SURREALISM and BEYOND in the Israel Museum

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Automatism and Rorschach: Probing the Unconscious

Adina Kamien-Kazhdan

Among the strategies employed within Dada and Surrealism – abstraction, collage, montage, the readymade, and the incorporation of chance – psychic automatism is a concept of primary importance. By means of automatism, or literary and visual automatic techniques, artists and poets aimed at expressing the human mind's repressed, irrational, and unconscious parts. The Surrealists aspired to discover in the unconscious the source of artistic inspiration, to expand their mental world, and to recapture the freedom of imagination. Automatism requires a state of passivity, lack of criticism, and speed of execution in order to escape self-criticism and the conscious control of logic, rationalism, and realism – the enemies of fantasy and creativity.

The assumption that a part of psychic life escapes conscious knowledge had been held for centuries. In the nineteenth century it was one of the most highly debated questions, becoming a cornerstone of modern psychiatry.[1] The complex ideas of Sigmund Freud's psychoanalysis were now being accepted in intellectual and artistic circles, and Pierre Janet's and Théodore Flournoy's earlier explorations of the unconscious were brought to the foreground. Hermann Rorschach developed his psychodiagnostic inkblot test, which dovetailed with the growing fascination with the unconscious.

Findings of psychiatry and psychoanalysis suggesting that another level of experience exists within each individual appealed greatly to the Surrealists. Their distrust of rationalism, logic, and social conventions following World War I, together with the search for a profound emotional mode of expression, led them to explore the realm of the unconscious and the dream. Techniques such as Freud's free association and Janet's automatic writing and talking offered means of contacting the unconscious and facilitating its expression.

Breton's decision to combine poetry with elements from psychiatric theory and its clinical applications granted the Surrealists freedom to explore writing outside the confines of traditional literary modes. This affiliation also allied automatic writing with contemporary cutting-edge intellectual activities, and endowed automatism with the scientific veneer and public interest psychiatry increasingly enjoyed during the 1920s.[2] The automatic techniques evolved from a number of psychological sources, though the Surrealists' aims and theoretical basis diverged from those of the therapists. This essay proposes a source as yet unexamined, looking at the processes involved in Surrealist automatism in relation to Rorschach's inkblot test.

Many of the artists associated with Dada and Surrealism were exposed to the burgeoning fields of psychiatry and psychoanalysis during their formative years. Breton, Philippe

Opposite:
André Masson
Automatic Drawing, 1926
India ink and watercolor on paper, 43 x 32.7
The Vera and Arturo Schwarz Collection of Dada and Surrealist Art

Soupault, Louis Aragon, Théodore Fraenkel, and Max Ernst were all connected to medicine and psychiatry. Breton, Fraenkel, and Aragon studied medicine, and served in the medical corps in hospitals for the mentally ill during the war.

While poets were experimenting with automatic writing, artists affiliated with the group developed automatic techniques, which served as its visual counterpart. These techniques were used to intensify the artist's visionary faculties and allow expression of one's inner self. This culminated in multiple automatic techniques, including André Masson's "automatic drawings," Joan Miró's semi-automatic works, and Max Ernst's *frottage* (rubbing) and *grattage* (scraping) of the 1920s. Numerous automatic methods emerged in the 1930s – decalcomania (blotting), *fumage* (smoking), *écrémage* (skimming), *parsemage* (scattering), *coulage* (pouring), and oscillation or drip painting.

Dadaist Automatism

As the previous essay demonstrated, a development can be traced from Dada collage and assemblage to the Surrealist object. Similarly, a bridge can be built between Surrealist automatism and automatic procedures used earlier within the orbit of Dada. Like collage and the readymade, automatism was seen as a way of "overcoming" painting culture. It challenged prevailing assumptions of style and inherited artistic habits, and promised deeper psychological expression.

From 1916 and into the 1920s, the Dadaist and subsequently Surrealist artist, Jean (Hans) Arp created "automatic" drawings and woodcuts. These resemble inkblots awaiting interpretation, and conjure up those of Rorschach, also active at the time in and near Zurich.

Jean (Hans) Arp
Centaur in the Forest, 1919–20
Ink on paper, 27 x 20.8
The Vera and Arturo Schwarz Collection of Dada and Surrealist Art

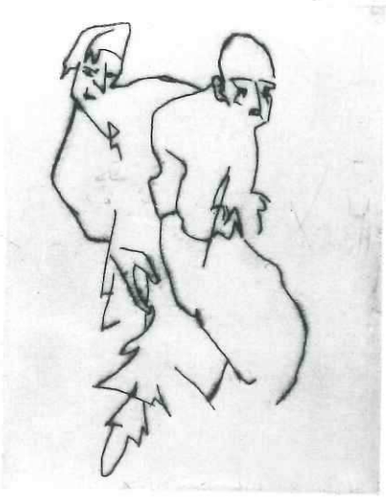
In automatic drawings such as *Centaur in the Forest* (1919–20), Arp attempted to overcome inhibition and avoid conscious control. Moving his brush quickly over the paper's surface, Arp then drew in clear contours, black ink brushed in layers, adjusting and changing the form. The result is not accidental. For Arp, automatism was a starting point, after which the image underwent considerable transformation and "finish." Creating multiple variations on a form, Arp's interest lay in the process of drawing.

These free-form works can be seen as the basis for Arp's abstract wooden reliefs "arranged according to the laws of chance." In these works, Arp generated the forms from automatic drawings, but minimized control by having a carpenter cut out the shapes with a band saw. The artist then assembled and often painted the composition.[3] These were created as "objects impregnated with imagination...direct like nature."[4]

Arp's automatism differs from that of Masson or Miró in the following decade. In his automatic drawings, Masson compared himself to a medium in a state of trance, led by an unconscious internal drive: "(a) The first condition was to make a clean slate. The mind freed from all apparent ties. Entry into a state bordering on trance. (b) Surrender to the interior tumult. (c) Speed of writing."[5] Only after a stretch of rapid drawing would Masson step back and

consider the results of his automatism. He would then allow the lines to provoke or suggest to him certain forms – a breast, fish, or bird – and consciously add details to clarify the image.

Working in proximity to Arp, Christian Schad created engravings and woodcuts, such as the *Hunchback* (1916) and *Abstraction* (1918) that are automatic in character. Recognized for his innovative experimentation with abstract photograms (which probably influenced Man Ray's work in this medium), Schad created both "doodle" style automatism and a more formal automatism similar to that of Arp.



Christian Schad
The Hunchback, 1916
Drypoint, 8 x 6
The Vera and Arturo Schwarz Collection of Dada and Surrealist Art

The Automatic Process

The investigation of unconscious forces that occurs in the automatic techniques typically evolves in two stages. At first, the artist suppresses conscious control, and by means of a rapid or mechanical procedure exploits chance to create a free and ambiguous form or texture. In some cases the artist leaves the stimulus as is, without further artistic intervention. At times the interpretation is communicated through the work's title. However, in most cases, after creating this automatic stimulus, the artist interprets it by altering the image in various ways, consciously involving aesthetic judgment.

In considering Freud's position on the question of "How does something become conscious (or preconscious)?" Breton states:

> Surrealism's whole effort in particular for the last fifteen years has been to obtain from the poet the instantaneous revelation of these verbal traces whose psychic charges are capable of being communicated to the perception-consciousness system (and also to obtain from the painter the most rapid projection possible of optical mnemonic traces). I shall never tire of repeating that *automatism* alone is the dispenser of elements on which the secondary work of emotional amalgamation and passage from the unconscious to the preconscious can operate effectively.[6]

In this state the artist is transformed from an active creator (the "author") into a "spectator" transcribing an inner vision, giving "objective form to *what is visible inside him*".[7] The artist becomes a "simple receptacle" or "modest *recording instrument*" receiving a "dictation."[8]

A Brief History of the Chance Image

The idea of the "chance image" as trigger for artistic creation is found in classical sources and in Renaissance thought in the writings of Leone Battista Alberti and Leonardo da Vinci. In his *Treatise on Painting* (written in the 1480s), Leonardo included a section entitled, "Way to Augment and Stimulate the Mind toward Various Discoveries." He recommended that artists:

> "look at walls splashed with a number of stains or stones of various mixed colors. If you have to invent some scene, you can see there resemblances to a number of

landscapes...battles, and rapid actions of figures...which you can reduce to good, integrated form."[9]

Victor Hugo
Ink Taches Slightly Reworked on Folded Paper, ca. 1856–57
Pen, brown ink, and wash on cream paper
Bibliothèque Nationale de France, Paris

Leonardo's "ancient paranoiac wall"–as it was known–was of crucial importance for the Surrealists and for Rorschach. A reawakening and application of Leonardo's idea emerged in England at the end of the eighteenth century with Alexander Cozens' *New Method of Assisting the Invention in Drawing Original Compositions of Landscape.* An inkblot game derived from Cozens' technique or variants on it was widely played by children and adults in subsequent generations, including Rorschach and the Surrealists.

In the mid-nineteenth century, three writers created artworks employing inkblots: Victor Hugo and George Sand in France, and Justinus Kerner in Germany. Hugo's *taches*, or inkblots, appear to have been important sources of influence for the Surrealists, and his experiments in automatism anticipated their later endeavors. Although Breton rejected the spiritualistic and Romantic tone of Hugo's work, both the scribble drawings, created during or after table-turning séances, and his use of inkblots served as models for the Surrealists' own techniques. Justinus Kerner's *Klexographien* undoubtedly influenced Rorschach and most likely also the Surrealists, who could well have known about his inkblots accompanied by verses through Hans Prinzhorn's influential book, *The Artistry of the Mentally Ill*, of 1922.

George Sand
Mineral Landscape with Cliff, ca. 1860
Dendrite without intervention, 77 x 67
Collection Christian Bernadac, Paris

During the last years of the nineteenth and the beginning of the twentieth centuries, in France, England, and the United States, various experimental psychologists studying the field of individual psychology began to employ inkblot tests for the examination of imagination. The focus on the study of the content and fertility of imagination, which characterizes the pre-Rorschach inkblot tests, recalls Rorschach's early inkblot experiments of 1911. In his *Psychodiagnostics* (1921), however, Rorschach presented a complete system of personality analysis based on the individual's perceptive process, rather than a simple test of imagination. Indeed, the Rorschach system, which offered an understanding of the basic modes of functioning underlying an individual's psychic activity, prevailed and developed, while earlier inkblot tests disappeared. Rorschach's great achievement was to understand the parallels between the structure of a percept and the structure of personality, that is, going beyond the content of the interpretation into the field of determinants (form, movement, and color). Rorschach's original development was not present in Freud's theory, in the early inkblot tests, or in the artistic movements.

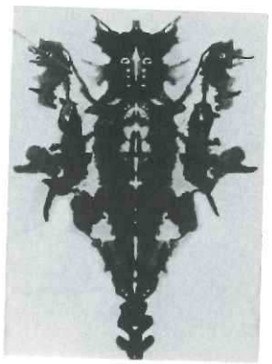
Rorschach in France

Rorschach's *Psychodiagnostics*, the book summarizing his many years of research on the inkblot method was published in Bern, Switzerland, in 1921. The first official English

translation was published in 1942, though several unauthorized translations were available earlier.[10] The French translation of Rorschach's *Psychodiagnostics* was published in Paris in 1947.[11]

Prior to the publication of André Ombredane's 1947 French translation of Rorschach's *Psychodiagnostics* (from which Breton quotes), the Rorschach test had already penetrated France. The book was reviewed in the journal *L'Année Psychologique* in 1922.[12] Already in the late 1920s and the 1930s, quite a few publications about Rorschach were available in French, making Rorschach's ideas accessible to artistic and intellectual circles.

An earlier route through which the Surrealists could have come into contact with Rorschach's ideas is via artists of the Dadaist movement. The foundation of the Dada group in Zurich in 1916 coincides chronologically and geographically with Rorschach's work on the inkblot test. In addition, his father, Ulrich Rorschach, was a painter, and Hermann himself had strong artistic leanings.[13]



Dies ganz teuflische Gesicht,
(Glaubt es, oder glaubt es nicht,)
Eine Amme ist's gewesen,
Wohlgeübet auf dem Besen,
Manches Kind verhexte sie,
Daß es zappelte und schrie,
Bis man schob dem armen Tropf
Eine Bibel untern Kopf.
Oft zu Teufelstanz und Spiel
Fuhr sie auf dem Besenstiel,
Doch zum nahen Galgen nur.
Jetzt ganz teuflische Natur,
In der Hölle schwarzem Pfuhl
Wirbelt sie in feur'gen Wirbeln
Um des Höllenmeisters Stuhl.

Justinus Kerner
Page from *Klexographien*, 1857
Black ink on paper

Surrealist References to Rorschach

Surrealist writings relating to Rorschach's ideas and his *Psychodiagnostics* testify to an acute awareness – on the part of several Surrealists – to the many analogies between their own endeavor and Rorschach's earlier research.[14] These references are late, appearing in the 1940s and 1950s, and therefore do not constitute definitive proof the Surrealists knew of Rorschach's method when developing the automatic techniques. However, given the interests of many Surrealists, and particularly Breton's and Ernst's knowledge of psychological theory and practice, it is likely Rorschach's technique was spoken about in their artistic circle.

The first mention of Rorschach by a Surrealist I have located appears in Ithel Colquhoun's essay, "The Mantic Stain," published in the October 1949 issue of *Enquiry*.[15] A painter and writer, Colquhoun (1906–1988) joined the English Surrealist group in 1939 and contributed to several exhibitions and Surrealist publications. She left the group in 1940, however, refusing to abandon her work on occultism.[16] In "The Mantic Stain," the starting point for her discussion is Leonardo's "stained wall," recommended as a source for visual hallucinations. From there, Colquhoun leaps to current-day use of the stain, where the forms created may be abstract. She makes the important connection between the stain and the dream or unconscious realm, stating that the stain "may bring up from the world of dreams – that fantastic life of which so many of us are hardly aware in our waking consciousness – a treasury of symbolic scenes or 'mind pictures.'"[17]

Colquhoun makes a significant observation regarding the automatic processes. Despite the central element of chance, each automatic procedure tends to produce its own characteristic forms, and suggest its own particular themes. Colquhoun claims the automatic processes are closely dependent upon the "unconscious mood" of the person employing them, and works created on a given day will, inevitably, bear resemblance to each other. For this reason, Colquhoun believes the stained surface has a "mantic" or divinatory quality, comparable to

the practices of the clairvoyants who use ink splashes, sand, tea leaves, or a crystal globe to "release the contents of the unconscious."[18] In addition, she suggests identifying the automatic techniques of *fumage* (using a candle flame), *écrémage* (skimming oily substance off water), *decalcomania* (with its base of thick impasto), and powdering (dusty material blown at hazard), with the four elements of alchemy – fire, water, earth, and air.

Colquhoun also briefly notes a similarity between the automatic techniques and the Rorschach method (which she erroneously calls "the Roschauer method"). Though she does not seem well acquainted with the test, Colquhoun recognizes the affinity between the Surrealist use of chance-images to trigger the imagination through the process of projection, and Rorschach's clinical use of a subject's reactions to inkblots for psychodiagnostic purposes.

The next mention of Rorschach by the Surrealists appears in an interview with André Breton for French National Radio taped in 1951 and aired on March 7, 1952. In the interview, Breton said: "The 'theory of form' (*Gestalt* theory) is of no less importance to art than it is to psychoanalysis, and if their common outcome in Rorschach's 'psychodiagnostics' were better known, no doubt it would put an end to the exorbitant pretensions of so-called 'abstract' painting."[19]

Breton places great value on Rorschach's *Psychodiagnostics*, understanding that it represents an innovative combination of psychoanalysis and Gestalt theory. Here he also addresses the conflict between proponents and detractors of "abstract art," a heated controversy since the establishment of the *Tachiste* movement in France in 1951.[20] In his essay, "The Triumph of Gaulish Art," published in *Arts*, August 11, 1954, Breton once again makes reference to Rorschach's *Psychodiagnostics*, using it to disprove the existence of truly abstract painting. Breton questions the attempt "to finish once and for all with 'actual appearances,'" and claims even an abstract or chance image is interpreted figuratively by the spectator:

> Those who protested and hurled abuse [against Tachism] were, of course, as ignorant of the *Gestalt* theory as they were of Rorschach's *Psychodiagnostic*: consequently, they failed to realize that, generally speaking, the mind – normal or abnormal – invariably *interprets freely any fortuitous (or systematically non-figurative) shape*....[21]

In his analysis of Toyen's work, Breton uses Rorschach's terminology to define different periods in an artist's career, as "introversive" or "extratensive."[22] In 1957, in his book *L'Art magique*, Breton applies Rorschach's distinctions to Hieronymus Bosch's art as well.[23]

In his *History of Surrealist Painting* (1959), Surrealist artist Marcel Jean mentions Rorschach in eight different passages. The abundance of information concerning Rorschach's ideas and test suggest Jean was a Rorschach scholar.[24] According to Jean:

> Rorschach's psychodiagnosis first made itself known in 1912,[25] and certainly no other scientific experiment has ever made use of psychic mechanisms so directly bound to artistic creative activity as the famous *Rorschach test.* [26]

Jean describes at length the stimuli materials, procedure, and the Rorschach test's aim. The author then focuses on Rorschach's distinction between subjects who see mostly stable, colored forms (extroverts) and a second group who primarily interpret the inkblots as forms in movement and notice colors to a much lesser degree (introverts).[27] Jean proceeds to review the character traits of each of these groups, viewing them as concurrent with Schiller's division into "naive" and "sentimental" characters, and corresponding with the conscious versus unconscious modes of functioning. He then applies this understanding to the analysis of the work of several artists.[28]

Marcel Jean again makes use of Rorschach in his analysis of Max Ernst's work. Jean denigrates Breton's terminology for chance-images (the "window" mentioned in his text on decalcomania, and the "projection screen" from *Le Château Étoilé*) and instead compares Ernst's art to Rorschach's stimuli:

> A picture by Ernst...can first of all be compared to the chance-images of the Rorschach test. That is to say, the 'screen' is not a blank page on to which the inner image is to be projected unmodified. On the contrary, the image is suggested, and led to define itself, by the nature of the screens themselves: screens for which Ernst finds infinite variations....[29]

Jean draws on Rorschach also when discussing Salvador Dalí's double or multiple images (in which the same picture can represent several images at the same time). Jean points out the uniqueness and subjectivity of any reading or interpretation of a specific image by different people:

> The cluster of meanings contained within a single picture is far from being arbitrary. In the Rorschach test, for instance, one subject may interpret an image symbolically which another subject will envisage entirely differently.[30]

In a section dealing with decalcomania, Marcel Jean makes direct reference to Rorschach. After describing Domínguez's unintentional discovery of the technique in 1935, and its popularity among the Surrealists, Jean addresses the question of precursors:

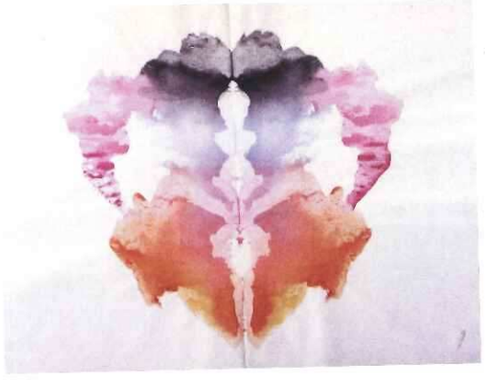
> If the surrealists had been acquainted with the Rorschach test at that time, they would have noticed the resemblance between their decalcomanias and Rorschach's *Zufallsbilder* (which he obtained by using the same process, except that the paper was folded in two after the water-colour had been applied, resulting in symmetrical images)....[31]

As support for this claim, in a footnote to the above passage, Jean once again forcefully states:

> Dr. Rorschach died in 1916, while still a young man,[32] but his theoretical writings were not published in France until 1948. Before the Second World War, the 'Rorschach test' was very little known in France, even in specialist circles, and the Surrealists were unaware of its existence.[33]

In his *The Autobiography of Surrealism* (1978), Jean once again vigorously claims that at the time decalcomania was developed by Domínguez, none of the Surrealists knew the work of Rorschach, not even Breton, who had psychiatric training:

> No surrealist at that time, and certainly not Domínguez, was aware of the existence of the Rorschach test, based on symmetrical decalcomanias. On the other hand, Domínguez's "discovery" was a rediscovery, as is always the case, it seems, with discoveries in technique.[34]



Hermann Rorschach
Experimental Blot for Plate VIII, ca. 1921
Black ink and watercolor on tissue paper
From the files of Elisabeth Rorschach
The Rorschach Archives, Bern

Because the references brought here (from the 1940s and 1950s) succeed the appearance of automatism, they therefore do not prove that the Surrealists knew of Rorschach's method at the time. This view is forcefully stated by Jean, who collaborated closely with Domínguez in the creation of decalcomanias. The vehemence of Jean's denial, together with the extended discussion of Rorschach's ideas in Surrealist writings, raise questions about Jean's position.

Supporting evidence for the knowledge and influence of Rorschach upon the Surrealists may be found in a small illustration made by Marcel Duchamp in December 1934. On the back cover of the sixth issue of the Surrealist journal *Minotaure* (Winter 1935), Duchamp created a symmetrical inkblot closely resembling a plate from Rorschach's psychodiagnostic test (see p. 46).[35] The blot depicts the head of a horned animal, most likely a bull, and as such complies with the cover design of the journal, which usually featured a Minotaur. In his catalogue raisonné of Duchamp's work, Arturo Schwarz notes the similarity of Duchamp's blot to Rorschach's test stimuli, noting, "the Surrealists, deeply influenced by contemporary psychoanalytical and psychological theories, would have understood Duchamp's allusion instantly."[36]

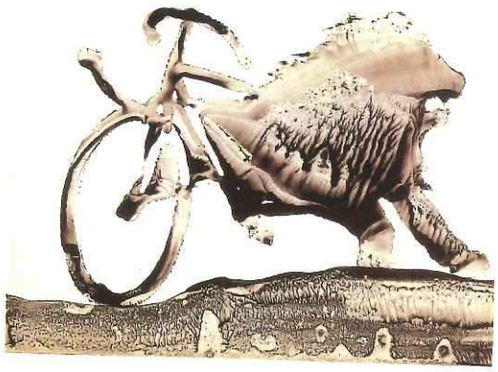
Hermann Rorschach
Plate VIII, ca. 1921

Further into Process

The comparison between Rorschach's inkblot system and Surrealist automatism reveals deep affinities between the two methods, as well as significant differences.

Recent information, shared with me by Rorschach scholar Dr. John Exner[37] reveals the blots published as a supplement to the *Psychodiagnostics* were not Rorschach's primary source. Together with Rorschach's son and daughter, he discovered at least twenty three blots made on tissue paper, which Rorschach made "apparently as a source of ideas for the

'blots' that he actually drew." Rorschach used the original blots "only to stimulate his own thinking, selecting those that seemed to be most appealing to him or which, in his opinion, had particular characteristics and then actually drew and painted (using ink and watercolor) the figures that constituted his experiment."[38] These handmade "proofs" or early versions of the present set of plates are more haphazard in their shapes, ink more saturated and spidery, and less symmetrical. Rorschach's "repainting" of the early experimental blots resembles the interaction of the Surrealist artist with the initial automatic data. Acting as artist, he clarified forms, composing more communicative images from the initial accidental blots, allowing easier interpretation.



Oscar Dominguez
Bicycle-Lion, 1936
Gouache on paper
Collection Marcel Jean

The artists' goals were, however, different from those of Rorschach. Automatism provided emotional expression, suggestive stimuli arousing uncommon artistic themes in the imagination, a perfection of Leonardo's "ancient paranoiac wall." On the other hand, the psychogram obtained using Rorschach's inkblot test allows the clinician to understand the subject's apperceptive type, intelligence type, experience type, affectivity, imagination, talent, and mental status. The test's primary importance is in its psychodiagnostic power. Though at first Rorschach made only cautious assertions regarding the capacity of his inkblot test to elicit unconscious material, he later revised his views, considering the test a method that could "offer significant contributions to the theory of the relationships between the conscious and the unconscious."[39] The Surrealists were more enamored of the idea of using chance, or automatic stimuli, as a road to the unconscious than Rorschach. The Surrealists considered their automatic works to be unconscious material as a result of Freud's influence, considering them visual parallels to free association. Additionally, while the artists consciously strove to contaminate and confabulate their images (such as a bicycle-lion), this phenomenon is regarded as pathological in Rorschach's system – a sign of faulty reality testing.

It is the testee's encounter with the inkblot, and his/her experience and reaction to this encounter that is studied when interpreting a Rorschach record. Automatism goes beyond the verbal content, which is more consciously controllable, as the artist transmits his/her percept by actually transforming the blot. Rorschach viewed the process resulting in a response as perception or apperception. Apperception is defined as the identification of the sensations aroused by the image currently perceived with previously acquired experience.[40] The processes of perceiving the inkblot, of associating remembered ideas and images, and trying to integrate them with the blot (i.e. to restructure the perception of the inkblot in the light of these images), and trying out these images for fit with the inkblot comprise a typical Rorschach response.

The processes of perception – sensation, memory, and association – occur also in the interpretation of an automatic work, both in the artist and in the spectator. In perceiving the work, the viewer must associate ideas and images to it, and attempt to integrate these with the line or stain. The perception constitutes an interpretation, as one is conscious of the

Marcel Duchamp
Back cover of *Minotaure*
No. 6, December 1934
Paris, Albert Skira
Arturo Schwarz Library

assimilative effort and of the fact the associated image and the given blot are not completely analogous.

As in the case of the Rorschach plates, a likeness to the automatic image may be found in any area of human experience and imagination. The interpreter exposes himself/herself in the process, revealing personality and the nature of one's obsessions. While some Rorschach testees may benefit from the opportunity for personal expression offered in interpreting the blots, this is not a universal experience. Usually, the testee is unaware of the significance and depth of exposure of their inkblot interpretations, and they are not made privy to the diagnostician's interpretation of the test. Rather, the goal is to allow the mental health care experts to reach a precise understanding of the subject's disorder in order to determine the appropriate treatment. The creation of an automatic artwork has multiple goals. Primarily, as in the production of art in general, the artist engages in self-exploration through plastic means. The expression of the artist's obsessions, which occupy his/her conscious or unconscious mind, may also be of psychological benefit to the artist. Automatism also provides the viewer with fertile ground for projection or interpretation, unlimited to the artist's apperceptions or associations. Thus the psychological needs of the artist meet those of the spectator, and together result in cultural enrichment.

In automatism, as in the Rorschach test, it is up to artists or spectators to give meaning to the work by naming what they see.

1 Henri F. Ellenberger, *The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry*, New York, 1970, p. 311.

2 See Jennifer Gibson, *Surrealism's Early Maps of the Unconscious*, Ph.D. dissertation, University of Virginia, 1985, pp. 7–8.

3 L. H. Neitzel, "Hans Arp-Sophie Taeuber-Arp: Erinnerungen eines Freundes," Das Kunstwerk, ix, no. 2 (February 1955) H2, p. 9.

4 Jean Arp, *Arp On Arp: Poems, Essays, Memories*, New York, 1972, p. 237.

5 André Masson, "Le Peintre et ses fantasmes," *Les Études philosophiques* 4 (October–December 1956), p. 635.

6 André Breton, "Political Position of Today's Art," in: *Manifestos of Surrealism*, p. 230.

7 Max Ernst, "Inspiration to Order," in: Max Ernst, *Beyond Painting and Other Writings by the Artist and his Friends*, The Documents of Modern Art, ed. Robert Motherwell, New York, 1948, pp. 25, 20.

8 Breton, *Manifestos of Surrealism*, pp. 27–28. According to David Lomas, this description is more than a picturesque metaphor, but rather relates to the Surrealists' acquaintance with such mechanical instruments (David Lomas, "'Modest recording instruments': Science, Surrealism, and Visuality," *Art History* 27, no. 4 (September 2004), p. 628).

9 Leonardo Da Vinci, *Treatise on Painting*, translated by A. Philip McMahon, Princeton, 1956, vol. I, part 2, pp. 50, 59, 108–109.

10 Hermann Rorschach, *Psychodiagnostics*, New York and Bern, 1942. Preface to the English translation, p. 3.

11 Hermann Rorschach, *Psychodiagnostic*, Presses Universitaires de France, Paris, 1947.

12 Henri Piéron, "Hermann Rorschach – Psychodiagnostik," *L'Année Psychologique* 22 (1922), pp. 563–564.

13 Before beginning his medical studies, Hermann Rorschach debated between devoting himself to art or to the natural sciences (Henri F. Ellenberger, "The Life and Work of Hermann Rorschach (1884–1922)," in: *Beyond the Unconscious: Essays of Henri F. Ellenberger in the History of Psychiatry*, Princeton, 1993, pp. 194, 196).

14 Ithel Colquhoun, "The Mantic Stain," *Enquiry* 2 (October 1949), pp. 15–21; Breton, *Conversations: The Autobiography of Surrealism*, pp. 254–255; André Breton, "The Triumph of Gaulish Art," in: *Surrealism and Painting*, p. 325; André Breton, "Introduction to the work of Toyen," in: *Surrealism and Painting*, p. 210; Marcel Jean mentions Rorschach in eight different passages, in: *Histoire de la Peinture Surréaliste*,

with Arpad Mezei, Paris, 1959. Translated as *The History of Surrealist Painting*, by Simon Watson Taylor, New York, 1960.

15 Ithel Colquhoun, "The Mantic Stain," *Enquiry* 2 (October 1949), pp. 15–21.

16 Whitney Chadwick, *Women Artists and the Surrealist Movement*, New York, 1985, p. 154.

17 Colquhoun, "The Mantic Stain," p. 15.

18 Ibid. Colquhoun also mentions Jung's psychological studies, showing how the alchemist released the contents of his own subliminal fantasy by watching the contents of the alembic. The divinatory powers found in the stain are reminiscent of the prophetic screen described in Breton's essay, *Le Château Étoilé* (*The Star-Shaped Castle*, 1936).

19 Breton, *Conversations: The Autobiography of Surrealism*, pp. 254–255.

20 *Tachisme* was a style of abstract painting popular in the late 1940s and the 1950s primarily in France. It is characterized by the use of irregular dabs or splotches of color (*tache* is French for stain, spot, or blotch) and concerned with beautiful handling (*belle facture*) (Ian Chilvers, *Twentieth-Century Art*, New York, 1999, p. 605).

21 André Breton, "The Triumph of Gaulish Art," in: *Surrealism and Painting*, p. 325. A rabid anti-Breton Surrealist, Maurice Rapin attacks Breton's position in a document entitled "Comme un seul homme," published in Paris in February 1955. His claims (bizarre as they may be) demonstrate a familiarity with the Rorschach test within the Surrealist circle.

22 Breton also applies Rorschach's understanding of the transitions in the art of Alfred Kubin to that of Odilon Redon (Breton, "Introduction to the work of Toyen," *Surrealism and Painting*, p. 213, note 1). For a fuller explanation of the topic, see: Rorschach's *Psychodiagnostics*, pp. 71–97.

23 André Breton, *L'Art magique*, Paris, 1991 [1957], p. 169.

24 In the field of psychology, Jean also mentions Flournoy, Bleuler (Rorschach's teacher), Jung, Freud, and Alfred Adler, though none of them as extensively as Rorschach.

25 This dating is very early, preceding Rorschach's *Psychodiagnostics* by nine years. This is either a typo (1912 instead of 1921), or Jean is mistaken in his dating (as elsewhere). It is unlikely that he chooses as a public beginning Rorschach's early inkblot experiments of 1911 (Ellenberger, "The Life and Work of Hermann Rorschach (1884–1922)," pp. 201–202).

26 Jean, *The History of Surrealist Painting*, p. 23.

27 Jean notes that these terms come from Jung.

28 Jean, *The History of Surrealist Painting*, p. 24.

29 Ibid., p. 126.

30 Ibid., p. 217.

31 Ibid., pp. 265–266.

32 Rorschach died in 1922, and not in 1916 as Jean states.

33 Jean, *The History of Surrealist Painting*, p. 266, note 1.

34 Marcel Jean, ed. *The Autobiography of Surrealism*, New York, 1980, p. 341.

35 This image is reproduced without explanation in: Marcel Jean, ed. *The Autobiography of Surrealism*, New York, 1980, p. 359.

36 Arturo Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, vol. 2, p. 732, note 2.

37 Dr. John Exner compiled the "Comprehensive System" in the early 1970s, integrating the five major Rorschach systems (of Beck, Klopfer, Hertz, Piotrowski, and Rapaport) into a single, standardized approach to the Rorschach test.

38 Personal communication from Dr. Exner, August 1, 2000.

39 Hermann Rorschach, *Psychodiagnostics: A Diagnostic Test Based on Perception* (1921), Bern, 5th edition, 1951, p. 214.

40 Rorschach, *Psychodiagnostics*, p. 17.