

I really didn't know what this was, but I knew they were - small. (EQ) Like a baby animal (D2). Think they are - some kind of animals with horns. At first I thought it might be - Cupid. But he doesn't have one of these - things (D5). (EQ) I don't know, small little face (D1), little tail (Dd21). (EQ) They're probably looking at a reflection, too, there's probably just one of 'em. Could be a baby monkey, I don't know, maybe balancing a banana or somethin' on its head, (laughs), I don't know (mumbled words). I don't know what this could be (D4), just part of the scenery, top of the tree or whatever.

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Card VIII

This looks like a - some kind of mountain lion, trying to climb up a hill. Nice pink (laughs).

Total time: 30"

This is a couple of mountain lions (D1) trying to climb up a mountain. (EQ) Face, long tail, two legs, looks like he's climbin'. (EQ) Mmm That was the only thing I saw, like, I don't know what this was (D2 and D8). All these colors. You know the mountain lion wouldn't be pink (laughs). (Mumbles) (E; "The colors make it harder?") Yeah.

Card IX

^
v

^ 28" This is just a design (laughs) -
is all this could be.

Total time: 45"

(Laughs) This is just a design. (E: "What type of a design is it?") Well. Like you just - drop these colors on - one piece of paper, and then - folded it over.

(E: "Well, of course, that's what it is.")

(Laughs) (E: "But I mean, if it were a design, were you thinking of like, um...")

Abstract. (EQ) Well, it's definitely not - you know, it's just there, you know?

It seems like a lot of people would sit around and try to decide, what is this, you know? And everybody would have their own interpretation - whatever they saw. Oh, like. This looks like a -, oh. Oh that looks like a, oh -- a fetus (D6)?

(EQ) Well, like it's still kinda, -- you know. Like this might be the eye, the head, still premature though. Here it -

(EQ) (pause) Well, all that gook around it, like some kind of a lining. Now I'm

lookin' at this, this could be a profile of somebody, nose, eyes (Dd31), hair (Dd24), well his head has been - his

head's been chopped away a little bit (Dd\$ 29) and surrounding Dd). (Mumbled words).

Card X

^ 10" Well, this is somebody's lungs after an accident. And this is the throat, and - whatever you call it - the esophagus.

Total time: 37"

Well, somebody's lungs, after an accident. (EQ) (D9) May have been a heavy - heavily smoking, too (laughs). (EQ) Well, it looks kinda, all, you know, smashed in, and stuff, and ugh, s'gooky-looking. (EQ) See, in here, it's lighter. (Smoking indicated by dark center edge of D9). This would be the throat (D14). (EQ) This tube. And this other extra is some more of the insides just - knocked around. I don't know what this would be (D10) though. (Laughs) You know what this looks like, well, it couldn't be, but the tonsils (D3). I don't know how they got way down there (laughs). (EQ) I just noticed it, I got my tonsils out. And these two little spots... (EQ - what first made you think of lungs?) Well, I saw this first (D14), and then I said, well, that has to be the lungs (mumbled words). (EQ) The color. Here's some little blood valves (D6). Oh, wow (laughs). These little things (D7) look like - ladies? I don't know what they're doin' - jumpin', and their hair is just -wild ! (E: "Jumping toward the outside of the picture?") Mm hm (EQ) Well, they just look like - the hair like - in a bouffant style is just - long, flowing along. And it just looks like (mumbled). (Hands back card.) Wow ! Ooo ! (Laughs)

Total time for ten cards: 7' 15"

TAT, SUBJECT G, PREMENSTRUUM

Card 1. 5" (Laughs) This little boy has to practice his violin lessons, and he doesn't want to. So he says, 'Maybe if I just sit here, the time will go by and then I won't have to do it'. But what he doesn't know is his mother is in the other room listening to him. And she doesn't hear anything, so she's gonna come out - in about five seconds. (E: "What'll happen when she comes out?") She'll ask him how come you're not practicing? He says, well, I really don't feel like it today, Mom. So she says, OK, you can go outside for an hour, and then come back and try it again. And he goes out. That's what he wanted to do all - all along. He wanted to play some baseball for a couple hours. And then come back in and practice.

Total time: 1' 4"

Card 2. 10" I don't know what this is, but...guess the year is about nineteen mm nineteen hundred? This is a young girl and her mother, and the man who works on the farm. (Laughs) Maybe she's going to school. And her mother is mad at her. She's not saying goodbye. And the man is hard at work. Tilling the soil. For the crops (laughs). Mm. The girl doesn't have a father, he died a couple years ago. And both the mother and the daughter like this man. Like - he's too old for the girl and too young for the mother. Ah, I think he likes the girl. And they finally got married. And moved away. And left the mother.

Total time: 1' 40"

Card 3BM.8" This looks like a Vietnamese child. Mm. I can't see what this is (peers at card). And, like it was a hand. He's crying, 'cause his mother and father just got blown up. And he doesn't know what he's gonna do, where he's gonna go. (Pause, 12") I don't know what his end is gonna be, he (mumbled words). No end.

Total time: 58"

Card 3 GF. 3" Well, this looks like – Bette Davis, one of her dramatic scenes.

Her lover just told her he doesn't love her anymore. She's running – Well, she's not running out, she's – going out slowly. Hurt... And she kills herself, eventually.

Total time: 45"

Card 4. 24" This...well, this lady, she loves this man very much. And she's trying to get him to stay, but he's already married, and his wife's expecting a – child, so they've been separated, and he decided he's gonna go back home. She's trying to persuade him to stay. But he says, he has to go. (Pause, 7") And he leaves.

Total time: 1' 2"

Card 5. 19" This is a mother coming home from -- church on a Wednesday evening, she goes upstairs and opens up her son's door, and, alas, there he is with the neighbor's daughter. Wow (in an undertone). And they didn't even see her, so she closes the door, goes back downstairs. And waits for them to come downstairs. (Pause, 16") Do you want to know what the ending's gonna be? (Both laugh. E: "I can't wait.") Well, I really don't know, let me see (softly). This is looks like an old fashioned mother. She waits for the – well, they come down the stairs and she just waits until the girl leaves. And then she'll shout, what are you doin' and he'll say, oh, we're studyin', Mom. And she lets it go.

Total time: 1' 28"

Card 6GF. 6" Are these people famous? This – this man looks like Fred – Fredrick March, I don't know who this girl would be...Anyway, she's the uhm secretary and this is – he's the boss. And he's telling her she has to stay late to work. But she has a date tonight and she doesn't want to stay, and she's trying to explain it to him. He says either you stay or you go, and if you go – don't come back. So she leaves. And she's out of work. (Laughs).

Total time: 40"

7 GF. 8" This is a mother telling her daughter - girl's about - twelve - about menstruation. The girl can't believe it. She can't ah - she can't accept it yet. Like, she hasn't started yet. But her mother's tryin' to - be a good mother, explain everything to her before, you know, the neighborhood kids tell her. (Pause, 8") Her mother's askin' her, do you have any more questions? And she's sitting there thinkin'. well...That's about it. I don't know what this is in her hand (softly). It looks like a baby, but I know it's not one. I don't have an ending. They just sit there and talk. Till it's time to fix dinner. (laughs).

Total time: 1' 20"

8 GF. 8" This lady's in deep thought. I think because her husband or her boyfriend or whatever, is probably over in Vietnam. (Mumbled) This isn't our time. World War II? Well, her husband or boyfriend's gone to the war and she's lonely. Mm. (Pause, 13") There's no ending to this, either - lonely, waiting.

Total time: 46"

9 GF. 15" Mm. What is this (softly, to herself)? This looks like a tropical island... Yeah, a tropical island, their, um, ship -- sank, and they got off at this tropical island, and now they see another boat coming, and they're going to run out to the water. And they're gonna be saved. This is just two among many, there's a lotta other people there. Mm. She has a book in her hand. And she's running off in here - wave down the boat. And they'll be saved. (Laughs).

Total time: 60"

10. 12" Mm. This is the lady in the earlier picture - her husband has come home. Late one night. She was sleeping, she heard a knock on the door, and it was her husband. Oh. And they lived happily ever after. (E: "What did you say, this was the lady from what? From the other picture?") Yeah, the one that was waiting for her husband to come back from the war? I guess he didn't take too long. (both laugh).

Total time: 44"

At this point further instructions are given for cards 11 - 20

11. Is this the way it goes? (Laughs)

13" This is in a - deep, deep dark cave, wow. I don't know what that is (softly to herself). This is a monster. This a valley of the monsters, ah, not too many people go through here. Mm. And here are some steps leading to - steps going up to hell. This way below, below, below hell. The underworld. (Pause 12") (Laughs).

Total time: 1' 9"

12 F. 3" I've seen this somewhere. This is a picture of a lady, young and old.

This is how she - oh -- she's thinking - of how she'll look when she gets old. And actually, this lady behind her, is her. I would say about - thirty, forty years from now. Mm. The same - she's got the same expression on her face. Except for the hand. (Pause, 11") And now well, she, well, this picture - when she's old, she has a lotta wrinkles because she was worried when she was young of how she was gonna look. And worrying causes wrinkles. Is the moral of the story (laughs).

Total time: 1' 8"

13 MF. 4" (Laughs). Wow, lemme see (softly, to herself).

9" This man just killed this lady - because she said he wasn't any good in bed. (Pause, 7") And now that he's killed her, he wished he hadn't, 'cause she was his wife. (Pause, 8") He's crying', too. He strangled her.

Total time: 51"

14. 20" This is somebody who's just seen the light. Oh, he was - like his mind, he was just living in darkness, you know, where he was goin', where he was comin' from. Adolescent. No, uhm - well, he was tryin' to find his identity, like. Now he's seen the light.

Total time: 50"

15. 2" Oh (softly)!

9" This is the devil, at the graveyard, deciding who he's gonna take to hell.

He's sayin' decisions, decisions, decisions (laughs). He's reading the epitaphs (laughs). Ooh, who shall I take, let me see. He's lookin'. This graveyard is probably safe. It's located in Detroit. Located in Detroit (softly). It's gonna take him a long time, too, and believe it or not, he's cold. It's a gloomy night, ughhh!

Total time: 1' 11"

(Further instructions given for card #16)

16. (Laughs) All right, let me see (softly, to herself).

12" The sun. Just a bright glare. You can't look at it too long. Or else your eyes start to water, little dots goin' around. S' about it. Mid-July.

(E: "OK, now tell me a story about it.") A story about it? (Laughs) Well, I was walkin' down the street one day (Laughs). When I decided I'd look up at the sun. It was just bright, oh, and I had on my sunglasses, my polaroids, you know? Still it was just so bright. And I was wondering if anyone would ever - try to get to the sun. I doubt it, because there's not any metal that strong. I was just wonderin' - how it was gonna be in about - 2000 more years.

Total time: 1' 24"

17 GF. 11" Well, this girl - and this guy are supposed to meet -- at this place where the guy is standing with some girls. And the girl's up on the bridge and

she's decidin' whether she should go or not. Uh. And she likes him a lot, but she doesn't know whether she should go. Well, since the sun is black, and everything.

(Pause, 8") Well, now I think the sun and moon are having an eclipse. That's when they're supposed to meet at the next eclipse - the next total eclipse. And she's still thinkin' whether she should go or not. She's trying to look over to see if she could see him. Oh, here's this boat he's going to take her off in. Want to know if she's gonna go? (Laughs) No, she's not gonna go, she's gonna run back home.

Total time: 1' 32"

18 GF. 5" This lady's little kid - you know, little boy? Just fell down the stairs and broke his head. Broke his neck. (Pause, 10") And she's just - she's in shock. She's just looking at him...She says, I told him not to run down the steps. I told him a thousand times. Oh, and he died.

Total time: 45"

19. 15" This looks like somebody's house. Maybe a cartoon one, or somethin' (laughs). Oh, Christmas Eve, and the snow is pourin'. And it's cold outside and warm inside...Christmas Eve, two little kids are waiting for Santa Claus (laughs). Oh, there's no door, I guess the door's on the other side. Yeah. Gonna be a lotta snow tonight.

Total time: 1' 9"

20. 16" This looks like, um - foggy London town. Somebody standin' under the light pole. Ah, looks like -- well I don't know his name, but it's from one of Shakespeare's plays, um, Midsummer's Night Dream? I don't know, with that donkey head (laughs). (Pause, 8") Looks like it's real foggy, can't hardly see where you're goin'.

Total time: 1' 4"

RORSCHACH, SUBJECT G, INTERMENSTRUUM

Card I

Λ 1" These are the same cards.
5" Hm.
8" Looks like a - mm - maybe
a butterfly. Distorted (laughs).
Maybe had an accident or
somethin'.
V
Λ 33" 'S all there is. (Returns card.)
(E: "You want to - look at it
a little longer, see if you can
see anything else?")
Or it could be a bat.
(E: "That's it:")
Mm hm.

Total time: 60"

Card II

Λ
V
Λ
V 8" This looks like um - maybe some
type of meat. Not well done.

Total time: 36"

(EQ) Mm. Could be a bat. (EQ) Or a
butterfly, either one. The wings are
kinda - messed up (W). (EQ) Well, just
the middle. This goin' out, the wings.
(E: "Which does it look like more to you, a
bat, or a butterfly?") Mm. Mostly like
a bat - they have these two little things
up there (D1). (EQ) Mm, just the wings.
(unintelligible phrase) (E: "Why did
you say it looked like it was distorted or
in an accident?") Looks like it's - not
even - kinda chipped (points to outer
edge of wing, in Dd 23 area.)

Meat, not well done. (EQ) Little
blood around, you know, not thorough
cooking (D6 + D3). Kind of rare.
(E: "And what about it reminded you of
blood?") Jus' the color. (E: "Anything
else about it remind you of blood?")
Nope. No, it's jus' kinda red there,
like it's not done. (E: "Is there
anything else about it that reminded
you of meat, other than the redness?")
Well, it's jus' the shape, sorta like a
pork chop. (EQ - which more important?)
I think that more so the - color.

Card III

^ 3" Hm, I remember this. This
looks like, um, a person,
holding a bowling ball, with
a reflection.

This looks like a butterfly
in between.

∨
^

Total time: 44"

A bowler. This is the reflection (D1).
Looks like he's trying 't' - well, she or
he, is tryin' to get into position. Like
this. (EQ - reflection) Well, it's two -
could be two people bowlin' - toward
each other (laugh) And then the butter-
fly in the middle. Or a bow (D3). (EQ)
Well, the shape. (EQ) (Pause) I guess
this is a lady, this looks like high heels
(D10). (Laughs) Bowlin' in high heels,
wow (Laughs).

Card IV

^ 4" (Laughs) This looks like a
monster, wow. The big
tail, small little arms, no
neck, big feet.

∨
^

Total time: 28"

Well I said this was a monster (W). This
is the way they look - on TV. (EQ) Looks
like somethin' underwater, or somethin'
(laughs). (E: "Would it be more of an
animal-type monster, or a human-type
monster?") Well, kind of a cross of a
human and a ape. (EQ) Just--monster's
feet (D6), monster's arms (D4) all - here,
you can't see his face (D3), big tail (D1).
(EQ) I've seen 'em on TV shows always -
(Unintelligible phrase). Hairy. Well
that's not - doesn't look hairy but...
(EQ) The darkness.

Card V

^ 2" This is a bat - something.
 v A bat.

Total time: 12"

I think I said this was a bat too. This one really looks like a bat. This way (V). (EQ) Well, it looks like it might be hangin' upside down, you know (laughs). (EQ) The wings. And these two little things (D8). How would you call them - antenna? (E: "I guess so.") (EQ) Just the wings. And these.

Card VI

^ 2" Uh. (Laughs)
 7" This looks like - a cat - that has been sliced open. From the stomach. This way. And this is just his skin left, they have taken all the insides out.

Total time: 29"

An then the dissected cat (W). This is - it's just the fur, they took all the insides out. Jus' like hung it up. (E: "Is that the furry side of it, or the other side?") No, the furry side (gestures to back side of card). This is the inside . (EQ) (unintelligible phrase) you know, the whiskers, 'n - they cut it's tail off. (EQ) Just the whiskers.

Card VII

^
 v
 ^ 13" Mm. This looks like, um a baby-animal, I don't know what it would be. Looking at himself reflected in - the mirror. I don't know what kind of animal has one horn, but (laughs). A little tail.

Total time: 43"

A baby animal (D2). With a reflection. I don't know what kind it is. Just looks small (EQ) (Laughs) What makes it look small? Well, it's small on the board. Might have small features. Little bitty weasel eyes. Little tail. (EQ) (Dd21 is tail.) (EQ) This was a rock, or whatever they were sitting on (D4), n' the reflection. (EQ) Well, I don't think two of them would be sitting there, looking at each other. Maybe it's because (unintelligible) in a mirror. (EQ) It's just the smallness.

Card VIII

11" Mm. This is a mountain lion,
tryin' to get up a mountain.

Total time: 40"

Oh, a mountain lion (D1). Climbin' up
a mountain (D8). (EQ) Well, four legs.
(Pause) Just the first time I looked at it,
it -- well, I had said that before, but --
it just looks like it's climbin'. I guess
it's two of 'em, 'cause this wouldn't be
a reflection. (EQ) It wouldn't be. (EQ)
(Laugh) It would be hard to get two sides
of a mountain - in a mirror. One side,
you know. Just looks like it's - together.
I don't know what this stuff is - at the
bottom (D2). (EQ) Well, it really
doesn't look like a mountain, but -- it's
the only thing that I could think of that
he could be climbin' (laugh).

Card IX

(Shakes head slightly)

Hm.

(Shakes head slightly)

32" I don't know what this is. 'S
looks like -- I don't know, jus'
a blotch of - paint (laughs)
that's all I can get.

44" (E: "Well, look at it a little
longer, see if you can get any-
thing out of it.")

57" Could be an infected throat. I
don't know - might be the pipe.
And the gook around it (laughs).

Total time: 1' 21"

I don't know what this is. I said an in-
fected throat. (EQ) Well, this would
be that - middle thing (D5). (Mumbled
words, laugh.) This would be the beginnin'
of the lungs (D6). (Mumbled words) infect
this whole area (W). Could be strep
throat or whatever. (E: "All the stuff
around it, then, is like the infection.")
Mm hm. (EQ) Well, when I saw this,
it kinda looked like a throat, you know,
the windpipe. An'...mm - I couldn't
think of anything else. An' I had a
strep throat before, so...(EQ - deter-
minants, infection.) Well jus' - all this
you know, broken up (mumbled).

Card X

^ 3" This one looks like a throat.
Infected lungs. There's some
broken up blood vessels and
stuff.

∨
^

Total time: 37"

Darkness in here an' then - light. (EQ)
I didn't notice this before, but I think -
well we have two holes in our neck -
in our - throat (Dds23). (Mumbled phrase).
That's about it. (EQ - determinants -
lungs) The color. (EQ) I don't know,
(laughs) the - pipe goes down to the
lungs.

I said this one was little infected lungs
(EQ) (D9) (Parts of phrase lost because
S mumbles and noise in the hall interferes)
Swollen - infection - like cancer - lung
cancer. The little - germs and bacteria -
around it (rest of W). This could be that
pipe (D14). (E coughs). (EQ) This just
looks like lungs, I --, and the throat.
(EQ) (E coughs and blows nose.) The
pipe again. Mm - just by lookin' at it
(laughs) Really. Two lungs on each side,
bacteria, maybe, and the throat.

(At end of inquiry E coughs and takes
cough syrup. E and S laugh about this.)

Total time for 10 cards: 7' 2"

Conversation between free association and
inquiry:

S: Why are you doin' this twice?

E: I'll explain the whole thing to
you at the end.

TAT, SUBJECT G, INTERMENSTRUUM

Card 1.4" (Laughs) Well, this little boy, he doesn't want to practice his violin lessons. He wants to go outside. But his mother says well he'll just - you know, practice, maybe an hour or two, then he can go outside. But he still doesn't want to. But he - practices, and then goes outside and plays baseball.

Total time: 30"

Card 2. 11" Mm. This is on a farm. Mother and daughter lives together. And. Oh - the young girl is in love with this farmhand. But the mother - thinks she's - he's too old for her. So the girl's goin' off to school. Where she doesn't want to go because she thinks the mother likes him too. And. They come to find out he really doesn't like either one of them. And he leaves. After he gets his first pay.

Total time: 49"

3BM. 6" This looks like a little - girl, maybe. (Pause, 14") I'm not sure what this is, probably (mumbled). (E: "Hm?") Can you tell me what this is (points to object lying on floor at left of card)? (E: "It's up to you. You know? Make it - whatever you want.")

32" Well, this is a little girl cryin', um. --She - she just got through -- she was in a fight earlier today. And now she's got a punishment her mother said that she has to stay in her house. She lost the fight (laughs). And it's springtime, she wants to go outside, but she can't. She's in her room, just sitting there. Sitting on her rug.

Total time: 1' 11"

3 GF. 7" (Laughs) Well, this is back in the 1940's maybe. This girl has just left her - boyfriend's apartment, he says he doesn't want her anymore. She, oh, she thinks she's gonna kill herself. But she didn't, she went on to work the next day. This looks like Bette Davis, maybe.

Total time: 35"

4. Hm.

12" This girl's trying to persuade him -- to stay. And he has discovered that he is in love with this other lady. 'N he's tellin' her that he's gonna go, and she's - askin' him why - why, but he just says, oh, I'll see ya', and he leaves. This is a picture of her back there in the corner, and this - she must be a little show girl or somethin'. Dance hall girl, or whatever. Maybe a scene from Gone With the Wind (laughs). Clark Gable and um - what's her name....

Total time: 58"

5. Hm.

9" This looks like a scene from this book I'm reading, um - by James, The American. This lady, she's a maid, then her mistress, her - whatever - her lady boss, has killed - her husband, and she just happened to open the door - while she was doin' it. But the lady didn't see her, and she closed the door and goes back downstairs, and keeps it to herself for about thirty years. Then she decides to tell, um - this friend of hers. The police can't do anything about it because it's been so long.

Total time: 58"

6GF. 7" Hm. Now this looks like - some - a movie that I saw, um - Fredrick March, and, um... (mumbles).

I think this girl's his secretary and he's tryin' t' get her (laughs) to go out to dinner with him or somethin'. She doesn't want to. He say she will if she wants her job. So she quits.

Total time: 34"

7 GF. 10" Hm. This one looks like it's - this is a mother - telling her daughter about her ---mm. She's on her period, this is her first time she's had, you know, with menstrual cramps and all but - her mother's tryin to explain it to her -- Only she's kinda young, she's only about nine. Still plays with dolls -- And so the little girl wouldn't even look at her - she, um can't believe it (laughs). I think she finally accepts it. After a couple months.

Total time: 55"

8 GF. 8" Mm. This is a girl waiting for her boyfriend to come back from the war. She hasn't heard from him in about - in a long time, I think about two or three weeks - I think a month. She's just worried. But he comes back. In a year or so. And they get married, and stuff (laughs). Happy ending.

Total time: 35"

9 GF. 10" Hm. These are - two of five women that are deserted on this island. They were takin' flying lessons, and the plane crashed, an' the pilot died. And they think they see a boat comin'. And - one of them that's down there, she's runnin' to see if the boat's comin'. And it'll stop over there. And the boat comes. But it's an enemy ship (laughs). Takes them captive. (E: "Well, what happens then?") (Laughs). Oh, let's see, OK, they take them captive. Take them to this - far - land, where they're treated real well, so they - they like it. So they settle down there and marry.

Total time: 1' 8"

10. Hm.

11" Looks like Dr. Jekyll or Mr. Hyde, one of 'em. Mr. Hyde. So this is this just one scene from that movie. (Pause) (Unintelligible phrase) well, she says she doesn't like him, you know - and he beats her up. And leaves. And she goes - to her doctor, who's Dr. Jekyll. She says, wow, you look like somebody I know ! And she discovers - he's Dr. Hyde. Aaah ! (E: "Then what?") (Laughs) Oh, whatever. Oh, let's see. Well she just discovers that he's - he's um, both people, and - she tells him. And he tells her not to tell anybody. Or he'll kill her. So she keeps it to herself. But he eventually kills her anyway. 'Cause he gets into these fits of passion (laughs). She dies. And he lives.

Total time: 1' 30"

At this point, further instructions are given for cards 11-20.

11. (Turns card sideways, then rights it.) Hm.

5" This looks like, um, the underworld. Down in hell. One of these - fantastic monsters, 'n - uhg ! I don't know, here's one right here. Like a - giant bee, or somethin'. (Mumbled phrase, unintelligible.) Looks like a giant bumble bee. Everything is very large, like - twenty times the size as what it was, uh, over here. Here's a path - goin' someplace, I don't know. I don't think I want to go (laughs). Do I have to have a ending? Oh. Well, mm, let me see. It's just the underworld - quote "the underworld". Where all bad - people go.

Total time: 1' 7"

I don't like that ending (laughs), bad people.

12F. Mm.

8" This looks like a painting of--a young girl, n'behind here there's like a - shadow of how she'll look, say fifty years from now. Cause the eyes and the eyebrows - are still the same, and the nose, and the lips are somewhat - similar. The hair is wavy. Just wait. (Pause). And this is her - then, and this is - this is probably her then and her now (pointing). (Pause) Her now and her - fifty years from now. (Pause) You can look at it either way. This is her now and this is her - fifty years previous, or this is right now (laughs).

Total time: 1' 1"

13 MF. Hmm.

13" This man was cryin'. I think he's just killed this lady. Yeah, he killed her, cause she said to 'im - she said he wasn't good in bed. 'N - he's good at everything else, though. Just one little fault and he just couldn't stand it, he thought he was, you know, he thought he was - um - Mr. - what Mr. - Everything. Superhuman. Just couldn't take it. She was laughin' an' - so - so he killed her. And now he doesn't know what to do with her body. I think he was gonna actually marry her. (Unintelligible.) Well, right now he's decidin' what t - to do with the body. (Pause). I don't know what he does with it (laughs).

Total time: 1' 6"

14. 12" Mm. This looks like um -- m -- you know how like back in the older days they used to keep um - retarded or - deformed people up in the attic? I think this may be a - deformed - man, that they have up 'n -- he's up in his - mother's or brother's attic. He has this one window he can look out of. He's - you know he's (laugh) his mother that he could jump if he wanted to, but - he's up too high, he's not gonna jump, he's just -- he's just looking out. Wondering why me. Couldn't tell you what his deformity is, I can't see it, it's too dark.

Total time: 1' 2"

15. Mm.

7" I think this looks - looks like the devil in a graveyard, deciding what people he wants. He wants to take to hell. He's reading the - um--what do you call 'em (to self, whispered) - epitaphs? He's reading those. You know like - which person - what they say about each person. He's tryin' to decide. Which one. Cause there's not enough people down there (laugh).

Total time: 37"

(Further instructions given for card #16)

16. 3" (Laughs) I see my boyfriend riding his bike (laugh). I saw him yesterday, like that. Riding his bike across campus. He's goin' down Shaw Lane. Boy, he almost got hit by a car! Oh ! Then he stopped. And then he's cussin' out the man that's drivin' (laugh). Oh. And then he continues on his way to his chemistry class. (Pause, 13").

You writing all that down? (E: "Mm hm, as much as I can.") (Laughs) Oh well, he went to his class.

Total time: 46"

17 GF. 7" This girl up here on the bridge is supposed to meet this - this guy down here by the dock. At--seven o'clock. (Pause) And - she's waiting for 'im. And he's down there, waiting for her. She doesn't know if she wants to go down, and (sigh). She doesn't know if she wants to go, like a foreign - goin' away - to this other country. This other city, not country. She can't make up her mind. Cause he doesn't have a job, or anything...

And she's thinkin', I can't live off love. But she eventually goes. An' he gits a job, and stuff. They never got married, though. I don't know what's that black sun (laugh). Maybe a total eclipse, or somethin' like that occurred today. (Sigh).

Total time: 1' 35"

18GF. 11" I think this little - boy's just fell down the steps. An' he - bumped his head, and the mother's lookin' at it. And she goes and gets some medicine to put on it, and he lies down - for the rest of the day. She makes his dinner, an' takes it up to him. Tells him to be more careful coming down the steps, 'cause they have a rug on the steps, you know. It's easy to fall down. Plus - um - the middle is kinda loose. That's how he fell (laughs). So he's more careful after that.

Total time: 55"

19. 7" This looks like um - like maybe in a cartoon? A little house? Durin' the winter time? With some little animals - talkin' animals, live in this house. Chipmunks, or somethin'. (Pause) An' it's cold, the wind's blowin'. It's about - ten below zero. They're warm, cause they have their - fireplace going, there's a little - chimney. (Pause). And they survive the night. Go on doin' what they been doin' - the next day (softly). (E: "Hm?") They do what they've been doin' - the next day. Y'know, the bad weather doesn't stop them from -- workin' (laughs). Workin' or playin' in the snow, or whatever. (Turns card upside down before returning.)

Total time: 1' 7"

20. 3" This - looks like um -- foggy ol' London (laughs). There's a secret agent waitin' for his - contact. An' he's tryin' t' remember the secret password, the secret word, y'know. Just can't remember it. But when the other guys c - come, he remembers. The password's "joy in the morning" (laughs). (E: "The password is what?") Joy in the morning. (E: "That's you, huh?") (Both laugh - Joy is S's first name.)

Total time: 37"

RORSCHACH, SUBJECT H, INTERMENSTRUUM

Card I

^
14" This is weird. This looks like some kind of insect or animal to me. I don't get much out of it. Or else a witch - you know - floating - arms or something. (Laugh) That's about all on that one.

Total time: 47"

(EQ) I know what this was, like it looks like a witch, or something, with this part of this - I don't know - just cloth draped from her arms. (EQ) Well, just right around, she would be here (D4) 'n outline of her arm here (D8) and all this (D2 below D8) flowing from her arm. (EQ: "So, would the stuff down here, then be included as part of that? Or not?") Well, logically speaking, no. (EQ: "No, not logically - I mean the way that it appeared to you, I don't mean logically.") Well, no not really, it wouldn't all fall in. (EQ: "So, it was more just - like this part, is that?") Well, I - I kind of thought you know, like this down here was something, like draped from her arms. I don't know, maybe she had weird arms (said very softly). (EQ: "So, you're going to say that it's the whole thing, then?") Practically, I don't know, what the else, what else, you know, the rest would be. (EQ: "I feel like you're hedging; you don't want to quite tell me.") No, I don't really quite know. (EQ) I just think of a witch, you know, dark, 'n, nasty, kind of,

and I don't, you know, I don't really like the picture that much. I don't know, it doesn't really look like a head, but it just kind of struck me that way 'cause it was kinda like a - woman's shape. (EQ) Well, I thought of it as a witch first 'cause - these look kinda like horns - they don't really fit in, you know, like her head or anything, but they kind of struck... (EQ) N-n. (EQ) Uh-huh. (EQ) Well, it was kinda the same deal, like the antenna - something, and the wings. (EQ) Yeah, but when I look at it as a witch it doesn't look like an insect anymore. (EQ) Because of the wings, and, the, like the insecty kind of head, like, this structure, not - exactly or anything - the antenna - just struck me. In fact, they all kind of look like, you know, they all - looked like animals or something to me, you know, or like - anything living, you know, 'cause they're so evenly divided you know that, like a human body, you know, is - it just kind of struck me as - living, more than - non-living. (EQ) Not really, just the whole, first impression. (E:"OK, fine ...You don't look happy about it.") (Both E and S laugh.)

Card II

^
 15" May I ask you questions, these
 are kind of ... (E: "Mhm, sure.")
 I keep feeling I'm not - I don't
 know - I - I'm not very good at
 this, as far as just seeing things,
 you know, I just see the blot...and
 not much else. (E: "Anything that
 it reminds you of is fine.")
 It's just that, you know, when I see
 them, they just don't remind me of
 much. It's really ...weird.
 (E: "Well, take your time with
 it.") Well, it sorta looks like a
 cat - a face.

> (E: encourages turning)

V
 ^ Now I have a cat, firmly in my
 mind.

Total time: 1' 35"

(EQ) Yeah, a cat's face. This is
 the mouth (Ds5), and the eyes (Dds30),
 and the ears (D2). And that's - like
 the nose (D4)(extending to Dd29).
 Mm kinda like whiskers (D3). It just,
 once I got that in my mind, I couldn't
 see - anything else. (EQ) Mostly
 the nose - it first struck me. And
 everything else just kinda - fit in -
 like the ears. (EQ) Just that they
 stick up like a cat's ears. (EQ) Well,
 almost the whole thing, except, like,
 it would be a really shakey cat to have
 all that, but I - just the - I don't know,
 just this area looks - it looks like a
 cat's face to me. I just, know, think
 of the whole thing as a cat. (EQ)
 Well, this (D3) would make it seem
 like not a cat (laughs), but, it's just
 the face that looks like a cat, and
 all this (lower side portions of W)
 doesn't really fit in, but it's there.

Card III

^ 8" This reminds me like of a skeleton
 - like of - just about - the pelvic
 area. I think they all kind of
 V resemble one. Now it looks like
 the head and here of a frog, upside
 down. (EQ) The different head
 and arms and, you know, about
 to here (indicates just above waist)
 on a frog.

Total time: 1' 55"

(EQ) Mmhm. See the frog? (laughs)
 (EQ) I can't - oh, could be upside
 down. Probably the small - underside
 of a frog. His legs (D5), and his face
 (D7), and this would be like the -
 chest bone, or something (D3) inside
 him. (EQ) Oh, looking through him,
 'cause he's not really opened up.
 I saw the pelvic area in this, too, just,
 you know, it looks like the skeleton,
 to me (D1). I'm not really sure. (EQ)
 It just...just looks, you know, like a
 skeleton, with the bones, ...I don't
 know if these'd be like - ovaries(D6),
 or just - I'm not really cool on -
 anatomy, or anything. (EQ) Just
 the general shape. This - I would -
 I wouldn't know exactly where to put
 that, you know. (EQ) I wouldn't,
 but just the - the rest of it, just, it
 jus' kinda general shape - helped.
 (EQ) That would be excluded, 'cause
 I don't know where I'd put that (D3).
 (E: " Anything else about it that made
 it seem like a frog?") Mm, I haven't
 any,...it just looked like one.
 (E: "What about this part made it
 seem like a chestbone?") Well, I
 really didn't think of that when I
 was looking at it the first time. But
 now... I can't remember if a frog

really has 'em...well - it just looks - what I -- I'm not sure -- it's what I think of as like, you know, breast-plate, or chestbone, or something. It just kinda looks like one and that's where it is - it's where I put it.

Card IV

^
V 20" This, well this sort of reminds me of a torso of a man. You know, like, it's upside down.

^ I get like one picture in my mind, then I can't think of it as anything else.

V

Total time: 1' 47"

(EQ) Yeah, this one's - the shoulders (D6) (sigh) and the torso (rest of W) of ...He has broad shoulders. That's why I thought it was a man. And just like the windpipe (middle of D1), and the spinal column (D5) and everything. Just all...You're like looking like the front is - front of him is gone, and just kind of looking through to the back side. (EQ) It would include everything except these (D4). (EQ) Just the...shape of it, like I got the picture of the shoulders first, and I've had like this - a constant feeling, you know, like this is the spinal column, and this is like through the center, and the shoulders just... seemed to fit in. (EQ) No, I don't think I would have thought of it without the shape.

Card V

^
 V 4" Looks like a butterfly (very
 softly, almost under her breath).
 It's kind of a weird butterfly.
 ^
 V
 ^ Total time: 31"

(EQ) Yeah, a weird butterfly. (EQ)
 'Cause it's - like most butterflies
 aren't that long, 'n...skinny like that.
 Looks like it should be this way (V),
 but the head (D6) should be up here
 (D9). That's right. (EQ) The wings,
 and the head, and the - tail. (EQ)
 No, I think those -- that's what made
 it a butterfly -- nothing else would...
 Could be almost any kind of insect,
 really, 'cause it's not shaped exactly
 like a butterfly...Could almost be a
 bat...yeah...looks almost more like
 a bat than a butterfly. (E: "And
 what would make it look more like a
 bat than a butterfly?") Well the way,
 like I think of a bat, as being, really,
 shaped this way (^) and the butterfly
 would be this way (V), and the head's
 in the wrong place...And bats are
 kinda scroungy and this one is. (EQ)
 Well, just rough edges, 'n - like a
 butterfly is really neat'n - like a
 bat's kinda...(makes a face). That's
 about the only thing I see there,
 though. (E: "You really don't like
 these cards very well.") No, I don't.

Card VI

^
 V
 ^ 20" All of these kind of resemble like -
 what I think of as - like material
 inside the body - or some - some
 part of the body. But I don't
 exactly know what on this (holds
 at arm's length and squints at card)
 V I just don't know on that one.
 ^ (Said softly, as if to herself.)

Total time: 1' 13"

(EQ) I think nothing. I see the
 animal skin now. It looks kinda like
 a, you know, bearskin - or not a
 bearskin, but some kind of skin rug.
 And I really don't remember (tape
 unintelligible) (Turns, squints at card.)
 I don't think I do. I just don't remem-
 ber. (E: "What I have here is that
 you said that they all kind of resemble
 material inside the body. Some part
 of the body. And you weren't exactly
 sure what part of the body it was on
 that.") Yeah, well, this one doesn't
 really look like much of anything. I
 would say it looks more like the rug
 than anything else. (E: "Do you know
 what you were looking at when you
 said it reminded you of part of a body?")
 Well, sure, this (indicates W) - like
 the - it's so symmetrical and everything.
 All of 'em are. That's what makes me
 think that that's what it is. I - this one
 it really doesn't. (EQ: "Would there
 be anything else about it that would
 remind you of part of the body besides
 the symmetry?") Well, this kind of
 looks like a penis (D2) but - it doesn't
 go with the - really with the rest of
 it. In order for me to see them as
 something, you know, it has to
 really -- look - like something.

All the pictures, they just don't seem to fit together, and that. (EQ: "You're uncomfortable with it, then?") Well, I, like I said, I see, you know, I look at something and I see it; usually, for what it is and not trying to make it something, you know. I'm not, like, super-imaginative, or anything. I never have been (laughs). (EQ: "What about that part of the card that reminds you of a penis?") Oh, just, the shape, is similar, and, I suppose these could be kinda like the testicles (D3) on his head, kind of. (E: "Did you see that as a penis before, but didn't say it?") No, not really. It's just that, you know, the rest of the card didn't really fit with it, so I just....That's about it, I think.

^ 4" Card VII
 (Laugh)
 At first glance this looks like
 two rabbits - like...(clears
 throat).
 v (Shakes head) I see nothing else.

Total time: 34"

These are the rabbits and they just - struck me as that (laughs). (E: "Can you show me where they are?") Yeah, these are the ears (D5), and this was the mouth (Dd24) and, they've got their necks turned around. That's all part of them (W). Must be Siamese twins - type rabbits. (EQ) Just, the shape, first, you know, the first time I looked at 'em, they looked - that's what they looked like to me. (EQ) Just that they

look a little bouncy. I don't know if it's just cause they're - when they're hooked together like that they look like some kind of a toy - or some - some kind of a rocking toy. They just look like they'd move, and they look, I don't know, they just remind me of a rabbit. (EQ: "See anything else?") No, I can - I can just, you know, see them - that's - even upside-down it looks like upside-down rabbits. But I just get that.

Card VIII

^

(Holds close to face, then in lap)

^

^ 25"

I don't know, they really do all remind me of like, this always looks like the spinal column, in all of them, probably because it's, you know, it's just so, you know, because it's just evenly divided (laugh) and these look like little pink rats (voice trailing off).

^

^

Total time: 1' 10"

(EQ) Yeah, this one was - a all - inside - you know - the body.

Centered around the spinal cord.

Like this one, it really looks like, you know, the spinal column (D3) - the little lines...

These (D1) just look like, you know, little rats, or whatever. They just don't fit with the rest of it, so I think of them as something - something distinct. (EQ) Could be like a little nose, and eyes (Dd) they - just look like rats or some kind of animal like that. A long tail. The legs. (EQ) They're kinda slinky, and, well, these aren't too ugly 'cause they're pink. And rats kind of a - I don't know - hang around people, and hang onto 'em, and

they're like - not really scavengers, but I think of them in the same sense. (EQ)

(E: "Then, with the other thing that you saw, the inside of the body - when, you mentioned that this was the spinal column, had you given any thought to what the other parts were, specifically?") These would be like the lungs (D5). Color has as much to do with it, you know, as positioning. The rest I kinda think of as, you know, tissue, or, muscles, or something stuck kind of in together. (EQ)

Color. (EQ) It just looks - soft - you know like it's just kind of indefinite. Like I think of as tissue, or muscles, or you know, that kind of thing. Oh, these might be the bones (D4) on the shoulder. (EQ)

They just kind of - they're smooth - and once again the color kind of separates them from the rest of the - rest of it. (EQ: smooth?) They just look - I mean, they aren't really, but they look smooth to me - more like bones - than this - it's kind of a big mass, and they're kind of - I don't know, really - just kind of distinct, you know, stand out.

(EQ: Lungs - color or position more important?) Well, no, because

Card IX

^
 v (Holds very close to face, then at arm's length)
 ^ 30" The color's distracting, I think
 v (said softly).
 I don't see much of anything in there (starts to return card).
 (E: Well, why don't you hang onto it a little longer until you can?")
 Well, O.K. (laugh).
 ^ 1'5" The pink looks like a man's head, and with it, like one big tooth hanging out of it.
 Once again, like, looks still like the spinal column, but not so much because of all the stuff around it. Here it looks like, you know, like a picture of the devil with the nostrils and the horns up that way. (Holds card over head and looks at it.) And he's blowing smoke out of his... (points). (Hands back card.)
 (E: "That wasn't so bad once you got started, was it?") (Laugh)

if - like, if they weren't in - somewhat in the same position I probably wouldn't think of them as lungs, but the color just goes along with the position. (EQ) Not that really made me think of them. Now I see like lines and stuff in 'em, but I don't really know what lungs look like.

(EQ) Yeah. It didn't have any eyes. I can't remember if I saw - oh I know what it is - the heads up here, but they don't really look whole. That's what I first told you. (EQ) Well they're just this whole space right here (D4), and those are the eyes and that's the tooth. (EQ) The shape again. (EQ) They look like young heads - because they're pink they look - young. Not like - older. (EQ: "Any particular kind of heads?") No. This is the devil's head (Ds8), right here. Like, this is - like his ears (D3) and these are the horns (D7) and these are his nostrils (Dds23) out of which all the smoke is coming. (EQ) The green (D1) [is the smoke]. (EQ) Just, well, first it was the shape, and then the nostrils. And it's just made me think of maybe, he's like, you know, eating the heads - I can't remember the - it reminds me of a painting, I

Total time: 2' 7"

can't remember the name of it, where the devil is, like, eating the children. (EQ) Just looks wicked. (EQ) Well, I think the shape makes it look wicked, and just the - whole rest of the picture just, you know, doesn't look very nice. Doesn't have any eyes, like doesn't have any conscience, or anything. (EQ) Well, it's just not a ---it just doesn't conform, I...Just like messes up, you know, the face. The color's part of the face -- and it just doesn't ...I don't know what I'm trying to say ...Maybe he's almost hiding behind the smoke. It just -- it just looks kind of evil. (EQ) Well, like the tooth coming out the head doesn't look, you know, exactly normal, it looks a little weird, you know, strange... It might not even be a human head (said very softly). (E: "You had also mentioned here, that it still looked like the spinal column, but not so much.") Yeah, well, it still does. The more I think of it, you know, as something else, I can just - ignore it, look over the fact that it's there, but...I don't know, it's just that straight, up and down spinal column like (D5) - here you have little - I don't know what it would be, but like, you know, might be

some kind of internal organs (D6) or something or other attached to it, just, I just, you know, have this picture -- of it. You know, if I look at it that way, it will always look -- like a spinal column (these last words so soft they are almost inaudible.)(Pause) These could be - these nostrils could almost be more like bones - like - I think of the pelvic area because of the, you know, the opening - between the bones and stuff (Dd22). (EQ) Well, it just does. (Pause).

Card X

- Λ 3" Well, the blue thing is a spider.
(This and the rest of the verbalizations to this card are said very softly, as if to herself.)
All kinds of little insects.
- V There's a face. (Points)
- Λ (Holds card very close and looks)
Some little things look like ameba.
- V (Sigh) What that is...(squints).
Weird face with a beard. (Holds card parallel to floor at eye level and looks at it "slantways".)

Total time: 1'35""

Well, first all I saw were like - little bugs - spiders (D1), 'n...If I turn it upside down I get like a really happy face. Mouth (D3), eyes (D2), 'n the eyebrows (D4), nose (Dd34) and the outline of the face (D9). (A few questions to determine locations.) Even in this, like, I could -- I suppose I could say it was like a beard (D11), but - the face - but it still looks like - you know - like a part of a skeleton, you know? With all the little bones joining - other bones (D11). (EQ) Well, this really looks like - should be right in here (gestures to her own lower abdomen) somewhere, I don't know. Just - what I think of, you know, what I think of as a

skeleton. It's the first thing that I think of. It has the little - different bones, you know, joining, and all just so - distinct 'n, such a - like a smooth shape, like a bone. (EQ) Well it's just, like it's not really rough 'n it's got ragged edges or anything, it's just --looks really clean, you know, really --well, just solid. It doesn't look like anything - like this (D9) is kind of - just kind of - just soft, and can change at any time, but like, this bone looks like it's just there. (EQ) Well, color contrasted with this just looks...I'm really having a hard time expressing myself. (E reassures) (EQ - face determinants) Eyes and mouth first, and the rest just kind of - just fill in. (EQ) Just that they look like eyes and mouth. (EQ) Well, like the shape, like a smile - it's a happy face because of the smile, and the eyes have like the outer shape and then an inner - pupil or something, and they just really - look like eyes instead of a - just an empty shape, you know, there - there's something in it. And the rest like it doesn't - I'm sure it doesn't look like a real nose but it just kind of fits in. (EQ) The colors - being colorful seems kind of happy. Like the same face - like in black and

white wouldn't look - as happy - if it
 looked happy at all. (EQ) - bugs
 and spiders - determinants of spider)
 The appendages, mostly - arms. (EQ)
 Spiders are generally darker in color.
 They just look kind of rough, they
 don't have smooth - legs or anything.
 They just - and I think a lot of spiders
 have like little hairy things all over
 their legs - just - a mess, and I don't
 like spiders. (Laughs). (EQ - other
 bugs) Yeah, well, these would prob-
 ably be mosquitoes (D7) 'cause they're
 like - biting the face. (EQ) Well,
 the color and their - the appendages
 on 'em they're marked - they're not
 like a spider - they're just - I don't
 know, they just make me think of
 mosquitoes. (EQ - color or appendages
 more important?) Probably the
 appendages. (EQ - ameba?) Here -
 these are - almost like ameba (D13).
 They're just separate, and just - there
 - and I - see these little places right
 here (Dd indentation on top side of
 D13) like I've seen ameba and you
 know, or pictures of them - just kinda
 going to swallow up things, and it
 looks like that's - after the mosquito
 or something. (EQ) Well, shape is
 kind of-like an ameba can change
 it's shape and be like anything it

wants to be - or any shape or - pattern.
 It just looks kind of - it's stretched
 itself out 'n - it's ready to get
 something.

Total time for 10 cards: 13'

Verbalization after last card
 collected: "I tend to see
 things, like, exactly--exactly
 as they are - not, I can't
 put things into 'em."

(E: "Well, it does take a
 little imagination.") "Yes, it
 does, and I don't have a very
 good imagination."

TAT, SUBJECT H, INTERMENSTRUUM

Card 1. 11" This is his Dad's violin , and it's really expensive, and the little kid just was playing with it even though he wasn't supposed to play with it, and he broke it. And right now he's just sitting there, you know, trying to figure out what he's going to do, and he's really upset, you can tell by the look on his face. He's, you know, really feeling bad about it. And he has no idea of what he's going to do but he's thinking of how angry his Dad's gonna be. You can just tell by the look on his face he's really - about as down as you can be. And I have to tell - like - the out - what he's going to do? Well, I think he's gonna eventually face, you know, own up to it and tell his Dad, and I'm not sure if his Dad's the type who's gonna respect him for his honesty or not, but I hope so, for his sake. I think he will. He looks like an intelligent kid, and probably his Dad is, too.

Total time: 1' 37"

Card 2. 7" This one I think...I think she wants to marry this guy. But she's being - this is her mother, standing there, watching. And she's sending her away - away to school so she, you know, she won't be near this guy 'cause this guy is too - you know - near the farm and everything and her Mom wants her to have something better. So she's really - she's really upset - you can tell by the look on her face and she's - it seems like it's about the end of the world. But she also looks like she's kind of resigned to it. I think she will go, she won't - her mom's standing there with that, you know, look on her face like, "You will go, 'cause I say you will go." And she's gonna go. She's sad about it - doesn't want to leave him. He doesn't really - he cares, but he's - knows that the work is more important.

Total time: 2' 15"

3BM. 7" I think this is a girl. I think she's...He just told her that it's all over and she doesn't...There's a gun beside her and she doesn't, you know, like she doesn't really - know if it's worth it or not. That's why she's sitting there crying instead of shooting herself, 'cause she's kind of thinking, kind of, just, you know, sitting there...and being unhappy. (Laughs) Completely unhappy. She's not gonna shoot herself,

'cause if she sits there long enough she's gonna know that, you know, it's not worth it - he's not worth it. (Said very softly) I don't like that picture.

3GF. 7" I'm supposed to think of the first thing that comes to my mind? Not --
(E: "Make up a story.") Just make up a story.

Hate to be repetitious, but it looks like the same type of story to me, you know, like, I get the same idea like he's left her, and she's - just about going crazy like now she's trying to stop - trying not to open the door, you know, to call him back. Which she really wants to. I think she - she's going to - to him - to him - and call him back. Maybe if she begs enough, he'll stay. Because she's not very pretty. Maybe he told her that. She's got really masculine arms - big. (Softly).

Total time: 1' 12"

4. 8" He really knows that, you know, whatever she's saying is a lie. She's got a lie on her face. She's a real witch. I see another girl in the background. I think he's - like he knows she's been unfaithful to him. And he's trying to defend like - she's, you know, telling him - I don't know - this'll all change, you know, I'll be better in the future. But he really knows - like he knows by the look on her face she can tell that he knows she won't be, but he's kind of torn between knowing that, you know, it's going to happen again, or staying and trying it. She's really -- just a - just a real bitch. Really is, you can just tell that everything she says is a lie. I think that he's gonna leave - he's gonna leave and she's just gonna say "the heck with it." He'll probably find somebody better.

Total time: 1' 19"

5. 5" Ah..This is Mother. She just peeked in the living room and guess what she sees ! (Laughs) Her daughter and her boyfriend - making love on the couch. And she's - she's torn like she knows they love each other and she doesn't know whether to interrupt or just - to go back and - you know, go back to bed and think about it for a while. But - she's really shocked. (Laughs) By the look on her face. (Softly) I think she's not gonna say anything, because she doesn't want to embarrass 'em that much - and she wants

time to think about it before she confronts her daughter. She's not the type who'd come in and throw her out of the house or anything for it. She'll probably go back and talk it over with her husband.

Total time: 1' 3"

6 GF. 9" This man has surprised her. And she's not very happy to see him, either. I think he's someone - someone from her past that she's tried to forget about and now she's happy, and she's - oh, either married, or about to be married, and she doesn't want him to interfere. He - he's the kind that'll cause trouble, you know, he wants her back, and he - he'll stop at nothing. I think she'll kill him in order to shut him up. I don't know if she'll get caught or not. She just looks - she looks dainty, but she still looks the type like - you know, if she had to, she'd do it.

Total time: 1' 5"

7 GF. 12" This one I'm not sure.

20" OK. The little - Mom is reading to the little girl and she's sitting there with her doll in her hand, but she's really - far away - and she's thinking - oh, thinking of places she'd rather be, and things she'd rather be doing, and wishing, you know, she were grown up, and could have a family of her own and everything, and her Mom kind of realizes that she's not paying attention. And I think she begins to realize, you know, that her daughter is growing up and she's not - she's beyond the point of stories and dolls, and things. And maybe she'll help her, you know, to at least try to -- at least talk to her, 'n realize that, you know, she will grow up eventually, 'n, not - not to rush things. I don't know, she has such a wistful look on her face - you know, she's so far away, she's not looking at her Mom at all.

Total time: 1' 13"

8 GF. 11" She's at home, alone and she's usually alone. She doesn't have, oh, a boyfriend, or anyone to date or do anything with and she's just - wishing so hard, maybe figuring maybe if she wishes hard enough it's gonna happen, she's gonna find someone. She just has a - she's just really dreaming, like with her eyes open - she's looking far, far away, and she's just hoping - to see something coming. I think something will, because she's - you know, she's pretty and she looks intelligent, you know, like she has a good mind. She works hard, you can tell by her - arms and her hands and - her clothes, she doesn't sit around all day but, you know, she still - hopes.

Total time: 1' 10"

9 GF. 24" This is a hard one. I can't - let me see.

37" They look like twins - like twins do (very softly) and one's just furious, and the other one's just sitting there watching her run by. I think the one that's just stand -- you know just standing there doing nothing, she has a really guilty look on her face. I think she - you know - did something or faked something in order to make her sister so, you know, enraged. Possibly - probably because she - she is, you know, infatuated with her sister's boyfriend and she's trying to make her sister angry enough at him so he'll just tell her to get lost, you know, and she'll stand a chance. She's just standing there, and she just looks - really guilty, but she can tell she's not gonna move and try to stop her and tell the truth. Her other sister is - all dressed up 'n -- furious, just running. I think - they'll probably straighten it out, and the one who, you know, did the manipulating is gonna be sorry in the end. But right now she's sorry already, but she's not very - she's not sorry enough to do anything about it. She 's just (last word inaudible).

Total time: 1' 47"

10. 7" This one can be - well you can either look at it happily or sadly. She almost looks like she's crying, so I think - I think that this just is - this is an old couple and they just found out that their - their only - only child has been killed, like in a war, or something. And they're just, you know clinging to each other, and they know they still have each other but they still, you know, feel like they've lost a part of them, which they have, and they're just - they'll get over it --I mean they won't ever get over it completely but they will be able to go on, you know, without him, but they're

just, right now they're just clinging to each other - just you know, trying to know that they have each other still, and that they will have each other. And they just look really super-unhappy. They look like a - you know - a really nice couple. Like they didn't deserve, you know, to have something like that happen to them.

Total time: 1' 14"

At this point, further instructions are given for cards 11-20

11. 14" Little thing that's at the top of the ledge. Some kind of - like giant monster bug or something. There's a little path coming down to where - like where I or where you are you know, and he's - like we're trapped there on a little tiny piece of rock, just standing there. And he's not - he's just taking his time, you know, he's gonna come down there and we know it - but like - we're just rooted to the spot - there's no way of escaping anyway but you couldn't move, even if you had to move. And there's a whole bunch more of 'em coming from around here. I think they have to come down here. But he's just the advance - number. And just - you know - just paralyzed - just sitting there, waiting for him to come. (E: "Wow ! What's going to happen?") Well, probably going to wake up ! (Laughs) Hopefully before they get there. There's just a - you know - short ledge -- you can just imagine 'em coming closer and closer (in a lowered, spooky voice) and so on - mm ten, twenty... But he's just standing guard, you know, so you can't escape before they get there. I would prefer to say they're not gonna make it, you know. Say the rock's gonna give way or something. I'm not sure.

Total time: 1' 32"

12F. 8" This is a real bitch (said softly) you know. Hm. She's telling him that he can have anything he wants, you know, anything at all. She'll let him - you know - all he has to do is like - when he dies he goes over and he gives himself to her, but like can do anything he wants while he's alive. And he's just, you know, she's like the devil and this - he's selling his soul, in other words - he will be. She's kinda cute and funny (laughs). She knows she'll get him. He's really thinkin' hard about it - and thinking of all the things he could do. Yeah, he's gonna - he'll give himself up. You know, that's closer to reality than anything else.

Total time: 1' 9"

13 MF. 12" He just raped her and he's sorry. Oh, wait a minute, I'm supposed to really let go on these, right? What if I can't seem to, you know, think of something, you know--(E: "Make the best story you can.") He's really sorry now, I think --mm - (Pause). She's dead, I think. Mm. (Pause). It's a real bummer (very softly) (laughs). (Pause). I really don't know what he's gonna do. Maybe he'll jump out the window. That - that one I just can't think of anything, that's not, you know, not - that could really happen, you know, It really could. I think he might kill himself. But he won't do anything like to dispose of the body or clear himself of the guilt, he's, you know, he's beyond that point, he's - he feels too bad about it - or he's - too remorseful to ever think of trying to cover up, you know. He'll either kill himself or turn himself in. Either one. Not try to hide it.

Total time: 2' 11"

14. 5" He's gonna fly (very softly). No, maybe not. I think he just has to escape. He's in - this total blackness, and something's there, and he doesn't know what it is. And he's - you know - he won't fly, he knows if he jumps he's gonna die. And he knows if he stays, you know, something may be even worse'll happen to him. So he's just you know, looking out at the full sky, 'n wishing there were some way he could - he could be out there and yet, you know, still be alive. Like the thing, or whatever it is, is - is behind him somewhere, and he knows he has to make his move soon, so - rather than face it, he'll jump, but he's just gonna s - sit there till the last minute, you know, last possible minute, and then do it. It's a really neat picture.

Total time: 1' 5"

15. 10" He just came up out of his grave. He's really old...Like his skin is almost gone off his skeleton, but not quite. And he's really mean, and he's really mad because, you know, the only reason he was there was because of somebody - he didn't die naturally, or anything. It - it was some guy killed him, not a girl. And he's - he's gonna get him as soon as he gets, you know, his bearing. He's just kinda wandering around lost for awhile, but he knows what he's - what he has to do. Wherever he is, he'll kill him. Then he'll go back.

Total time: 48"

(Further instructions given for card #16)

Oh, not a nightmare-type picture, just any picture. OK.

16. 6" A nice - stream, and a mm beautiful - countryside, in fact, it's out in the woods. Just a, you know, a couple sitting there, just - not doing anything, just enjoying, you know, enjoying the - nature, and just - being together. It's just - you know - really - pretty picture, just peaceful, restful, and just, you know, just totally enjoying being together without - you know - even talking to each other just watching - nature.

(E: "OK. Now make up a story about it.")

OK (Laughs) (Unintelligible comment about stories.)

OK, so they're just sitting there (Pause 14") Just any kind of a story? (Pause, 8 "). I see them so peaceful, I don't like to interrupt. (Pause, 18") (Noises in the hall outside the door. (Sighs) So they went down the elevator (laughs). I think they'll just, you know, they're just gonna sit there for awhile, and they're gonna decide that it's such a beautiful day, and they're gonna sit there for awhile, and they're gonna spread out a blanket and make love in the outdoors. I don't know, I just think they're going to always, you know, love that spot, and think of it as, you know, something really special to them. I don't know, it's just all peaceful and restful and all that.

Total time: 2' 19"

17 GF. 15" The sun's about to explode, and this - this girl knows it, and she doesn't know what to do about it. Like she can't, you know, she can't help anybody and she can't stand the thought of keeping it in - you know - within her anymore, it's just - like the sun is all covered with black and you can see all the bright rays coming down and she knows it's gonna, you know, it's just - she just somehow knows, something has told her. Like she's never, you know, had any revelations like this before, you know, it just - comes to her. And she's just standing on this bridge, looking into the water trying to decide - you know - if it's coming. I think she's just gonna keep it, you know, inside her, and she's just gonna stand there. Maybe it will happen, you know, right away. She knows it's gonna happen, so she's just not gonna tell anybody, so nobody else has to worry about. I think it's gonna happen, too.

Total time: 1' 10"

18 GF. 8" She's choking whoever it is. I think it's - maybe her -- maybe it's her son, and she got so mad at him, you know, that she's killed him and now she thinks he's just dying, you know, it's nothing she's - kind of - removed herself from the actual fact and thinks he's dying and now she's, you know, really, just - hysterical because she wants somebody to help him. She's kind of forgotten - she just pushes it out of her mind that it's her fault. You know, she doesn't -- she doesn't realize that it's her who - she has done this, you know, she thinks he's just, you know, just - something that can't be helped, you know, but she wants somebody to help him and there's nobody else there. And she's just kind of holding him, and he's - he is gonna die. She'll never really be able to accept the fact that even if, you know, somebody accused her of it she'll never be able to really know that it was her fault.

Total time: 1' 4"

19. 16" This is a - kind of a dugout-type house with a little (unintelligible) sticking up out of it, with a chimney and two windows -- and the family inside is like happy -- and I don't know what they're doing but they're unaware of the horrible storm that's going on outside. And they're never - like their house is almost buried, is almost up to the windows, and they're gonna be - completely buried and they're never gonna make it out alive, and they don't even know it. And when they're not gonna know it. Which is - you know - the good thing about it. They're just, will never realize, you know, until maybe the real end - that - they're never gonna make it out alive. Probably won't even try to make it out, 'cause they won't realize that they have to try. It's just a really horrible storm, you know? And that's-- all going to die (said very softly).

Total time: 1' 8"

20. 5" He's an old man, and behind him looks like a prison fence. You can see the lights of the town, off through the trees, but like, he's really old, and he's -- he's just never - he knows he'll never make it out, never ever. He could never even escape, even if he, you know, he's too feeble to - try to escape, besides there's no, you know, way anybody can. He's trying to make himself realize that he'll never see, you know, out through these walls 'cause he knows he's gonna die. He - he's just -- I don't know - he just - he's always filled with remorse now for whatever he did - before, he didn't really think, you know - it was that bad, but now he wishes he had thought about it first, because it's - it's, you know, he's just - that's the end for him, right there - it's (last few words too soft to be heard).

Total time: 1' 8"

RORSCHACH, SUBJECT H, PREMENSTRUUM

(Sigh) This is gonna be a real problem because these are all the same cards, I know, and I remember what I saw in them before, so that's just --instinctively what I'm gonna think of, I'm afraid. (E: "Fine, it doesn't matter, just tell me whatever you see.")

Card I

A 7" Hm
V I'm not sure exactly what that does look like now I - this - I'm remembering what I - said I saw now, you know, I just - don't want to see the same thing again (laugh), is all. Well, I see a - there's definitely a face there. Looks kind of like an evil cat or almost like a jack-o-lantern. It reminds me of that, somehow. (Sigh.) Hm. You know, I saw a witch in it before and now I really don't think it looks much like one. This is the shape of a woman in the middle.

V All done on that one (very softly).

Total time: 1'56"

(EQ) OK, well, this is the shape of a woman's body, right there (D4) which I-thought looked like a - y'know, really-bad witch before, and this time I just-just see mainly that shape by itself, and the rest of this is more of a-a face. A-it-somehow it just reminds me of a-kind of like a Jack-o-lantern. It looks mean. Y'know, it's the blankness behind the eyes, or else it looks kind a like a cat, too. (EQ-woman, further determinants) Mm--I think I m-mainly thought of it as one before, and just the--ok like you can kind of see the shape beneath what might be a dress, you know, it's not-the whole thing wouldn't be her. (EQ) She's--kinda has a head like a

frog (laughs) And her hands (D1). I guess those are hands sticking out. It's just - you couldn't - it's just a woman's shape, not a man's (EQ-Jack-o-lantern location.) Well, if it's a cat it's the whole thing. These are his ears an - stuck out of his head (D7), but - the Jack-o-lantern would just be - y'know, a circle, like. I guess it's more like a cat, cause I don't know how to explain the ears. (EQ) Jus' this kinda - not really whiskers, but jus' looks like a cat, to me, the shape of it. (EQ) Just the - well, the eyes can either be like really blank or really - mean, and I think a - lotta cats - y'know are just kinda - not evil, but - mean. Some of 'em. (EQ) No.

Card II

^ 3" This is my cat (very softly)

v

^ It's just a cat. That's all it is. With whiskers.

Total time: 28"

This one looks more like a cat. The ears (D2), and the - finely shaped nose that cats have (D-4). It's the most distinct thing about it I think. The - holes where the eyes (Dds30) and mouth (Ds5) should be. And the whiskers (Dd25) - on his chin. I just kind of blank out anything that's not part of it. You know, that doesn't really look like it and jus' make it - make it look like it. (E: "So it's -

it's kind of like the whole thing, but it's also not kind of like the whole thing.") Yeah, well like if you shave off the edges - it looks a lot more like a cat. (EQ) The n - this part, the nose, the little line here that divides - jus' - the nose looks more like it - to me than anything else, that jus' suggested it, an the rest kind of fits in. The mouth an' stuff. (EQ) I don't think so.

Card III

^

✓ 11" Should I be remembering - all these things? This wa - I mean this - (E: "There's no should," E and S talk at once: E: "It's just whatever you see, if you see the same thing, fine, if you don't see the same thing, that's also fine. Doesn't have to be the same or different. There's no rule about it.") Yeah, I just - looking at it one way I see the frog, and the other way I see like - a pelvis, with ovaries or something here, and just the - bone structure, through here. (Gestures) (Pause, 18")
Total time: 57"

This looks like - the pelvic - bone to me (D3). That's what - first reminds me I think of - like the bone structure an' stuff. (EQ) I don't know. Kinda looks like a bow, too. The - that's just what it strikes me as. An' when I think of things like - inside of - things naturally uh -don't fit exactly together, but like I - think of these like as ovaries, or something. Giant size (D4). (EQ) Right. Like I said before, um, they all kind of - a lot of the pictures kinda look like - a human body because they're so - symmetrical. (EQ) Mm just cause they're - they're attached to the rest of the body, y'know, they're - not just - by themselves. An' - I don't know. Positioning, I guess,

makes me think of 'em. An' there's the frog. (EQ) This is the frog (D1). This - would be like the breast bone of the frog (D3). And (sigh) these I - still can't - place (sigh) (D2). E: ("Is that - part of a frog, or a whole frog?") Up to there (indicates upper half of own body.) (EQ) Just - m - mainly the shape. With the arms. Help it. (EQ) Well the head - looks a lot like a frog. I think of their eyes as being kind of covered like that. And the - thin bones coming out. Jus' looks like a frog.

Card IV

^

V 18"

This - looks like the--well it's - here, and like the back I'm looking right through somebody's body, like onto the back - wall of, y'know. And it's a man cause the shoulders are so broad. Just like the - throat and everything is visible - visible. All the - things inside the body.

V

^
V

I get these set pictures in my mind, y'know, and that's all I - that's what it is.

(E: "OK, that's great,")

Total time: 56"

This one jus' looks - I --I don't know if that's exactly how I think y'know the inside of a body would look, if I could look right through it, but - it just strikes me as that, jus' the whole - looks like just pieces - y'know, of someone. Almost like, y'know, maybe the ba - the body was badly burned, it would be that color, too. (EQ) Mm - just - it - well it just looks right - under the skin, y'know, you'd just lift it up an' - its - the shape of the shoulders, you know, make me think it's a man. Just the texture of it - looks - like - muscle or skin, or whatever - tissue.

^

v

^

Card V

15" This one's still butterfly. A bug or something. Some kind of vulture type deal, that - I don't know, it looks--mean.

Total time: 42"

(EQ) Both the texture and the outline. The color doesn't really have that much to do with it. (EQ) The outline first.

(E: "Why are you shaking your head?") I don't know (both laugh).. (E: "You don't like that one?") Not especially, no. Just - reminds me of a butterfly or a bird, but it just seems to be backwards. Like - this should be the head - the head sh - should be here (at D9). And this would be the tail, it's just - (S turns card V and ^). (E: "So you're really not happy with it either way.") No. (EQ) The wings. The - like the antenna, and the tail. It's jus' - fits, but it's - backwards. (EQ) It just looks kind of -- jus' light, like it would be able to fly. (E: "What makes it look light?") Hm. That's a good question. It just does. Maybe it's because I'm thinking of the shape, and I think it should be able to fly, and it should be light, I don't know, it just looks light to me. Like it would be able to fly. (E: "Now, you mentioned seeing it as a vulture too. What would make you think of it more as a - vulture than a butterfly?") Well, like the wings aren't perfectly smooth and it's just looks kind of rough. Well, uh, when I

^
v
^ 10"

Card VI

This looks like a rug. Bearskin rug, or something.

It still looks - resembles a penis, but it does - it just doesn't fit with the rest of the - picture. (Sigh)

Kind of (very softly) some kind of weird, germ-like - creature. Mic - you know, magnified or something. This - an' this - this - this down here (almost whispered.) (Sigh.)

Total time: 54"

look at it this way (>) it looks like -- a vulture, like you know, flying sideways or something, with it's open jaws. Looks sharp. But - it's flying, whatever it is. (EQ) Cause it's black. (EQ) No.

Looks like a rug, mainly, because it looks like, you know, just skin - that's been treated, or some - this - not - so much like a rug as jus' like an animal hide, or something, cause it looks kind of smooth. But it has a pattern on it. (E: "What makes it look smooth?") It--there's a pattern there, but it's not a rough (gestures) --rough one, it's just, you know, kind of a delicate - pattern. It just - it looks like - calf skin or something to me - would look. It reminds me of a skin just because the - well these sticking out here might be like what - used to be - arms and legs or something just - just out flat. They don't really have their original shape anymore (clears throat). (EQ) Well, prob' just about this much (D1) would be like the skin. (EQ)--Well, once again cause it's so - uhm - the word symmetrical fits - you know - like when you have a skin you have the whole thing, and this is dividing it,

and it's -- just practically the same on both sides, like an an - like, you know, a human is, or an animal is. (EQ - what else you saw) Yeah, this looks - kinda like a penis (D2) Just the shape again. (EQ) Not really. (EQ.- what else you saw) Yeah, I think so. (Phrase too soft to be heard.) --That looks like it could be some kind of germ or something, you know? I don't know just--I'm not so sure (Pause) It doesn't really look like that to me right now - y'know, this instant it doesn't, in that instant I guess it did. (EQ - location) Well, I think--mainly at this part (D6) I couldn't quite, you know, decide what that was. I just said kind of - I don't know what it looked like. (EQ) Well I know this - I was trying to explain, you know, this - part here and I didn't know what - it doesn't really look like that to me anymore, y'know?

^
v

Card VII

^ 9"

I'm trying to see - something other than the rabbits - in this one, but...(laugh) (Sigh.)
(Shakes head)

v

Total time: 37"

Rabbits - they don't really look like rabbits, but - I can't - picture anything else, but them. (EQ) Just the whole thing. They're just, y'know, attached to each other, but turning - turning their heads around and looking at each other.

They have their paws out in front of 'em. (EQ) Well, the ears - look like rabbits. Mm I don't know, they look kind of bouncy. Even though they're hooked together, they (laugh). (EQ) I think the fact-that - it looks like some kind of a rocking toy, y'know, that go back an' forth. S' kinda bouncy. That's about all I can, y'know, see in that one. All I can see in that one today (very softly).

Card VIII

- ^ OK
- ✓ 7" This is the one that really looks like - inside of the - body to me, jus' some some tissue or muscle or something, inside of - jus' the shape, an' the - bones that look like - a spine. Upside down.
- ^ Little pink rats on the side.

Total time: 51"

This one the inside of the body. Like I - I can't make up my mind which - is right side up, cause this looks like - the spine, or - ribs coming out of it - to me (D3)--but somehow I think of the pink and orangish tissue as being on top, I don't know why, it's just warmer..(pause) And I remember how I saw this last time and I don't really see it this time (Pause, 24") I guess it would have to be this way (^). (EQ) The pink, yes (W excluding D1) . (EQ) Not really, like - I know I said these were - lungs before, but right now they don't really strike me as being anything special. Just the different - (E: Which were the lungs?") These were (D5), before. (E: "So it's

just kind of the inside of the body,
 but-") Nothing special. (E: "Without
 saying what's what.") (EQ) What
 makes it look like that? Well--jus'
 the spinal column - with the - plays
 a big part with the little - what look
 like - ribs. (Pause) I don't know I
 just - just see things - like they are.
 (EQ) About the card? (EQ) Well,
 just the general way they're laid
 out - the shape of em. And - sort of
 the colors, you know, made me think
 more of the inside of the b-body than
 it - than of the outside. (EQ) No.
 (EQ) Yeah, or some kind of animals.
 Just - I can just - y'know really
 clearly see their heads. And their
 feet and tail (D1). (EQ) (Pauses 12")
 Maybe just cause they're climbing on
 - the body. I think of - rats are just
 about the only kind of animal that
 would do that - pause) Jus' so -
 repulsive. They kinda cling to
 everything. (Pause) That's about it
 though. They just - strike me as -
 being rats.

Card IX

- ^ 1" This one I remember the best
 (very softly).
 13" This is the one with - the devil
 with horns, an' his - nostrils

OK. There's the devil's - horns and
 there - there're his ears I should say
 (D3) and those are the horns (D7).
 His nostrils (Dds23) and the smoke

breathing smoke.

V Also looks like, y'know, some -
 gods breathing down out of the
 heavens. It's upside down.
 Looks - looks kinda weird.

Total time: 53"

(D1). He doesn't really have any
 eyes, like he doesn't have any con-
 science - jus' blank. (EQ) It
 doesn't include this (D6). These look
 like - look like heads to me, some-
 body with like a great big tusk com-
 ing out of their mouth or something
 (D4). Like I think of 'em as some
 kinda like evil gods looking down
 outa the heavens, or something,
 an' I don't --m-I don't know if it
 really looks like they're blowing
 smoke out of their mouth kind of.
 Anyway they're jus' looking down.
 (EQ) Well I could see like an eye
 and the mouth, and the shape of the
 head, and like his shoulders. Jus'
 leaning partway. A hand. (E:
 "Anything else about that remind
 you of - gods?") Well, I don't -
 see the shape, an' then because
 they're - leaning like that, it looks
 like they're looking down, that's
 why I think of gods, rather than just
 - humans. They aren't - friendly
 gods. (EQ - devil, further deter-
 minants) Oh - because he doesn't
 have any eyes, an' 'es like a -
 orange he's not a normal - color.
 Looks - slightly evil, and so I think
 of the devil. Especially 'cause he
 was blowin' - smoke out of 'is nose

- or mouth - I don't know... (EQ)

No.

Card X

^

4" This is a face. Also got the pelvic bones at the bottom and the - the spinal column.

^

It's really germy - little things crawlin - climbin' all over.

✓

Total time: 47"

Total time for 10 cards: 10'30"

E: "You got rid of those faster this time than you did last time."

S: "This - it's - you know if I remember something one way, that's - nothing's going to change my mind about it, you know, in looking at it."

E: " Well, like I said, there's no right or wrong about that, that's - that's fine, it's just whatever you see."

This is the one I see the - happy face on. This is like the nose and the - I don't know - bridge across 'is face (D6), an' eyes (D2), eyebrows (D4). This is the outline of the face (yawns), excuse me (D9). This might be like - it's kinda like a beard (D11), but it's really something else, it's not too much part of the face. An' all these little things are jus', y'know, trying to destroy the happy face, but - they can't, can't get to 'im - 'es too well protected. Looks like they're gonna have to destroy each other in the attempt (D's on lateral sides of D9). (E: "How are they trying to destroy the face?") Well they're just tryin - looked like- looks like they're picking away at it, but then - they can't get to him, so they're going to get each other. Jus' starting t' - go after each other. (EQ) They jus' look like - different - insects. Spiders....an' jus' grub type - y'know - wormy. Things like you never want to touch. (E: "OK, Anything else about that face make it seem happy?") Oh - it looks

happy and yet--in another way it lo -
 it could look concerned. Depending
 on which - - I guess on my frame of
 mind (laugh) I guess that's about it.
 (E: "What would make it - seem
 concerned?") Well, maybe the -
 worried looking eyebrows, I don't
 --the mouth can either be - it's not
 a big enough smile to - clearly de-
 fine it as happy. Y' can either take
 it that way or - as looking - kind of
 a half smile - just - not really think-
 ing about what's going on, y'know,
 concentrating heavily. (EQ) Make
 me think of a face? -- Jus' the
 features, jus' seem to pop out,
 y'know, an make - the face is just
 there.

Conversation After Inquiry:

E: (Asks a question, unintelligible
 on tape because of other noise.)

S: "I'm just afraid this is a bad day
 for this."

E: "Are you hungry, or you just
 don't feel good?"

S: (Laughs) "No, just-emotionally,
 I'm upset (laugh)."

E: "Oh, really? Did something
 go wrong?"

S: "No, everything's going wrong
 (laugh)."

E: "Really? I'm sorry to hear that."

S: "Well, (unintelligible phrase)

No I just - started dating someone else after dating the same guy for like - almost three years, 'n he's upset, 'n - upsets me, but I like the other guy too. So....I'm just all mixed up (laugh) ."

TAT, SUBJECT H, PREMENSTRUUM

These are the same pictures, too, right?

Card 1. 8" He's got a - little kid - been taking lessons - for quite awhile. He's supposed to've been taking lessons. Some of 'em he skipped, and now that it's finally come down to--he's gotta - prove to everyone that he's you know - he can play it, you know. He's just been informed that he's going to give like a private recital, and he's sitting there thinking what am I gonna do, you know, because he hasn't been going, he doesn't really know how to play it that well yet, and the minute he - begins to play, everybody's gonna know that. Like he's debating whether to or not to - to come out and tell 'em, or to make a - make an attempt, you know, when everybody's there - to watch him, n' laugh - if he fails, probably. But he - he can't quite decide, which is - you know - which is the best thing to do. I think he - doesn't look --quite grown up enough to know that - the best thing to do would just be like to tell his parents before, you know, before they invite everyone else, and - or at least, you know, let them break the news to everybody else, and not make a fool of - himself in front of 'em. So I think he's gonna try it, y'know. An' muff it.

Total time: 1' 30"

Card 2. OK.

18" She fought - with her parents - y'know, over going to school. Like they thought it was worthless for a girl. And she - has tried to convince 'em that it's really necessary, that it's something she really has to do. But she - she won, she's going away to s - she's going to school but--I think she's just wondering, y'know, now if all the hassle and everything was worth it, and if this is really what she wants. She looks - sad like she's about to - turn back an' her - mother is standing there - haughtily, looking like well, this is what you wanted, you know, go. But the - she's kind of tied to the farm and this is the way she's used to, and I think she's afraid to face - the different kind of life - that she's going to - she will. She won't - she's too proud to - admit that she was wrong, or that she thinks was she's wrong and I think she'll go ahead, you know, and do well in school, but she's just - right now she's - y'know, facing a great - emotional conflict - but she's just trying to decide whether to stay or go. She'll go.

Total time: 1' 33"

Card 3BM.9" This one - this is a girl--and (very softly) her husband just left 'er for another woman. She's sitting there she's got a gun on the floor beside 'er--but--she's - fought down the impulse to pull the trigger so far, so she - probably won't really do it. It's just the fact that, y'know, she's considering it that's bad, she's--just really torn up. I'm sure she'll never really be the same again, but at - least, you know, she'll--she'll go on living, she won't kill herself. She doesn't - have, really - the courage to pull the trigger--and find out if that would be a better way. She won't do it. She'll jus' keep on.

Total time: 56"

36F. 13" This one I think -- her husband just left her too, er no it's not 'er husband, it's her - her um - her married boyfriend. He finally got up the courage to end it all, and she - she's tryin' to be brave and not call to 'im. She's got 'er hand on the door but she won't. She pro - no, she probably will - call 'im--call 'im back. But right now she's just fighting a - terrific battle with herself, t' keep herself from - from hollering at 'im. --Trying to - show that she has a little pride. I don't think she has enough pride to - y'know - withstand the temptation to call 'im back.

Total time: 60"

4. 7" This one - she's trying to tempt him to stay. An' he really knows he should go home - but - he's fighting her, because he - he wants to go home to his wife, but he's - been with this woman so many times and so long, that he--it's almost like - both of 'em have almost an equal hold on 'im. But she's evil, kind of. At least she--is attempting to be right now, an' he's - there's kind of a haunted look in his eye, like - no matter which way he goes, he's gonna be partially wrong.-- 'He's--I think he's gonna stay. He'll just gradually - block his wife out for awhile. And then, y'know, later go home t' her. Keep up with the same ol' - double thing.

Total time: 1' 5"

5. 32" There I go. (sigh).

43" I think last time I - said this was a mother, who just came out, and caught her - daughter - and boyfriend, making love on the couch, or something. Is (sigh) well, this - woman doesn't look all that shocked this time as...(pause, 10") I think she's - she's just hearing. She's - she's looking in but they don't see her, and she's hearing someone discuss 'er. And - possibly discussing the fact that--of her - daughter running around or something. And she's just kind of stunned...But I don't - I don't really know - I don't have any - that doesn't end...(voice trails off so softly last phrase was difficult to hear and perhaps is transcribed incorrectly.)

Total time: 1' 38"

6GF. 7" This is just an evil old man, tryin' to seduce a young girl. Tryin' t' - tryin' t' get her to go with 'im - I ~~don't~~ know where they are -- in a modern picture, they'd be in a bar. Here, I'm not sure where they are, but it's just - oh - old fashioned-type deal w - of things we have today. Just has kind of an - evil grin on his face. She's a true - pure young thing and she's shocked - shocked. N' she's about ready to slap his face. N' she'll probably slap his face and tell 'im to get lost.

Total time: 55"

7GF. 10" This little girl just - some of 'er - supposed friends just told 'er - they didn't want to play with 'er anymore. She looks like - the typical - hurt child, y'know, she jus' - she's too young to realize - how mean - other kids can be, y'know, kids who are - brought up a little bit differently than she is. She's - from an old fashioned type home, --you just don't say - mean things to one another. An' her mother's trying to explain to her how - how people say things they don't really mean, even though, that's not what - they're used to, that's how - a lot of the rest of the world lives. An' she's jus' kind of - clinging to her doll like - that's the only thing she has left. But - y'know, her ma's trying t' talk - tell her how - pretty soon her friends will come around and - they will - and she'll be happy again, and she'll forget all about it, but right now she's just really - really unhappy.

Total time: 1' 12"

8GF. 6" This is a girl n' -- just-out west, one of the early settlers, she's just sitting on the front doorstep. Dreaming about how things are gonna be different. Like - she looks like she's led a really hard life so far, but she's - hasn't lost hope of better things. She's young, she's probably had a bunch of kids -- but she's - when'er she still has the hope she'll be OK. The - even though she may never live - to see anything better - she's still, y'know still got the hope in her eye t' - keep her goin' (Pause) She's -OK (softly).

Total time: 55"

9GF. 11" These are twins - they're sisters (almost whispered). (E: "What's that?") They're twin sisters. The one on the ground is really mean. The other one's just kind of shy. Bashful. (Pause, 11") Like her sister's going - the - the mean one's going to meet the man that the shy one loves, but the shy one is just - too shy to even stand up to 'er and fight about, it, she's hiding behind a tree and watching 'er go, and she looks, you know, like - completely unhappy, but she - still - won't stand up to 'er and - y'know, tell 'er how she feels. So she'll jus' let the sister - the sister'll eventually drive this guy back to the girl, I'm sure, because she looks too mean to get along with for any length of time. But still it's y'know, said 'cause, the other girl is just too - too afraid to uh, make any attempt to keep 'im. She's jus' gonna let him go. He'll - probably come back to 'er later -- Maybe.

Total time: 1' 28"

10. (Sigh)

8" This is a - old couple who just - just lost their - I think their grandchild, like - after their - they didn't have any of their own children left and s- this - one grandchild was like all they had. And he just died. They're just tryin' to comfort each other. --They really - you can tell they really love each other and they'll - they'll make it - together. But they - feel such a deep loss. Cause - this little kid is part of 'em. And they won't - won't ever be the same again, but they'll - make it, because they have each other.

Total time: 55"

At this point, further instructions are given for cards 11-20.

11. 11" It's hard to disregard reality - y'know that? At least it is for me. (very softly).

23" This is at - this is - down - I'm not sure it it's hell or where, but it's - beneath the surface of the early - earth anyway, and it's all steamy, an' there're jus' treacherous little paths, wh - an' if you fall off, y'know, you jus' keep falling, for ever an' ever. Somehow this man has - he has ' wandered - or he has been - trapped - down there, and he knows there's - like he thinks this one way will lead 'im out, but it's like a path so small it's gonna - y'know, be - really treacherous going. He's gonna try it anyway, rather than just stay where he is. The - this is a really - weird - freaky place -- with nothing concrete there, it's just all kind of - like you're afraid if you touch something, it's just gonna - disappear. Only the - sheer cliffs are real, an' you never get out (said very softly).

Total time: 1' 30"

I don't remember - do I have to go through all those? (Looking at cards still left.)
(E nods affirmatively.)

12F. 7" This is the conscience - not conscience, this is the evil conscience telling this guy what t' do. (Pause, 19") My imagination just won't run (laugh).
(E: "It is harder at the end of the day.") (Laugh) Especially this day (almost whispered).
(Pause) He looks like jus' such a - young - sweet thing. Innocent, I guess that's the word.
-And she's so mean and rotten looking - an' I just can't do this. (Pause, 19") Can I pass on this one? (E: "OK")

Total time: 1' 25"

(E: "Give this one a try.")

13MF. 4" OK. This is a nightmare. This guy doesn't know it, he's not really awake, but he thinks he is. And he just - killed this girl who he loves. That - 'cause he found out she'd been goin' out on 'im. But he's just - just standing there and he doesn't know what to do he can't - can't move, he can't think, he can't do anything--He (pause) he's gonna - grab a gun or something - and shoot himself, but before he dies, he'll come to the realization that he was only dreaming - but he really killed himself. Like - y'know, for real he killed himself, but he - none of the rest really happened.

Total time: 54"

14. (Closes eyes)

28" This is like - a night gallery type of thing. An - behind 'im there's nothing but blackness, but ahead of 'im there's - there's nothing - not even the darkness. Jus' bright. Like the - the blackness is driving him insane because he can't see anything, but - he really knows, deep down, there's gonna be nothing to see if he - if he climbs through. --An he - the blackness has a - type of security, for 'im that the - the bright light - won't have, and yet he's - just - curious, and - tired enough of the blackness to want a - give it a try. He's about ready to climb out the window, but he's - I'm sure he'll be sorry. He'll try t' get back, but he can't. And this is his decision, he has t' make it now, and it's gotta stick. --But --he's gonna climb out. It's...

Total time: 1' 35"

15. 12" Old man has just - come back to life. All he can think of is killing the man who put him under. He looks like he's been dead for about a hundred years. I can just picture all the - y'know, the terror this is - fairly olden times where - people believe in ghosts, n' - n' they're gonna believe this guy, cause this guy really - y'know - mess 'em up. He's gonna search a long way before he finds this man. He'll kill a lot of innocent people probably, on the way just by - scaring them to death. Right now he's just standing there and - thinking of all the time he's been underground, and thinking of all the other people that are still there. It's just a - weird picture.

Total time: 1' 4"

(E: "We're getting there.")

Yeah, I think I should over here drunk. (Both laugh)

(Further instructions given for card #16.)

16. 13" I see a...(eyes closed)

38" I'm trying' to put in words what I see.---Some really messed up people. Really--weird. Standing around in an apartment, trying to decide what to do with their lives. There's a monkey, a bird, constantly making noise in the background. It's jus' such a - a horrible decision, you know? Jus' - to go or stay, or--or just, you know, keep on not deciding, and it's hard to know which is worse to - to make the wrong decision, or to just be - undecided, y'know. You don't know whether to just go this way,

or that way, or what. (Sigh.) Real nightmare. (Pause, 16") That's jus' it--end t' that story.

Total time: 54"

17GF. 8" This is some kind of a mill - I guess it looks like a feed mill, n' - s' one of the bosses standing up there, I think they have black slaves. Jus' - y'know, standing there with a whip, ready to get 'em. They're loading things, they're taking 'em some--it's some kind of illegal market or something, getting ready to load 'em. The girl on the bridge -- is in love with this - slavedriver. And yet she knows what a truly horrible person he is. She's finally just realized it, and she's tryin' to decide, y'know, keep on loving him, or turn 'im in right now before he cause any more trouble. She's just - like the sun is blotted out. Overhead, because - her heart is - just so heavy, y'know, she's jus' not - aware of anything. An': this is a tryly (clears throat) dark day. She's - she's gonna turn 'im in, I think, because she knows she can never really love a man knowing -m - he was like that. --But I think at the same time, after she does it she's gonna jump off the bridge.

Total time: 1' 44"

18GF. 9" This woman just - just strangled her husband. He was weak enough so she was able to do it. And now she's - she's still got her arms a - she's got her fingers on his neck, but she doesn't --she can't - really believe or realize, y'know, that - what she's done. An' she's just--standing there, you can - she really loves 'im, but she - just - got so mad, she's gotten mad at him so many times, that - just all - built up inside her and she jus' couldn't control it. She just' lost 'er head, but--she--I think she realizes what she's done and she knows - she won't be able to live wi th - y'know-without him. Probably turn around and shoot herself in the kitchen, or something...

Total time: 57"

(Telephone rings once.) Will you just ignore it? (E nods affirmatively.)

19. 15" This is a - some kind of a tugboat out in a - huge ice storm. I can see the
 - there's still lights coming through the portholes, but --everything is getting covered with ice, and they're still miles, and miles from anywhere, an' they're never gonna - never ever gonna make it back. This thing keeps trying, its - taking on and on more the resemblance of a whale, like y'know's - going--was a boat and now it's just changing into - something that - belongs - in the ocean. An' the people inside'll just be - y'know, transformed too, just is - changing - completely - kind of a y'know weirdo thing, that - jus' can't explain. (Voice trails off at end.)

Total time: 1' 16"

20. 6" Here's the man in prison (very softly). --He can see the lights of the town off in the distance. He's probably - he's not supposed to be out in the yard after dark, he's supposed to be back in the cell block, but - he jus' can't resist being as close as possible to - civilization and other - y'know, other people besides the men in the prison. And he just - he's never gonna get out of there, probably, an' he realizes this, but he just likes to stand there and think about, y'know, those that he's used to hearing. He looks like he - he might decide that - y'know, he might as well just - he knows if he hops on the wall, he's gonna get shot. An' he looks like he's just low enough that he just might try it, y'know, just t'--just climb, and let 'em shoot 'im down. I think--mm--(very softly). He's old. He's thinking about it, but he probably won't. He'll just go back in, y'know, and jus' - jus' keep on, being lonely until he dies.

Total time: 1' 20"

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