THE H-T-P TEST
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INTRODUCTION
The H-T-P (freehand drawing of House, Tree, and Person) is a technique designed to aid the clinician in obtaining information concerning the sensitivity, maturity, and integration of a subject's personality, and the interaction of that personality with its environment (both specific and general). The H-T-P is a two-phased approach to the personality. The first phase is non-verbal, creative, almost completely unstructured; the medium of expression is a relatively primitive one, drawing. The second phase is verbal, apperceptive, and more formally structured; in it the subject is provided with an opportunity to define, describe, and interpret the objects drawn and their respective environments and to associate concerning them.

MATERIALS
The materials for the H-T-P are: (1) a four-page scoring folder; (2) a post-

No. __Out-Pt. __________

H-T-P

Name: Mr. K. N. Date: 1 August 1946
Sex: Male Race: White Birthdate: 11 May 1920
School: High School Graduated
Residence: Virginia Occupation: Insurance Salesman

QUANTITATIVE SCORING

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<th>Details:</th>
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<tr>
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<td>Person:</td>
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<tr>
<td>100 (4)</td>
<td>201 (1)</td>
<td>300 II (b)</td>
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<td>101 (1)</td>
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<td>102 (1)</td>
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| Proportion: |
|            |
| 119 II (b)  | A2 |
| 215 (2)     | A2 |
| 216 V (c)   | A3 |

| Perspective: |
|             |
| 131 I       | D1 |

Quantitative Score:

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<th>D</th>
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<td>7</td>
<td>30</td>
<td>13</td>
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Weighted Score: Flaw: Good: 119

Perspective: D1, D1

*In the Post-Drawing Interrogation session the subject said that the Tree was dead.

Fig. 1. Quantitative Scoring Blank for illustration case, Mr. K. N.
drawing interrogation form; (3) a four-page form sheet of white paper—each page 7 x 8 ½ inches in size—with the word House printed at the top of the second page; the word Tree at the top of the third page; Person at the top of the fourth; (4) several lead pencils (Grade No. 2) with erasers; (5) the tentative manual.

**Administration**

First, the subject is asked to draw as good a picture of a House as he can; he is told that he may draw any kind of House he wishes; he may erase as much as he likes; and he may take as long as he chooses—but his drawing must be free-hand. If he protests that he is no artist, he is assured that the H-T-P is not a test of artistic ability. Then, in turn, he is asked to draw as good a picture of a Tree and a Person as he can—the whole person, however; not the head and shoulders only.

On the first page of the scoring folder the examiner notes: (1) the exact order in which the details of the House, Tree, and Person are drawn, numbering the items; (2) any spontaneous comment (whether statement or question) made by the subject, recording it verbatim when possible, and any emotion exhibited by the subject, relating the point of occurrence of either comment or emotion to the detail item being drawn, just drawn, or about to be drawn; (3) any time-latency shown by the subject, indicating how long it lasted and where it took place; (4) the time consumed by the subject for each of his drawings.

After the subject has completed his drawings, the examiner turns to the post-drawing interrogation sheet and questions the subject concerning what he has just drawn (the questions are spiralled so as to help prevent the establishment of an “answer-set”). Experience has shown that the act of drawing the House, Tree, and Person often arouses a strong emotional reaction; that upon completion of his drawings it is frequently possible for the subject to verbalize for the first time hitherto suppressed material.

**Post-Drawing Interrogation**

P 1. Is that a man or a woman (or boy or girl)?

P 2. How old is he?

P 3. Who is he?

P 4. Is he a relation, a friend, or what?

P 5. Whom were you thinking about while you were drawing?

P 6. What is he doing? (And where is he doing it?)

P 7. What is he thinking about?

P 8. How does he feel? Why?

T 1. What kind of tree is that?

T 2. Where is that tree actually located?

T 3. About how old is that tree?

T 4. Is that tree alive?

T 5. A (If subject says that the tree is alive)
   (a) What is there about that tree that gives you the impression that it's alive?
   (b) Is any part of that tree dead? What part?
   (c) What do you think caused it to die?
   (d) When do you think it died?

B (If subject says that the tree is dead)
   (a) What do you think caused it to die?
   (b) When do you think it died?

T 6. Which does that tree look more like to you: a man or a woman?

T 7. What is there about it that gives you that impression?

T 8. If that were a person instead of a tree, which way would the person be facing?

T 9. Is that tree by itself, or is it in a group of trees?

T 10. As you look at that tree, do you get the impression that it is above you, below you, or about on a level with you?

T 11. What is the weather like in this picture?

T 12. Is there any wind blowing in this picture?

T 13. Show me in what direction it is blowing?

T 14. What sort of wind is it?

T 15. If you had drawn the sun in this picture, where would you have put it?

T 16. Do you see the sun as being in the north, south, east, or west?

H 1. How many stories does that house have?

H 2. Is that a frame-house, a brick-house, or what?

H 3. Is that your own house? Whose house is it?

H 4. Whose house were you thinking about while you were drawing?

H 5. Would you like to own that house yourself? Why?

H 6. If you did own that house, and you could do whatever you liked with it:
   (a) Which room would you take for your own? Why?
   (b) Whom would you like to have live in that house with you? Why?
H 7. As you look at that house, does it seem to be close by or far away?
H 8. As you look at that house, do you get the impression that it is above you, below you, or about on a level with you?
H 9. What does that house make you think of?
H 10. What does it remind you of?
H 11. Is it a happy, friendly sort of house?
H 12. What is there about it that gives you that impression?
H 13. Do you feel that way about most houses? Why?
H 14. What is the weather like in this picture?
T 17. What does that tree make you think of?
T 18. What does it remind you of?
T 19. Is it a healthy tree?
T 20. What is there about it that gives you that impression?
T 21. Is it a strong tree?
T 22. What is there about it that gives you that impression?
P 9. What does that person make you think of?
P 10. What does that person remind you of?
P 11. Is that person well?
P 12. What is there about him that gives you that impression?
P 13. Is that person happy?
P 14. What is there about him that gives you that impression?
P 15. How do you feel about that person? Why?
P 16. Do you feel that way about most people? Why?
P 17. What is the weather like in this picture?
P 18. Which does that person remind you of? Why?
P 19. What does that person need most?
T 23. Which does that tree remind you of? Why?
T 24. What does that tree need most?
H 15. Which does that house make you think of? Why?
H 16. What does that house need most?

Supplementary Questions
H 17. To what does that chimney lead? (And that chimney?)
H 18. To what does that walkway lead?
H 19. If this were a person instead of a tree or shrub (or windmill, or any other irrelevant object not a part of the house itself), who might it be?
T 25. If this were a person instead of a bird (or another tree, or any other irrelevant thing not a part of the originally drawn tree itself) who might it be?
P 20. What kind of clothing does this person have on?

To conclude, the examiner records a plan of the floors of the drawn House, noting the location and type—as living-room, dining-room, etc.—(and occupant of the room, if any) of each room. The examiner also records, in the space provided therefor, the answers to questions asked in an effort to ascertain the possible significance of scars on the Tree, broken or dead branches; shadows; and any deviant proportional or spatial or positional relationships.

The post-drawing questions listed above are minimal only. The examiner is expected to ask such additional questions as may be necessary to clarify the subject's responses or make clear his drawn productions. This post-drawing interrogation session (more conveniently known as the P-D-I) is intended to provide the examiner with every possible opportunity to determine just what meaning the constant stimulus words House, Tree, and Person have had for the subject.

On page 2 of the scoring folder provision is made for the quantitative scoring of the drawings. The attempt is to measure intelligence by evaluating concept formation.

Analysis

A study (1943-44) of sets of drawings produced by 140 white adults of seven predetermined intelligence levels revealed that items of detail, proportion, and perspective (spatial relationship) served best to differentiate between the levels. These items were numbered and assigned factor ratings as, D3 (very inferior), D2 (Imbecile), D1 (Moron); A1 (borderline) through S2 (very Superior). All factors, borderline through very Superior, were called "Good"; all the D-factors were termed "Flaw."

The quantitative scoring system devised enables the examiner: (1) to determine the adult subject's intelligence quotient (norms for children are not yet available); (2) to compare the H-T-P IQ with the IQ attained by the subject on standard intelligence tests (any marked disparity may well be highly significant); (3) to detect quantitative differences between the disparate wholes.
(this, in turn, suggests qualitative differences in the areas tapped by those wholes); (4) to appraise raw score scatter (greater than average scatter suggests personality disorganization).

The correlation of the H-T-P IQ with the Stanford-Binet IQ was .45 for a small group of adult mentally deficient, epileptic, or psychotic patients. For larger groups, the correlation between the H-T-P IQ and the Wechsler-Bellevue IQ has ranged from .56 to .74, with the correlation being somewhat higher the more maladjusted the subjects were. It seems rather surprising that there should be even this close a correlation between the unstructured and unstable H-T-P and the highly structured and relatively stable Stanford-Binet and the Wechsler-Bellevue.

Pages 3 and 4 of the scoring folder are reserved for a qualitative analysis of the drawings. In 1945-46, sets of drawings produced by 150 white adults who were either maladjusted, psychopathic, epileptic, psychoneurotic, or psychotic, were studied in an attempt to identify factors (tentatively called P-factors) that would serve to differentiate, on any basis but that of intelligence per se, between drawings produced by these more or less abnormal subjects and drawings produced by subjects who exhibited no major personality flaws.

This study showed that it was profitable to analyze the drawings from the standpoints of: I. Concept: the drawings are appraised from the viewpoints of their content, conventionality, and objectivity; the order in which the details are produced within a given whole (atypical order of detail presentation is often the first indication of a breakdown in concept formation); and consistency. II. Details: evaluated as to their quantity, relevance, the emphasis placed upon them, and consistency. III. Proportion: considered from the viewpoints of the proportional relationship of the drawn whole to the form space; a given segment to the drawn whole; segment to segment within a given whole; and consistency. IV. Perspective: appraised as to the positional relationship of the drawn whole to the form page; the drawn whole to the observer; a segment of the drawing to the whole drawing; and segment to segment within a whole. Also evaluated are: the impression of "life" conveyed by the drawings; the subject's use of sexual details (actual or symbolic); the conformity of the drawings to reality. V. Time: appraised from the standpoints of time consumed versus the quality of the drawings (for the drawings both individually and as a group); and latency periods. VI. Comments: (spontaneous or examiner induced; verbal or written) are evaluated as to volume, relevance, range, objectivity, emotionality, point of occurrence, and consistency. VII. Line Quality: appraised as to motor control, force, type, and consistency. VIII. Self-Criticism: considered from the standpoints of type and consistency. IX. Attitude: toward the whole task and the disparate wholes. X. Drive: appraised as to amount, control, and consistency.

The validity of the qualitative analysis was tentatively demonstrated by three methods: (1) comparison of conclusions and diagnosis derived from the H-T-P with the conclusions of staff psychiatrists and the staff's final diagnosis; (2) comparison of conclusions and diagnosis derived from the H-T-P with the findings on the Rorschach administered and interpreted by a skilled Rorschach examiner; (3) comparison of conclusions arrived at through blind analyses of H-T-P productions with (a) opinions of intimate friends (psychiatrists or psychologists) of the subjects, and (b) the opinion of insightful subjects concerning the accuracy of deductions made from their drawings.

It has been found (1) that the weight of each so-called P-factor (as P-1, for a potentially pathological sign; P-2 for a pathoformic item; and P-3 for a frankly pathological factor) must be determined on the basis of its relationship to the entire configuration presented by the subject; (2) that an item which may have no significance in one setting may be pathognomonic in another.

**Interpretation**

In addition to qualitative analysis, definite interpretation of content—whether
actual or symbolic—may be undertaken, and to good advantage. But interpretation must always be made with great circumspection, and in the light of as complete a knowledge of the subject's background as possible, and the subject himself must be afforded every possible opportunity to indicate the meaning that his drawings have for him.

It has been found that the House, a dwelling place, and as such the scene of the most intimate and frequently the most satisfying, or frustrating inter-personal relationships experienced by the subject, most often represents home (home as it is now, as it was in the past, or as the subject would like it to be in the future). Regarded as a portrait of the subject himself, the House can provide the examiner with information concerning the subject's psycho-sexual adjustment (based on the subject's ability to handle the several sexual symbols presented by the House); the subject's contact with reality (the ground line is postulated as representing the level of reality; the farther one goes upward therefrom the closer one approaches phantasy); and the subject's accessibility (doors are modes of ingress and egress; windows usually provide for visual contact).

The Tree, an inanimate living, or one-time living, thing, in an elemental, stressful environment, is apparently the one of the three disparate wholes that is most likely to convey to the examiner the subject's felt impression of himself in relation to his environment, since its structure and the method of its presentation are less dictated by conventional stereotype than are the structure and method of presentation of the House and the Person. Further, it is apparently easier for a subject to portray graphically the ravages of environmental pressure upon a Tree than upon a House or a Person without arousing within himself an awareness of such portrayal. A tortuous and twisted trunk, broken branches, scars, etc., the equivalent of which would represent obvious mutilation on the House or Person, serve only to add realism to the drawing of the Tree and are often found to represent events in the subject's past which he regards as painfully traumatic.

It is postulated further that the trunk represents the subject's feeling of basic power; that the branch structure represents his feeling of ability to derive satisfaction from his environment; that the organization of the drawn whole represents his feeling of intra-personal balance.

The Person as a living, or recently living, human being obviously lends itself well to direct self-portraiture: the subject may draw himself as he now is (in which case cosmetic flaws, physiological malformations, etc., are often reproduced faithfully, but usually as if mirrored); he may draw himself as he feels (and the projection of body-feeling is often striking); or he may draw himself as he would like to be. In a sense the drawn Person appears always to be a self-portrait, but to the subject it may be the individual whom the subject most likes or dislikes, or toward whom he has highly ambivalent feelings. From the drawn Person the examiner may learn the subject's concept of his sexual role (based on the physiological characteristics emphasized), and the subject's attitude toward interpersonal relationships in general (based largely on the perspective employed and the subject's comments).

As evidence that the H-T-P does actually get below the superficial level of the personality we have the following bits of evidence: (1) a large number of subjects have exhibited strong, overt, emotional reactions during the drawing phase or the P. D. I., or both, which suggests that areas of acute sensitivity have been tapped; and the very strength of the emotional responses implies that more than the so-called surface has been scratched; (2) during the P. D. I., or in subsequent interviews, subjects have spontaneously interpreted certain details, proportional distortions, perspective flaws, etc., and have thereafter been able to verbalize material previously unexpressible by them; (3) a number of subjects have reported that for several nights following the administration of the H-T-P they dreamt more frequently, more vividly, and more disturbingly than theretofore.
ILLUSTRATIVE CASE

The following sample case should illustrate rather well just what may be expected from the H-T-P.

K. N. is a 26-year-old, white, male, native Virginian, who came to one of the Colony's mental hygiene clinics in 1946. Although he was a high school graduate and although he had a Wechsler-Bellevue, Form I, full IQ of 121, he had never been able to maintain himself much above the marginal level economically, until shortly before this examination when he had started selling life insurance and had begun to do well once the threat of an immediately and constantly supervising male figure (presumably a father substitute) was removed. He was married, but he had never made a satisfactory sexual adjustment: this he attributed to his wife's physical incapacity. Mr. N

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Fig. 2. Drawings of House, Tree and Person made by illustrative case, Mr. K. N.
complained of chronic fatigue, diffuse anxiety, low thresholds for frustration and satiation; he listed an imposing number of somatic complaints. On psychological examination it was found that he was far too prone to seek in phantasy the satisfactions that had thus far eluded him in the world of reality.

The diagnosis was: Psychoneurosis, mixed type, with above average intelligence.

**Quantitative Scoring**

Several things are to be deduced from the quantitative score (see Figure 1) attained by Mr. N on the H-T-P. We find that whereas he had an IQ of 121 on the Wechsler, his H-T-P IQ is only 107: this diminished function is compatible with the diagnosis aforementioned. The individual raw factor scatter is from high dull average to very superior, is greater than the three level scatter usually seen in well-adjusted patients, but is not indicative of a major disturbance. The raw D, A, and S factor ratio indicates a potential function of at least above average; and the suggestion is that the relatively high D-factor score represents depression of function as a result of emotional disturbance, for the individual D-factors themselves do not suggest organic deterioration and the organization within the wholes is good.

**Qualitative Scoring**

Analysis reveals the presence of 4 P-1 factors, and 4 P-2 factors for the House; 5 P-1's and 1 P-2 for the Tree; 6 P-1's and 3 P-2's for the Person (these P-factors are described and interpreted in the next section). The presence of 8 P-2 factors is indicative of a personality maladjustment of a serious, but by no means critical type (for there are no P-3's).

**Interpretation**

House: (1) Concept: in the post-drawing interrogation session, Mr. N. expressed himself amazed to recognize his drawn House (see Figure 2) as an excellent likeness of the one in which he and his younger brother had suffered greatly at the hands of a sadistic boarding-house keeper, when they were small boys. Their father had left them there while he went to look for work—after their mother had deserted the family.

2. Details: the absence of a chimney (an omission not explainable here on the grounds of intellectual inferiority) suggests two things: (1) a definite lack of warmth in the home situation; (2) difficulty dealing with masculine sex symbols. The trees and the shrub, which at first sight appeared to be highly irrelevant details, were found to symbolize (from left to right) the father, the patient's brother, and the mother (note that symbolically as well as actually, she is the farthest away)! The tentative walkway, the ladder-like steps, and the pseudobar drawn across the porch appear to symbolize (viewing the House in this instance as a self-portrait) (1) his relative unwillingness to permit access to his real self; (2) his reluctance to make interpersonal relationships except upon his own terms.

He drew his windows in most unusual sequence; drew the second from the left in the second story last of all. This led the examiner to suspect the arousal of a definitely unpleasant association with the room from which that window opened. The suspicion was strengthened by the bar-like window panes; later confirmed by the patient himself when he stated that the window in question was that of the room that he and his brother had occupied.

Post-Drawing Comments: When the patient was asked which room of this house he would occupy if the house were his own, he indicated that he would take the second-story room farthest to the right, at the back of the house. Further interrogation elicited the fact that when he and his brother had lived in that house, that particular room had been that of a young dancer who had been uncommonly kind to the boys.

Tree: 1. Concept: The patient identified his tree as an oak that had been in the backyard of a childhood home (not that of the drawn house, however)—so much for the manifest content. As for the la-
tent content: in the P. D. I. Mr. N stated that his Tree appeared to him to be more feminine than masculine; reminded him of his mother—dead (in effect) since she deserted the family when Mr. N was nine years of age. On questioning (making the assumption that temporally the groundline represents infancy; the topmost portion of the Tree, the present) it was found that for the patient the scar near the trunk's base stood for the death of a playmate when Mr. N was four; the scar farther up the trunk symbolized psychic trauma sustained at life age 15 by Mr. N at the death of his brother. The prominent baseline (drawn before the topmost branches were put on) is interpreted as indicating insecurity.

Proportion: The size of the Tree when compared to the form page size suggests that Mr. N feels definitely constricted by and in his environment.

Perspective: The leaning of the Tree to the right implies that the psychological future plays a large role in his psychological field from the temporal standpoint; that the subject is trying to suppress the past.

Spontaneous Comment: While he was drawing, Mr. N remarked, "I'm more interested in dead trees than I am in live ones! Is that O. K.?"—indicating an awareness of the morbidity of his interest.

Post-Drawing Comments: At first Mr. N stated that his Tree was dead; he later amended this, however, to say that the Tree was living, but was neither healthy nor strong. This is interpreted as indicating an awareness of recently increased possibilities for securing satisfaction from his environment, but an awareness as yet not sufficient to dispel the overwhelming feeling of futility that has handicapped him in recent years.

Person: 1. Concept: Mr. N's Person is, in his opinion, the portrait of a person whose attitudes, abilities, etc., are utterly unlike his own. Mr. N remarked somewhat ruefully that he wished that he could be as "slaphappy" and carefree as his drawn Person. Mr. N had drawn this "doodle" figure many times before, but never before below the waist, which would imply a strong desire to stay away from the conflict-producing pelvic area. In many ways this is a self-portrait; a projection of body-feeling: Oscar—as he calls his Person—stands in rigid, relatively helpless position. The bulbous nose, the scranny neck, the malformed ear, depict his expressed feelings of awkwardness and unattractiveness (actually Mr. N is a rather good-looking, clean-cut chap).

2. Details: The emphasis on mouth and cigar suggests strong oral preoccupation. The over-emphasis on relatively unessential details of clothing such as lapel slits, pocket handkerchief, etc., implies narcissistic self-contemplation with compensatory self-adornment.

3. Perspective: The careful centering of the drawn Person on the form page is believed to be indicative of strong feelings of insecurity.

4. Post-Drawing Comments: Mr. N said that Oscar is a drugstore cowboy, standing on the corner, watching the girls go by. Mr. N added a bit wryly, "It's all in his head!" indicating his feeling of dissatisfaction with his own present sexual role.

He later continued, "Oh, he's daydreaming like me. . . . I'd be standing on the corner wondering how my wife was; what was going on at home." Further interrogation brought out the fact that in some respects Mr. N's wife is a mother substitute.

SUMMARY

Evidence is presented that appears to justify the following conclusions:

1. Mr. N has a basic intelligence level of at least above average; he is presently suffering a diminution of functional efficiency which does not, however, appear to be irreversible.

2. Mr. N has experienced acute frustration in his attempts to satisfy his major needs (security, affection, achievement, autonomy). This has resulted in the development of strong feelings that his environment is constrictive and unsatisfying; that he is incapable of coping with it.
3. Mr. N’s inability to enact a fully mature male sexual role has produced painful anxiety.
4. Mr. N has developed a tendency to avoid inter-personal relationships; a tendency to act in rigid and unsure fashion in those relationships that he cannot avoid.
5. Mr. N has sought satisfaction in phantasy, but without much success.
6. From the temporal point of view, Mr. N’s psychological field is dominated by events of the past; events that were usually highly unpleasant for him. He is now striving strongly to orient himself more adequately to the future.

CONCLUSION

In favor of employment of the H-T-P appear to be the following points: (1) the approach to the appraisal of the total personality is both non-verbal and verbal; (2) drawing, a relatively primitive method, facilitates expression by subjects who are withdrawn or who are of less than average intelligence; (3) the non-verbal phase is almost completely unstructured which compels projection; (4) the act of drawing House, Tree, and Person is frequently so emotion-producing that during it or afterwards subjects can verbalize hitherto suppressed (and perhaps at times repressed) material; (5) the post-drawing interrogation system permits the subject to define, interpret, and associate concerning his drawn productions, and provides him also with an opportunity for further projection.

At present the H-T-P’s major disadvantages appear to be: (1) the relative lack of objectivity of the methods of qualitative analysis and interpretation; (2) the absence of score and response patterns positively identified as pathognomonic for specific syndromes. The work of validation is continuing. It is hoped ultimately to be able to support many of the qualitative and interpretative points by experimental evidence. The original tentative manual is being revised and will be released soon in monograph form.

OCULAR ACTIVITY DURING ADMINISTRATION OF THE RORSCHACH TEST

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INTRODUCTION

Need for tested and verified knowledge concerning perceptual processes for both theoretical understanding and diagnostic purposes has recently been emphasized by Rapaport(9). Systematic investigation of perceptual behavior among normal subjects during administration of appropriate diagnostic tests is a step toward this goal. This report which is based on photographic recording of ocular behavior during administration of the Rorschach test is designed to evaluate certain aspects of that activity. However, the results are also related to the more general psychological problem of the manner in which perception of flat surfaces occurs.

Descriptions of ocular activity during inspection of the Rorschach cards have been presented by Beck(11), Rapaport(8) and others. In general, they have been based either on casual observation of ocular activity or on inferences about it drawn from experience with different kinds of verbal responses to the cards. While no quantitative study has been made, such information is needed for more thorough understanding of the theoretical implications of the meanings of Rorschach responses.

REVIEW OF THE LITERATURE

Since this study is not concerned with the Rorschach as a diagnostic test, studies