

THE RORSCHACH DEFENSE SCALES

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This file has been recreated and reorganized from the paper original with the following additions:

- A few spelling errors have been corrected (although others might inadvertently have been added)
- A uniform typography has been applied, optimized for two-page printing
- Table of contents, headers and footers has been added
- Proper references and a reference list has been added
- The order of definitions has been changed into groups of neurotic, borderline and psychotic defenses, with alphabetical order within each group
- Scoring definitions for pre-requisite scorings have been added, including Holt's (1971) Drive-laden Percepts and formal scoring categories
- A list of scoring codes and titles has been added

Other than the mentioned changes, the text is identical to the Cooper & Arnow (1986) paper original, and the typography has been kept as close to the original as possible.

This file may be obtained from the first author or from Cato Grønnerød.

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NEUROTIC DEFENSES

HIGHER-LEVEL DENIAL (HLD)

This defense, sometimes referred to as neurotic denial, involves an active attempt to reduce or to minimize the impact of painful or conflict-laden perceptions. This defense does not imply gross distortion or highly selective perception. Rather it sets to diminish the psychological significance of what has been accurately perceived. On the Rorschach, this defense is utilized to deal with a variety of dysphoric states. Neurotic denial must occur in the context of accurate from perception (F+).

Indications for scoring

A. Disavowal of impulse as manifest in descriptions of a percept in negative terms (must be in free association). In these instances, percepts must be of definite form.

1. "It's not a bat."
2. "Those people are not angry at each other."
3. "That woman is not sexy."

Note: Do not include examples such as the following: "It just feels like a female shape to me, not in any bodily sense."

B. Threatening material is expressed, but the threat is minimized, neutralized, or made small (Holt, 1977).

1. Minimization of threat or dysphoric affect is accompanied by supplying a more benign manifestation of the threat or dysphoric affect. This can involve making threatening situations or figures less substantial or less immediately pressing. Minimization can also be expressed in the tendency to describe dysphoric affect states as an absence or reductive of positive feelings.

- a. "It looks like the shadow of an evil monster."
- b. "It looks like a foreshadowing of the nuclear holocaust that will soon ensue."
- c. "Here is a hint of the anger that this couple feels toward each other."
- d. "It looks like a face. It isn't too happy looking."
- e. "Two people looking at each other. They don't look very friendly toward each other."

2. The individual introduces qualifications that make the threat of less intensity.

- a. "Looks like these two have just had a bit of a fight."
- b. "The face has a definite expression – almost a sad expression."

3. Sexual or aggressive content is seen in tiny areas. This is not scored, however, when the percepts include small body parts such as penises, eyes, vaginas, teeth, noses, or claws.

C. Attempts are made to repudiate or retract an entire response (Holt, 1977, repudiation or disavowal of a response).

1. "Two human beings fornicating." In Inquiry: "Did I say human beings? I didn't say that – those are two large apes."

2. "A penis – no, don't write that down, it really looks like a snake instead" (Holt's example for repudiation).
- D. An attempt to reduce potential threat of any affect by resorting to humor. This can take the form of justifications, modifications, and often minimizations that are achieved through reference to humor. Often this is expressed in terms of a structural characteristic present in a particular response.
1. (Card I) "Two people face to face having an argument – their faces are so close together it is almost comical."
 2. (Card II) "It looks like a bear. But no, it really looks more like a cartoon or a caricature of a bear because of the funny shaped head."
- E. Drive-laden percepts are stated in a probabilistic manner.
1. "It may be a wolf."

INTELLECTUALIZATION (INT)

The aim of this defense is to substitute logic, knowledge, and objectivity for feelings and impulses.

Indications for scoring

- A. Intellectualization: In this process, the response is stripped of its drive and affective charge by its being presented in an overly technical, scientific, literate, or intellectual way (Lerner & Lerner, 1980).
1. "Two homo sapiens."
 2. "Two Kafka-esque figures."
- B. Exaggerated striving for aesthetic, historical, or scientific specificity in the Rorschach content. This may be expressed in trivial, time-consuming, or verbose specificity. Also score any sort of technical jargon used to describe any response. Some examples may include naming of animal species, geologic periods, gods, anatomy, tribes, or various historical figures (Schafer, 1954).
1. "A lateral trilobite from the cenozoic period."
 2. "Enlongated cylindroids."
- C. References to text illustrations or to dictionary **Missing**
- D. **Missing**
- E. **Missing**
- F. **Missing**
- G. **Missing** Responses in this category should almost convey the feeling of an arthistorical analysis stressing the particular technique used to produce emotional affects.
1. "If it were a drawing, it would be dramatic from the artist's point of view."
 2. "Whoever made these seemed to be interested in capturing the feeling of..."
 3. "The use of pastels gives it a calm and pleasant feeling."

- H. References to testing procedures or any aspect of a blot as interesting, fascinating, curious, puzzling, right, hard, wrong, etc. Remarks which suggest that the subject views the testing procedure as an intellectual exercise which may or may not be pleasant or enjoyable.
- I. There is evidence of a rigid systematic approach to the test as manifested by a repeated pattern of card rotation. Score positively each time a rotation pattern repeats itself during the test.
- J. There is evidence of a rigid, systematic approach to the test as manifested by repeated sequences of location choice. For example, a response sequence might consist of W, D, W or D, W. In order for this item to be scored, a location sequence would have to repeat itself at least three times in a row or manifest at least five different times within a record. Once these criteria are met, each instance of the location sequence is scored (for example, a sequence of D, W, D that appeared three times in a row would receive a score of three).
- K. Percepts are stated in a probabilistic manner. Do not score more than five times in a record.
 - 1. "Maybe a top."

Note: Drive-laden percepts that are stated probabilistically are scored for Higher-level Denial.

ISOLATION (ISO)

In the defense of isolation, the individual is unaware of and removed from the feelings associated with a given idea while remaining aware of various cognitive aspects of the idea. Thus, isolation operates to separate affect from idea, so that potentially unpleasant ideas become easier to bear for the individual.

Indications for scoring

- A. Ideas of percepts that the individual would ordinarily experience as related are seen as separated. Here the individual calls attention to the lack of connectedness (Holt, 1977). Included here is an attentiveness to spaces between objects.
 - 1. "Two people – unrelated, no connection between them." (Holt, 1977)
 - 2. "The head is disconnected from the body." (Holt, 1977)
 - 3. (Card VII) "It looks like two rock-formations; they are separated by a small space or figure."
- B. Human or animal content which is highly controlled, regulated, structured, stiff, or stilted. Activity that is stylized or mannered. Formal expressions, gestures, or postures and stylized dancing such as ballet are included here.
 - 1. "Two people in a very stylized, formalized sort of ... could be a dance."
 - 2. "Two people saying hello in a stilted way."
 - 3. "A dance team."
 - 4. "A circus dog."
 - 5. "A bookkeeper."
 - 6. "Two men in formal suits or uniforms."
 - 7. "Two people shaking hands and bowing."

8. "A ceremonial procedure or ritual."

C. Drive-laden percepts are prefaced by words such as "object," "entity," "formation," and "image" that function to mitigate the emotional impact of the emerging percept.

1. "This object looks like a penis."

2. "This image looks like a wolf."

Note: This does not include references to location such as "this area looks like a gun."

D. Machine content or objects related to mechanical activities that do not include common modes of transportation such as cars, boats, or airplanes.

1. "A pair of pliers."

2. "A computer or generator."

E. Human beings or inanimate objects that signify efficiency, machine-like characteristics, or who are engaged in mechanical activities.

1. "A robot."

2. "A puppet or maniquin."

3. (Card III) "A man fixing a toilet; he looks like a plumber."

F. Any object which is usually used for aggressive purposes, but which is described with distantiation of time or place.

1. "A caveman's club."

2. "An old-fashioned gun."

3. "An oriental sword."

G. Objects which are associated with sexuality or intimate apparel described with distancing of time or place.

1. "Old-fashioned corsets."

2. "An ancient symbol of fertility."

H. Maps of any kind. Islands, inlets, harbors, coastlines, and other geographical entities which are determined by shape or outline. These must be described (implicitly or explicitly) from a vantage point not naturally accessible to man, e.g., a bird's eye view, a view from an airplane, etc. Such responses need not necessarily meet criteria for "vista" responses.

1. "The continents of North and South America."

2. "A chain of islands."

3. "A geodetic survey type of map showing elevations."

Note: Do not score: "A view across a lake with the opposite shoreline reflected in the water." This kind of response does not capture the sense of being removed or affectively removed which

is conveyed by the abstractness of maps or charts or by the inaccessibility of particular vantage points.

- I. Responses that include distantiation when it involves reducing the substantiality of reality of an object or figure. Percepts are described as illustrations, pictures, drawings, shadows, sculptures, statues, etc. The important element is that a potentially "real" or affectively alive figure has been transformed to become less so.

1. "Looks like a face, like that poster for 'One Flew Over the Cuckoo's Nest'."
2. "It looks like that famous picture of two men playing cards. Not sure who painted it."

Note: Do not score: Totem pole, tombstones, abstract art because these responses lack the kind of transformation alluded to above. Also exclude cartoons or caricatures as these are scored as Higher-level Denial because humor is introduced in the service of reducing anxiety.

- J. Awareness of one's own thought processes is scored when the individual reveals a tendency toward reports of the processes going on in his mind that lead to a particular response. This would also include introspective reports of what he is experiencing during the test.

1. "These tremendous feet attracted my attention at once."
2. "I was going to say arm-like, yet the thing I thought before arms was..."
3. "I like these colors, but I'm not sure why."
4. "What ever this is it will suggest something to me soon."

- K. Figures or objects which are described as balanced, balancing, or controlled. If an object is described as precariously balanced, it may be scored as an instance of the defense faltering.

1. "Two people leaning outward and holding onto that pole. It looks like they are in perfect balance."
2. "A governor or a flywheel."
3. "Balancing rocks, but they could topple over at any second."

Note: Do not score objects which imply in their definition the idea of instability such as a "seesaw" or "teeter totler."

- L. Emphasis on subjective feelings of coldness. This is scored where Rorschach imagery is related to cold weather or cold objects directly or indirectly (Schafer, 1954).

1. "Ice."
2. "Snowmen."
3. "Ice cream."
4. "A winter coat."

- M. Affective deadness or frozenness as inferred from verbalizations of detachment or indifference.

1. "A gory face – I suppose I should find it repulsive, but somehow I don't feel a thing about it." (Holt, 1977)

2. "A vagina – it doesn't give me much of a sensation." (Holt, 1977)

N. Percepts that are scored positively for drive in Holt's system are delivered with virtually no affect or little affective elaboration. Percepts delivered with no surprise, anxiety, or embarrassment, etc.

1. "A penis."

2. "A vagina."

Note: In a sequence of responses, this may involve a shift to Primitive Idealization or vice versa. Both responses must meet scoring criteria for these defenses.

POLLYANNISH DENIAL (POD)

This defense is characterized by "persistent efforts through selective perception, minimization, and reversal in fantasy to be conscious of only cheerful, optimistic, benevolent, pretty untroubled, and otherwise positive aspects of experience, relationships, and behavior" (Schafer, 1954, p.234). Responses should be of minus form level.

Indications for scoring

A. Pollyannish objects are apparent in the content of the response. Such objects are those that symbolize the pretty and serene aspects of life such as flowers, dawns, and sunsets. When objects are described with attributes that emphasize their benevolence and harmlessness, score for Reaction Formation (I).

B. Figures are described with pollyannish emphasis on fun, pleasure, pleasantness, happiness, and the like. Include figures engaged in activities such as dancing, playing, or relaxing. These kinds of responses should convey the sense of a mildly euphoric affect state. In contrast, idealization refers to the exaggeration of an object's power, worth, or attractiveness rather than to the affect state.

1. (Card IV) "There is a boy having a lot of fun sitting on a waterplug. I mean a fire plug. His feet are in opposite directions. His head is back. I think he is laughing." (Schafer, 1954, p.244).

2. (Card IX) "Two girls dancing with very full skirts. Their hair is blowing back from their heads. They seem to be enjoying themselves, carefree."

C. Favorite objects involved with holidays, such as the Easter bunny, Christmas trees, Maypoles, and fireworks; responses which include objects engaged in activities that are characterized by a childlike innocence or playful quality.

1. (Card III) "Two people playing hopscotch."

2. (Card II) "These are two people playing patty cake."

D. Statements about the card itself or about what is depicted in the card which emphasize a surface orientation or superficial pronouncement of the card. Often these remarks may have a rather stereotyped ring about them, echoing frequently used reactions or expressions that tend toward sentimentality. Reference to positive qualities of blots or percepts are included here.

1. "Oh, isn't this one sweet."

2. "How lovely and delicate, this one is."

3. "It's so gentle."

4. "A pretty face."
5. "A pleasant abstract painting."
6. "A smiling face."

RATIONALIZATION (RAT)

Rationalization involves justification for the purpose of making unacceptable ideas, feelings, or behavior more tolerable. Rationalization usually seeks to find more socially appropriate motives or explanations for either conflicted, illogical, or unnatural ideas or actions. On the Rorschach, this defense can occur in response to the presence of either "undesirable" drive content or to the presence of formal incongruities.

Indications for scoring

- A. Percepts which contain either libidinal or aggressive drive material are made more acceptable by placing the drive manifestation within a socially approved context. This context can include social custom, ritual, mythology, folklore, drama, or pretense.
 1. (Card III) "It looks like men who are ready to attack. It must be some kind of yearly ritual."

Note: The first statement would be scorable for Projection and the second for Rationalization.
- B. Repudiation of intentionality in percepts which include aggressive or libidinal content. This kind of repudiation may attribute intention to chance, accident, misfortune, or to previous circumstances.
 1. (Card II) "Two people in a fight – maybe they just accidentally ran into each other."
 2. (Card III) "Here's a man and it looks like he's about to have this red stuff land on his head. He just happened to be in the wrong place at the wrong time, I guess."
 3. (Card VI) "This is a squashed cat – probably just a case of bad luck."
 4. (Card VII) "Here are two people arguing or having a fight. They must have had a rough day because they look pretty mad."
- C. The presence of libidinal or aggressive drive material is justified through reference to cliches or aphorisms. Also included are efforts to explain behavior in terms of average expectations.
 1. (Card II) "Two dogs rubbing noses and kissing. Dogs do that all the time."
 2. (Card IV) "A scary monster – what can you expect – I suppose most of them are."
 3. (Card X) "This looks like some water that has spilled on the floor – no use crying over it as they say."
- D. Responses which include major formal incongruities are accompanied by attempts at justification. Without the presence of justification these kinds of responses would be scorable as Massive or Bland Denial or Hypomanic Denial. See note following item E for criteria defining attempts at justification.
 1. "It looks like a three-headed dog. It must be Cerebus."
- E. The patient makes an effort to explain or justify the perception of a particular response through reference to external stimuli or experience.

1. "A children's poster. I'm redecorating my child's room so that's why I thought of that" (Also scorable for Isolation).

Note: When responses with the kinds of justifications which include drive-laden material score for Projection of responsibility and not Rationalization (D).

REACTION FORMATION (REF)

Reaction formation refers to the unconsciously determined replacement of or overemphasis on attitudes and impulses that are the opposite of particularly threatening, unconscious ones (Schafer, 1954). Thus, original feelings are regarded as unacceptable and are substituted with feelings, behavior, or intention of opposite emotional tone. On the Rorschach, reaction formations vary in their content, but include attitudes and feelings such as tenderness, doubting, conscientiousness, self sufficiency, self-assuredness, and toughness. When the defense is stable, what is seen is only the end product of the substitution rather than both opposites in alternation. Instances of more unstable reaction formation can include manifestations of the underlying rejected impulses such as disorderliness or sadism.

Indications for scoring

- A. Spontaneous verbal attempts at supplying inquiry in the service of being "helpful" to the examiner. Score only if these comments come before any inquiry on the examiner's part.
 1. "Am I being clear enough in explaining it to you what makes it look like that? I wish I could say exactly what it looks like to me."
- B. Spontaneous behavioral attempts at supplying inquiry in the service of being helpful to the examiner. (Schafer, 1954).
 1. The individual spontaneously turns the card toward the examiner so that the latter can see the card right side up.
- C. Concern with "messiness," aggression, or "sloppiness" of blots which conveys a mild sense of discomfort in reaction to these qualities.
 1. "I...uh...hate to say this, but it...ah...looks pretty messy to me."
 2. "I wish they didn't have that smeared quality..."
 3. "Uh, I hate to say this, but those look like two people fighting."
- D. Spontaneous expressions of willingness to be cooperative with regard to the testing process. Attitudes of conscientiousness and helpfulness should be manifest.
 1. "Maybe I shouldn't take so long if time is important."
 2. "I'm sure I could get more from this card if you would like me to."
 3. "Why don't I slow down so it would be easier for you to get this all down."
- E. Score when forty or more responses are given with an attitude of helpfulness and compliance on the part of the individual as manifested in (D1) above. The high number of responses should be manifestly linked to a kind of conscientiousness and the individual's underlying belief that "more is better." Score where R is forty or more and at least one statement of conscientiousness is present such as:
 1. "I can say more if you'd like me to."

2. "Should I tell you everything I see?"

Note: In order to score Item E, Item D will also be present. Item D, however, can be scored without the presence of Item E.

F. Reaction formations against passivity which leads to excessive toughness or hardness. This is most clearly demonstrated when the subject displays a reactive toughness in reaction to the content of a particular response containing an image which stirs up conflict over the gratification of passive-dependent needs. A strong anti-sentimentalist bias and difficulty dealing with tenderness are also evidence of this kind of reaction formation.

1. (Card II) "Two people holding or touching their hands together; maybe like in a dance. A pretty corny type of dance. Almost maudlin."
2. (Card III) "A valentine – it's such a sentimental custom – giving valentines. It makes me laugh."

G. Pollyannish content responses that use space as the location.

1. (Card II) "Sea shells."
2. (Card II) "A snow cone."

H. Exaggerated emphasis on responses which reflect a striving for tact and rapport with others. This is scored when at least two responses from each of the FC, F(C), FC', and FCh categories are present. Do not score this item on the basis of the thematic content of the response. This may also be scored if eighty percent of the responses using these determinants are form dominant.

I. Responses which include figures or objects whose attributes, actions, or intentions emphasize images of duty-laden obedience, submission, altruism, cleanliness, meticulousness, sincerity, gentleness, or expressions of gentleness and benevolence be tied to specific actions or intentions of figures or objects rather than used as more superficial and impressionistic descriptions of the card.

1. (Card X) "A very neat floral arrangement."

Note: Score for both Reaction Formation because of the emphasis on neatness and Pollyannish Denial (A) because of the representation of the floral arrangement.

2. "A person helping another with their package; a good samaritan type."
3. (Card III) "A person with a tender expression on his face."

Note: Do not score responses which reflect a more impressionistic, superficial, or sentimental perception of the card such as the following: "Oh, isn't this card sweet," or "The colors are so gentle and beautiful." These responses would be scored as Pollyannish Denial (A) because of their surface orientation rather than involvement with the intention or observation of objects.

REPRESSION (REP)

Repression involves an unconsciously motivated effort to remain unaware of particular libidinal or aggressive impulses. To a greater extent than with most other defenses, repression contributes to certain aspects of normal development and healthy functioning. In an adaptive context, repression is indirectly manifested by the simple absence of a host of potentially disturbing thoughts or feelings. Repression becomes pathological when it becomes too widespread and leads to cutting off "significant parts of the human personality from growth toward maturity" (Schafer, 1954). In this setting, repression may not only involve the absence of particular drive-laden thoughts, but may also require and be reinforced by a cognitive and affective style

which is highly impressionistic, non-reflective, global, and naive. On the Rorschach, this defense can be manifested (in its more or less pathological forms) by the absence of particular kinds of context or by evidence of the kind of cognitive or affective style associated with overly extensive reliance on repression. Only score repression for responses which are F+ form level and contain no evidence of other defenses, contamination, fabulized combination, confabulation, or peculiar verbalization.

Indications for scoring

A. Non-reflectiveness as evidenced by complete use of subjective experience or actual past personal experience in justifying percepts during Inquiry. This may also include extremely vague justifications that primarily do nothing more than just repeat the context of the percept (Schafer, 1954). If the use of subjective experience becomes extreme or bizarre, consider scoring for Hypomanic Denial.

1. "I said it looks like a bat because it just does."
2. "I don't know, it just has the feel of a landscape, that's all."
3. "I 've got squirrels like that in my back yard."

B. Dramatic Expressive Reactions (Schafer, 1954). These are strong emotional reactions to a blot or to particular responses which are scored regardless of where they occur in the response process. These exclamations should convey a sense that the individual is dealing with a stimulus of high intensity. Examples of expressive reactions include: "wow," "heavens," "my goodness," "gracious," "oh boy," "incredible," "egads," "holy cow," etc.

Note: Do not score mild expressive reactions such as "boy," "gee," "gosh," "golly."

C. Phobic Verbalizations. These include descriptions of an entire blot or of individual percepts which convey a sense of fear or of painful emotional involvement. Examples of phobic verbalizations include weird, strange, eerie, scary, etc.

Note: To score for Devaluation, these exclamations must include during Free association or Inquiry for specific attributes of the object which contributes to a rejective perception. These are superficially similar to paranoid projections and hostility but differ in terms of intensity and content. Phobic verbalizations convey a global sense of unpleasantness or fear usually based on the physical physiognomic qualities of an object. Paranoid projections convey an articulated belief in the malevolent intentions of others (Schafer, 1954, p.211, p.288).

D. Immature forms of humans or animals such as children, bear cubs, lion cubs, puppies, and kittens (Schafer, 1954). Do not score baby, embryo, or fetus, as these seem to involve primarily separation issues or feelings of helplessness.

E. Adaptive repression is scored for those responses meeting the following criteria.

1. Relatively global cognitive approach as manifested in W or D location – exclude Dr, S, W', dd, etc.
2. Tendency away from ideational cognitive approach – absence of human movement.
3. Tendency to avoid highly articulated perception – absence of determinant blends other than those combining animal movement with another determinant.
4. Absence of libidinal or aggressive drive material and no evidence of thought disorder (contamination, fabulized combination, peculiar verbalization, or confabulation).
5. Absence of objects with highly articulated personal attributes.

6. Absence of other scorable defense manifestations.

- a. "This looks like a red butterfly."
- b. "A bat – it looks like its flying."
- c. "A person – arm, legs, and head."

Note: Do not score articulation including personal attributes of objects such as:

- a. "Irish women."
- b. "Two African natives."

F. Relatively obvious elaborated genital level sexual symbolism, that is described without indication of awareness of what is being symbolized. Evidence of this kind of awareness may be indicated by laughter, blushing, notable anxiety, embarrassment, or by direct verbal comments.

1. "The entrance to an inviting cave that is surrounded by mossy shrubbery."
2. "A swollen-looking root pushing its way through the earth."

Note: Do not score unelaborated objects which are merely symbolic of male or female genitalia, e.g., a banana, a hole in the ground.

BORDERLINE DEFENSES

DEVALUATION (DEV)

This defense refers to the use of derogatory statements about others which the individual employs to either fend off or minimize his own wishes for need fulfillment: this defense can also mitigate the disappointment accompanying needs going unmet. Devaluation seeks to tarnish the importance of ones inner and outer objects.

Indications for scoring

A. Human or animal figures (parts or wholes) whose physical (facial features, demeanor, posture, etc.) appearance is described in negative, critical, or perjorative terms. This includes a figure described as ugly, unattractive, disgusting, repulsive, gross, homely, ridiculous, stupid, weak, sick, diseased, disfigured, deformed, distorted, defective, funny-looking, rotten, rotting, decrepit, worn out, useless, worthless.

1. "A homely face."
2. "An ugly dog."
3. "A fat guy."
4. "A deformed baby."
5. "A diseased piece of flesh."
6. "A distorted vagina."

Note: Do not score responses in which a figure is described as aggressive in one way or another way, e.g., as mean, cruel, or frightening. These responses embody primarily the projection of aggression rather than an effort to tarnish an object's importance or value. (Similarly, do not score figures which have been damaged, broken, etc., when these suggest concerns with victimization and should be scored as Projection.) Phobic verbalizations (strange, bizarre, awful, horrible, etc.), may express an underlying devaluation which may be revealed by spontaneous elaboration or inquiry. When this is the case (e.g., "A strange face." [Inquiry] "Because it looks deformed."), score for both Phobic verbalization (Repression) and Devaluation. Also do not score unelaborated descriptions such as odd, different, unusual as Devaluation.

- B. Inanimate objects described in negative, or critical terms.
1. "An ugly flower" (also score for Pollyannish Denial).
 2. "A disgusting-looking piece of modern architecture."
 3. "A really gross piece of furniture."
 4. "A man wearing an ugly coat."
 5. "The Backlands or some such wilderness."
- C. Human or animal (whole or part) figures missing body parts. Only score when this is described spontaneously during free association or when the missing body part is integrated with the final response.
1. "A bird without wings."
 2. "A body without a backbone."
 3. "A headless person."
 4. "A skeleton."
 5. "A monster without arms."
 6. "A deer without antlers."
- D. Human figures (part or whole) are described as having physical characteristics or other qualities of animals. These are distinct from percepts in which human or animal parts are combined to create a hybrid creature.
1. "That looks like a bosom that looks like a rat."
 2. "A person's face with a sly look. Crafty like a fox."
 3. "A man with the appetite of a bear."
 4. "A man with a bristly beard. I bet he'd feel like a porcupine."
- E. Responses involving humans or animals or human parts or animal parts which entail incongruous combinations in the form of "composite responses" (Weiner, 1966, p. 70). The nature of the composite response is one in which parts from two or more separate percepts are combined into a "hybrid creature." Score part-human, part-animal responses with one or more animal features as Massive Denial and Devaluation.

1. "A person, half-female, half-cow."
2. "A woman with breasts, high-heeled shoes, and a bird's beak for a mouth." (Lerner & Lerner, 1980).
3. (Card III) "Two people with the heads of chickens."

F. Percepts of humans and animals in which devaluation in the form of disparagement and rejection of objects appears to be motivated by envy and revenge. Often percepts motivated by envy involve responses scorable for both Primitive Idealization and Devaluation.

1. (Card IV) "It looks like a man who everybody thinks is great but I think he stinks."

Note: Score for both Primitive Idealization and Devaluation.

G. Animals or insects which are commonly thought of as repulsive, loathsome, or disgusting. This includes roaches, rats, vultures, leaches, slugs, lice, maggots, ticks, fleas. Do not include any other kinds of animals or insects.

H. Related to (A) but slightly more specific is the disparagement of masculine and feminine identification. This would relate to rejecting or hostile characterizations of men or women. Included in this would be disparaging attitudes toward conventional or stereotyped sexual roles and status. Various forms of "symbolic castration" (Schafer, 1954, p.136) would often fit into the category of devaluation of the masculine identification.

Devaluation of Women

1. "Amazon."
2. "Old hen."
3. "Shrew."
4. "Flat-chested woman."
5. "Two women gossiping away."

Devaluation of Men

6. "Gnomes."
7. "Dwarfs."
8. "A little man."
9. "A man with a receding hairline."

I. Human figures are described whose activities, vocation, or social status embodies a negatively tinged connotation or socially unacceptable behaviors. This includes reference to existing functions and does not include descriptions of intercourse or other sexual activities. Included are figures such as thieves, criminals, bums, beggars, hobos, Ku Klux Klansmen, murderers, cannibals, savages, headhunters, slaves.

1. "Two cannibals cooking something in a pot."
2. "A woman defecating."

Note: Unless a socially undesirable role is ascribed to a figure, do not score for aggressive interactions such as "two people killing each other" (scored as Projection).

J. Mythological, supernatural, and fictional characters are involved in the percept. These figures should embody a negatively tinged connotation. This would not include devils, occult figures, ogres, and the like. (H) and (A) categories are included here.

1. "Mephistopheles, there he is."
2. "It looks like Satan."
3. "A witch on a broomstick."

Note: Do not include such figures that are regarded as popular percepts on a given card. For example, do not score "witch" on Card IX or "monster" on Card IV.

K. Remarks which reflect a direct derogation of the blot itself, the testing enterprise, the artist's capabilities, or the examiner.

1. "I hate this, it disgusts me."
2. "These blots are aesthetically ugly."
3. "I cannot believe this is the way you spend our time – how boring."
4. "You should take shorthand if you had any sense."
5. "At least these pictures are in color." (Here there is an implicitly devaluing view of the preceding test material).
6. Inquiry: "This looks like a bat; not this crap over here."

L. Self-deprecatory remarks in which the individual makes criticisms or attacks relating to his performance (similar to Holt's self-depreciation).

1. "I must be one of the boring ones."
2. "I must be crazy to see things like that."
3. "I don't have much of an imagination, I guess."

OMNIPOTENCE (OMP)

Omnipotence is a defense in which the individual makes claim to unrealistic powers, influence, inflated worth, etc., often in an attempt to deal with fears of powerlessness and worthlessness which are denied. This may take the form of a conviction that the individual has the right to expect gratification and homage from others or to be somehow treated as a special person. Omnipotence often involves an idealization of the self in which there is an unconscious conviction that one deserves to be lauded by others and treated as privileged.

Indications for scoring

A. During either Rorschach proper or Inquiry the individual describes himself with blatant and excessively positive terms. This may take one of several forms.

1. Individual makes laudatory remarks to special abilities. References may be made to the self as having special test-taking abilities or special capabilities outside of the testing situation.
 - a. "I think you are going to hear some very distinctive responses. My vocabulary is such that it will only be truly understandable by the next century."
 - b. "That looks like a seahorse. Due to my keen sensibilities I can discern that to be an especially pretty seahorse. It might not look like that to many others, however."
 - c. "I saw some interesting things on that card; that was really quite clever of me. I've always been told I'm quite clever."
 - d. "I could go on with this all night."
 2. Individual sees himself in the actual blot (i.e., percept includes the self) or his possessions and this is elaborated with aggrandizing remarks.
 - a. "That looks like me when I was dressed up to go to the prom. I was the prettiest girl at the prom that night."
- B. In describing the percept the person uses the word "we" in referring to himself as the perceiver. Schafer (1954, p.241) refers to this as the "editorial we."
1. "Here we see a person."
 2. "We will say it looks like a snake assuming we are asked to see such things."
- C. The individual "lectures" the examiner on how to improve his testing technique.
1. "You might do better doing the pictures (see chart) first and from these you could easily write down what I saw."
- D. The individual gives the examiner permission to write something down or to ask various questions, etc.
1. "You can write down that I said I was tired of this."
- E. The individual demonstrates a kind of haughtiness in relation to the examiner.
1. "I think I've spelled that idea out sufficiently."

PRIMITIVE IDEALIZATION (PMI)

In this defense the subject describes unrealistic, all-good and powerful object images. The defensive aim of this aggrandizement of objects is to ensure the individual's protection against "bad" objects; objects are made so powerful that they cannot be destroyed or harmed by one's own aggression or by that projected onto other objects. Another aim is to vicariously share in the power and greatness of the idealized objects as gratification of one's own narcissistic needs.

Indications for scoring

- A. Human figures, objects, and animals are described in blatant and excessively positive terms.
1. "Two handsome, muscular Russians doing that famous dance."
 2. "A seahorse, a beautiful animal in all its splendor and beauty."
- B. Parts of human or animal figures are described in blatant and extreme positive terms.

1. (Card I) "It looks like a gorgeous female body, so supple, perhaps a ballet dancer."
 2. (Card X) "A rippling, muscular arm."
- C. Specific human figures or positively described distortions of human form are perceived. This would include officials, objects of fame or strength, athletic superstars (Lerner & Lerner, 1980).
1. "Charles DeGaulle."
 2. "An astronaut, one of those fellows who landed on the moon."
 3. "Jesus Christ."
- D. Specific great or spectacular animal percepts or percepts involving spectacular natural phenomena.
1. (Card VIII) "It looks like Mighty Mouse."
 2. (Card VIII) "It looks like Rin Tin Tin."
 3. (Card IX) "It looks like the Grand Canyon."
- E. Percepts that involve an enhancement of the human form. This rating would include statues of famous figures, giants, supermen, angels, idols, mythological figures, and deities (Lerner & Lerner, 1980).
1. "A bust of Queen Victoria."
 2. "Powerful beings from another planet ruling over these other creatures."
 3. "A bust of Jesus Christ."
- F. Objects that are possessions or part of the apparel or tools of figures of adoration, or strength.
1. "A crown, a king's crown."
 2. "A crest of royalty."
- G. The individual refers to the examiner, testing procedure, or testing materials in blatantly positive terms.
1. "You really know how to listen – I wish the other Doctors did as well."
- Note: Also score for Devaluation.
2. "These tests were really amazing – you must have learned so much about me. I know you could help me."
- H. Percepts which are elaborated in which laudatory remarks toward the tester appear to serve the function of the individual sharing in the greatness of the idealized tester.
1. "It's easy and more productive for me this time around in taking the test. You're so much more intelligent and sensitive seeming than the other psychologist."

Note: Also score for Devaluation.

PROJECTION (PRO)

Projection is a defense in which the individual unrealistically attributes objectionable feelings or experiences to other persons or objects rather than recognize these objectionable tendencies as part of oneself.

Indications for scoring

A. Projection of responsibility for the response is scored when the individual denies in one form or another that he is the origin or in any way responsible for the content of the percept. Manifestations include focusing on other people's percepts in order to minimize the subjectivity or uniqueness of the individual's own percepts. Externalization can also consist of appeals to what the artist "intended it to be." Also included are references to books, movies, or other experiences used to justify the occurrence of drive-laden material. When this kind of justification accompanies responses with formal incongruities, e.g., impossible activities, it is scored for Rationalization (examples 1-3 from Holt, 1977).

1. "A woman's body – it's obvious, anyone could see it."
2. "If it's supposed to be a sex organ, I fail to see it."
3. "Another patient told me he saw a vagina here."
4. "A bloody monster. Must be all those horror movies that I've seen."

B. Projection of responsibility as manifested in requests for greater explicitness of directions from the examiner (more than three requests). If occurring less than four times, these kinds of requests may be scored for Reaction Formation or Intellectualization. When a record includes more than three of these requests, they should all be scored as Projection. This item also includes questions about what the examiner sees in the blots. Score regardless of frequency. Do not score comments involved with the subject's efforts to ascertain whether he has made himself clearly understood by the examiner.

1. "Will you tell me what this one is supposed to be?"
2. "Can't turn this one."
3. "How many things do you want for this card?"
4. "You tell me what you see first."
5. "Don't you see the same things I do?"

Note: Do not score: "You see that round part? It looks like a face," or "I'm using this part here. Don't you see what I mean?"

C. Verbalization conveying a sense of suspiciousness about test materials and concern with relationships between cards or concern with hidden meanings. Also score questions or comments about the process involved in making ink blots.

1. "These cards all seem related but I'm not sure how."
2. "These all seem to be telling me something."
3. "I have an idea about what this one may really be about."
4. "I know that these blots are really made by folding things together."
5. "Were these made this way on purpose?"

Note: Do not score comments that involve comparisons between similar responses given to different cards, e.g., "This butterfly is different (or 'a lot like') the other one I saw."

- D. Expressions of interest or anxiety about what is being recorded.
1. "That was supposed to be off the record."
 2. "Are you going to write that down, too?"
 3. "Why do you have to write it all down?"
- E. Comments about being unable to clearly make out what figures (human or animal) are doing or what their motives or intentions might be.
1. "I can't really tell what the expression on the face is because it's not facing me."
 2. "I'm not sure what kind of person is really behind the mask."
 3. "That bat looks like it might be a vampire type bat, but I can't see it clearly enough to be sure."
 4. "Who knows what could be behind the cloak."
- F. "Superego Projection" as expressed in reference to being pointed out or incriminated. Score all references to being accused, scrutinized, spying, or being spied upon. Score marks (if more than one response per record). Pointing fingers, fingerprints, foot prints, detectives or their equipment (bloodhounds, magnifying glass), police or their equipment (handcuffs, whistles, etc.), figures involved in chase, judge, court, executioner, jailer are all scorable items. This is not an exhaustive list of responses, but is intended to set the tone for identifying other responses which deal with these themes.
- G. Responses include objects suggesting concern with visual surveillance and detection. This category includes the following:
1. The perception of eyes as either isolated parts of figures or accompanied by fabulized elaboration, i.e., any feeling attributed to a figure on the basis of an expression or look in the eyes.
 - a. "A face with mean eyes." (This would receive two scores for Projection – one for "mean" and one for "eyes.")
 2. Objects used to enhance human vision, including eyeglasses, magnifying glasses, periscope, telescope, microscope, binoculars.
- H. Responses which include activities suggesting concern with surveillance and detection. This category includes the following:
1. Figures (H or A) described as searching, peering, staring, or having a penetrating gaze.
 2. Figures (H or A) are described as being visually focused on the subject, e.g., peering, looking, staring, gazing, etc., at the subject. Do not score "facing me" or "looking this way."
- I. Projection of aggression resulting in suspicion of intentions and lack of trust. Score any responses that include reference to traps, detection, webs, pits, secrecy, plotting, or secret societies.
1. "A spider web."
- J. Projection of aggression resulting in the frank expectation of being hurt by now malevolent objects. Score responses of any content or references to the blots themselves that are described as conveying a strong

sense of harmful potential, e.g., ominous, foreboding, dangerous, frightening, scary, threatening, sinister, evil, terrifying, suspicious, looming, hovering, angry, mean, cruel, sarcastic, etc. These states involve fear and imply imminent danger by being hurt in contrast to affective states which are more depressive (gloomy, dismal, sad, or empty). Phobic verbalizations on the other hand reflect a more diffuse reaction of strangeness or a sense of a shock rather than the experience of impending harm or danger.

1. "A threatening storm cloud."
 2. "An evil picture."
 3. "A cruel-looking face."
 4. "This guy is waiting to attack this guy over here."
- K. Projection of aggression as expressed in images of figures (H, A, Hd, Ad) which have been (or are being) victimized or are the target of overt aggression.
1. "This cat has been run over."
 2. "These animals have just been shot by hunters."
 3. "An animal that's been split down the middle."
 4. "A butterfly with wings that have been torn to pieces."

Note: When the figures are described as broken or damaged without a clear implication of victimization, score for Devaluation rather than Projection. Do not score: Figures described as fighting, blood, or objects which only by implication have been the target of aggression such as an animal skin rug, a tanned hide, etc.

PROJECTIVE IDENTIFICATION (PJI)

This defense involves the fantasied projection of good or bad self representations into an object for the purpose of either safeguarding a vulnerable self representation by placing it in another object, or for the purpose of harming or controlling the object. Since the content of projections is not experienced as ego alien (in contrast to projection), a fearfully empathic relationship often develops with the hated or feared object. Boundary blurring (confabulatory thinking) is another component of projective identification. The simultaneous expressions of paranoid hyperalertness to attack and primitive rage also suggest the presence of this defense.

Indications for scoring

- A. Responses in which a figure (H or A) puts a substance or a feeling into another object (H or A) for the purpose of controlling or destroying the recipient.
1. (Card X) "These tarantulas are injecting their poison into the grasshoppers."
 2. (Card III) "These are the forces and energies that are controlling what these two people are doing. The force is going to make them have a bloody fight."
 3. (Card VI) "This man has electrodes in his neck."

4. (Card VI) "This is an Indian burial site; on top it's a bearhide covering a dirt mound, a burial; stuck the spear with the feathers in the ground to let other tribes know that to come here would bring the wrath of God down upon us."

B. Animals that cause harm by placing dangerous substances in other objects. Organisms or substances that when placed in another object to cause harm. Score all such animals, organisms, or substances: tarantulas, poisonous snakes and spiders, parasites, poisonous plants or substances.

C. A vulnerable or valued object (H, A or Hd or Ad) is protected from danger by placing it in another object (H, A or Hd or Ad).

1. (Card X) "These little innocent, weak-looking creatures seem to be trying to get inside these pink things. Maybe they are trying to find refuge from this world of vicious-looking crabs and insects."

Note: This response is also scorable for Splitting due to the polarization of innocent versus vicious figures.

2. (Card VII) "These statues are in a safe with thick walls."

D. Responses which contain figures (H or A) that are perceived as threatening or attacking also includes empathic statements toward the feared object. Often such empathic statements involve a fearful figure which itself has become the target of aggression.

1. (Card VI) "This looks like an evil cat that's been run over. It really makes me mad that people do things like that all the time."

2. (Card III) "A frightening monster. It looks like it's been shot. What a terrible thing for it to have been shot."

3. (Card VII) "A cruel-looking face. Something really bad must have happened to it to make him look that mean."

E. Responses which include overt statements of identification with aggressive figures (H or A).

1. (Card I) "An angry man. I'm angry now, too."

2. (Card I) "A face full of hatred, just how I sometimes feel."

3. (Card I) "A raging bull. He just wants to destroy everything in sight. I know the feeling."

F. The texture determinant is present in responses which include indications of external threat or overt aggression. Fear of an object made hostile by venture of one's own projected aggression all in conjunction with the need for approval and support with the object an indicative of a fearful type of empathy.

1. (Card I) "Kind of an ominous picture just like those eyes are staring out through some sort of mask. It almost looks like cloth, furry around the edges."

2. (Card VII) "A vicious-looking pig. Because of the texture you can see what the skin of a pig would feel like."

3. (Card IV) "A hairy-looking monster ready to stomp on that snail thing in the middle." (Inquiry: Hairy?) "The shading gives it that look."

G. Copresence of hyperalertness to attack and primitive rage. Responses must meet criteria for G and either H or I below. The assessment of primitive rage: use both levels of aggression (including oral aggression)

found in Holt's primary process Scoring System (1977) with the exception of less intense drive manifestations (e. g., rotten plants or objects, broken objects, defensive objects, etc.).

1. G with H (Card IX) "Two evil-looking creatures tearing each other limb from limb."
 2. G with H (Card IV) "That monster just squashed that snail. Now it looks like he might be headed this way toward me."
 3. G with I (Card II) "A face with a cut and bleeding tongue. The differences in the shades of pink make it look like a tongue with the light part in the center. These parts are the dripping blood."
 4. G with I (Card VI) "The center looks like the jaws of a machine that could crush you. The light space in the center is what would be left."
 5. G with I (Card VII) "This part looks like a face with a pointed chin. It has a real angry look to it."
- H. Hyperalertness as indicated by content (Schafer, 1959). Figures (H, A, Hd or Ad) or objects described as threatening, fierce, ominous, evil, sinister, dangerous, cruel, partly hidden or concealed. Dangerous, harmful or aggressive figures that are described as approaching, hovering, linking, stalking, ready to pounce, etc. Themes or images involving traps, pits, webs, being snared, caught or deceived.
- I. Hyperalertness as indicated by the F(C) determinant (Lerner & Lerner, 1980; Sugarman, 1980). The determinant is scored when specific form are articulated within a heavily shaded area, when shading is used to deliver a form or when shading is utilized on a colored portion of a blot.

SPLITTING (SPL)

Splitting refers to those instances in which oppositely toned feelings and urges toward the object or the self are kept separate because if these feelings were experienced simultaneously toward the object or the self, unbearable affects such as guilt or anxiety would result. Splitting functions to resolve intense ambivalence conflicts by creating one set of emotions toward one object with a contrasting emotional set attached to another object. Prestages of splitting are more "passive" stages of defense activity that result from the ego's inability to both perceive objects as a totality and to register whole object images in the context of various affective experiences.

Indications for scoring

- A. Prestage splitting: In a description of one total human figure, a clear distinction is made so that part of the figure is seen as opposite to another part (Lerner & Lerner, 1980).
1. "A person being torn between two sides, one good and one evil, and they're both pulling against each other."
 2. "A giant man. His lower part here conveys danger, but his top half looks benign." (Lerner & Lerner, 1980)
- B. Prestage splitting: Animals or inanimate objects or phenomena of nature are described in their totality, but a clear distinction is made so that one part of the object is seen as opposite to another part.
1. "That looks like a river with the upper half being majestic and devine and the other half as being evil and sinister."
- C. Prestage splitting: Rapidly alternating objects or themes representing shifts from libidinal to aggressive (or vice versa) drive material (Holt [1977] scoring) are presented in extraordinarily fluid fashion.

1. (Card III) "Those are two big Boston women at an all female disco, still carrying their bags, wearing high heels, and in love with each other because they're so identical. Uh, between their breasts is not white, it's red, so that would mean that they're not capable of giving milk to each other, but their hearts have only rage or something. But they have reproduction on their mind, because this is somewhat of a fetus (upper corner details), sort of gangling, etc."
- D. Prestage splitting: Percepts supplied during free association which are described in drive-laden (Holt, 1977) terms become transformed into objects with opposite drive-laden qualities, affect, or intentions.
1. Free Association (Card IV) "It looks like a friendly man." Inquiry: "Now he looks "angry, like he's coming at me first he's friendly, then he's murderous, I can't tell."
- E. In a sequence of responses a human percept described in terms of a specific non-ambivalent, non-ambiguous affective description is opposite to that used to describe the preceding responses (Lerner & Lerner, 1980).
1. Sequence:
 - a. "Looks like an ugly criminal with a gun," immediately followed by
 - b. "Couples sitting together cheek to cheek" (Lerner & Lerner, 1980).
- F. In a sequence of responses an animal percept or natural phenomena described in terms of specific, non-ambivalent affective dimension is immediately followed by another animal or human response in which the affective description is opposite to that used to describe the preceding responses.
1. Sequence:
 - a. "A bat, an ugly, vicious bat,"
 - b. "A beautiful butterfly in flight. It's harmless, just flying from flower to flower."
- G. Included in one response are two clearly distinguished figures and each figure is described at opposite ends of a psychologically significant qualitative dimension.
1. "Two figures, a man and a woman. He is mean and shouting at her. Being rather angelic, she's standing there and taking it" (Lerner & Lerner, 1980).
- H. (Not defined)
- I. A sequence of responses (inter- or intra-card) are clearly at opposite ends of a psychologically significant qualitative dimension. This can be scored on the basis of spontaneous verbal elaboration, but often involves a comparison of the images in both percepts. Examples of relatively unambiguous, psychologically significant qualitative opposites are: strong/weak, powerful/helpless, attractive/repulsive, immaculate/filthy, virtuous/perverse, war/peace, etc.
1. Sequence:
 - a. (Card VIII) "A crest of royalty."
 - b. (Card VIII) "Two animals climbing up a pile of garbage."
 2. Sequence:
 - a. (Card II) "Two policemen fighting; they're bloody from a battle with each other."
 - b. (Card II) "Top of steeple ... represents the House of Parliament or the Vatican even."
- Note: No two response sequences can receive more than one score for Splitting. However, the same response can be a part of two sequences which are both scorable for Splitting.

3. Sequence:

- a. (Card II) "Screaming birds."
- b. (Card II) "Affectionate elephants touching trunks."
- c. (Card II) "Blood."

Note: This sequence receives two scores for Splitting, one for the shift from aggressive libidinal to aggressive drive material (responses one and two) and one for the shift back to the libidinal material (responses two and three).

Note: Only score when shifts along a qualitative dimension are striking and involve little inference as to degree or to psychological significance. Do not score: "a witch" (Card IX), followed by "two little babies" (Card IX).

4. Sequence:

- a. (Card VII) "An ugly sort of animal."
- b. (Card VII) "Two puppy dogs."

5. Sequence:

- a. (Card IX) "An old man's face."
- b. (Card IX) "An infant or maybe they are twins."

J. A sequence of responses (inter- or intra-card) includes a shift from libidinal to aggressive (or vice versa) drive material. For research purposes, drive manifestations should be assessed and scored according to Holt Primary Process scoring system (1977). Holt's distinction between drive level is not used in scoring of Splitting. Oral aggressive drive manifestations are scored as aggressive rather than libidinal. Scorable sequences can include a wide variety of content.

1. Sequence:

- a. (Card II) "Some kind of birds screaming at each other in a violent argument."
- b. (Card II) "Right underneath it looks like two baby elephants touching trunks in an affectionate manner."

2. Sequence:

- a. (Card III) "A woman with large breasts."
- b. (Card III) "Looks like a mushroom cloud from an atom bomb."

3. Sequence:

- a. (Card IX) "A flower with the stamen and pistol right here."
- b. (Card IX) "It looks like a bull with steam coming out of its mouth or nose ... ready to attack."

4. Sequence:

- a. (Card II) "Smears of blood."
- b. (Card II) "The shape of a valentine."

PSYCHOTIC DEFENSES

HYPOMANIC DENIAL (HYD)

This defense is characterized by an extreme tendency to avoid the recognition or experience of emotional pain. In contrast to higher levels of denial, hypomanic denial has a strained or forced quality which often involves gross and sometimes transparent distortions of reality. Meaningful integration of contradictions is often avoided if this could lead to the experience of emotional pain. Likewise, contradictions can be unrealistically or capriciously integrated in the service of denying painful aspects of reality. On the Rorschach, this defense can involve distortions of reality (F-), particular confabulations surrounding an initially accurate perception (F+), or it may involve specific types of incongruous combinations.

Indications for scoring

- A. Neutral, benign, or frankly Pollyannaish responses which are justified entirely or almost entirely on the basis of personal conviction as opposed to objective perceptual details. Justification should have the flavor of a wish or need on the part of the individual to see that particular content. (Schafer, 1954, p.254).
1. (Card X) "A flower." In Inquiry: "Because I want it to be. Flowers give me a good feeling, and that's that."
 2. (Card IX) "It looks like an ice cream sundae – strawberry at the bottom." In Inquiry: "I guess because I am hungry and I just wanted to see it."
- B. Responses which include statements what should or should not have been included in the blot with the aim of denying or minimizing potential or perceived threat, aggression, or dysphoric affect. Often this will take the form of flat assertions about whether a given feature of the blot's construction should or should not be there.
1. (Card II) "It's two bears, but the red should absolutely not be there. It's misguided¹, a picture of bears should not include these red parts."
- Note: Do not score verbalizations in Inquiry that are directed toward telling the examiner that aspects of the blot were used in forming the percept. This is different than flat assertions about what should or should not be contained in the actual representation. For example, do not score: (Card IV) "A monster." In Inquiry: "I'm not using the lower, dark part down here. I only see the monster in this part of the blot."
- C. Responses which include Pollyannaish concepts as opposed to objects. These concepts may be expressed with or without the use of color symbolism.
1. (Card X) "Love."
 2. (Card VII) "Hope."
 3. (Card IX) "A new beginning."
- D. Color is used in the response in away that results in a highly personalized or idiosyncratic meaning in order to deny the presence of aggression or dysphoric affect. This "magical use of color" (Schafer, 1954) involves primarily the avoidance or minimization of aggressive or dysphoric affective states.

¹This sort of criticism of the blot's construction may also be scored as Devaluation (J) if the derogation of the blot is explicit.

1. (Card III) "I would say a small demon on each side except red is a good color and makes me feel cheerful so I know what they are! They are disguised! They are really cherubim blowing trumpets!" (Schafer, 1954, p.253).
 2. (Card II) "A battleship only it's too hopeful for that. It's white, and that's a hopeful color" (Schafer, 1954, p.253).
- E. Responses which include references to color that are explicitly mentioned as symbolizing pollyannish concepts. These responses include the (C_{sym}), (CF_{sym}) and more rarely, the (FC_{sym}) categories, but only in those instances when color is used to represent a pollyannish concept or object.
1. (Card VII) "The pink and light blue stand for peace and serenity."
 2. (Card IX) "The pink color symbolizes a flower and growth in humanity."
 3. (Card IX) "The green stands for elusive peace, oh that elusive peace."
- F. A response that contains a confabulation in which an initially described or potential threat or difficulty is denied/avoided or overcome. Concomitantly, there should also be a shift from a depressive to a euphoric or nearly euphoric affect tone (Schafer, 1954, p.255).
1. (Card V) "An insect. It has a slight growth on the right wing. The growth is grayer than the rest which is a sign that it will disintegrate and go away, and it will be a free moth which will not die in the candle flame" (Schafer, 1954, p.254).
- Note: This response also includes magical use of color and should be scored for both instances of Hypomanic Denial.
2. (Card VI) "Here is a tree growing on a rugged mountain top. It could be blown over by the wind but I know it will make it."
- G. Inappropriate combinations which involve the reduction of potential aggression or dysphoric affect. Here the need to reduce the impact of threatening material leads to a partial lapse of reality testing and of the "ego's synthetic function" (Weiner, 1966, p.449).
1. "A lion with a mouse's head."
 2. "A dark cave with a chandelier hanging up in front of the entrance."
- H. Responses which include figures (animal or human with or without distantiation in time and space) that are described with an associated affect, description, intention, or as being engaged in an activity which involves a major incongruity (Lerner & Lerner, 1980).
1. "A henchman laughing."
 2. "A sexy Santa Claus."
 3. "Fighting nuns."
- I. Arbitrary Form-Color Response (Holt, 1977; Weiner, 1966): Form and color are incompatibly combined without awareness of the resulting anomaly. These responses can be an either FC_{arb} or CF_{arb} .
1. "Blue people."
 2. "Red snow."

3. "Orange mist."
- J. Pollyannish content is given to blots with particularly inappropriate stimulus properties. This involves either Pollyannish content with F-form level or rather flagrant denial of other stimulus properties, particularly color.
1. (Card I) "A pretty flower." (F-)
 2. (Card VII) "A rainbow."
- K. Figures (H or A) are endowed with qualities suggesting a hypomanic mood state. In contrast to Pollyannish denial which emphasizes a superficial appraisal of fun or pleasantness, this item refers to the elaboration of figures feeling state. This goes beyond the attribution of simple happiness, enjoyment or having fun to more frank hypomania: e.g., increased energy, increased self-esteem, gregariousness, overenthusiasm, restlessness, triumphant attitude or stance.
1. (Card III) "Two very confident looking people."
 2. (Card IV) "A man so full of energy he doesn't know where to go first."
 3. (Card VII) "Two dancers. They look so happy that they couldn't sit still if they wanted to" (Also scored Pollyannish Denial).
 4. (Card X) "This person has just had a great idea and he's telling this one."
 5. (Card III) "Two people dancing to exhaustion." (Weiner, 1966)
- L. Responses which include aggressive or dysphoric content that contains a shift of attention from the content of the percept to either the quality of the form or the quality of the individual's formation of the percept.
1. (Card I, side D) "Witches. They are very well drawn witches."
 2. (Card III) "Two people fighting. How cleverly conceived."
- Note: Evaluative statements concerning the quality of the drawing may also be scored as Intellectualization (I), but when the percept includes aggressive or dysphoric content this shift should be scored instead as Hypomanic Denial.
- M. Pollyannish responses which include repetition or overemphasis of specific responses. This repetition should appear to be directed toward the reduction or mitigation of aggressive content or dysphoric affect.
1. (Card IX) "This green plant is like a respite from those mean witches. In fact, those mean witches don't look mean like they did before."
- N. Behavior during testing includes features of euphoria. This would include overt reference to the individual feeling happy, cheerful, self-confident, etc. When hypomanic denial is unstable, euphoria may be interspersed or may alternate with hostility or depression. Score instances of a driven outpouring of words in which it appears that there is chainthinking, notable digression, puns, quips, or self-references that appear irrelevant (Schafer, 1954, p.254). Apply these criteria conservatively and score only when striking or flagrant. Do not score this item more than once for a given response.
1. (Prior to Card I) "I know I'm going to enjoy this because I'm in such a good mood."

2. (Card X) "I'm glad to see this one. It makes me feel good. It's just how I feel – full of light and sunshine."

Note: Hypomanic denial is differentiated from omnipotence in that the former refers to a mood state (euphoric or occasionally hostile) while the latter involves an exaggeration of the individual's attributes such as prowess or importance. These defenses may or may not coexist.

MASSIVE OR BLAND DENIAL (MSD)

This is a defense which "involves significant distortions of reality to the point that a segment of subjective experience or of the external world is not integrated with the rest of the experience. There is a striking loss of reality testing, and the individual acts as if he were unaware of an urgent, pressing aspect of reality." (Lerner & Lerner, 1980). Massive denial differs from neurotic denial whereby the individual actively seeks to minimize, negate, or repudiate an accurately perceived threat or conflict. While Pollyannaish and hypomanic denial both include an often transparent motive, i.e., the avoidance of pain through focusing on benign or pleasurable experience, massive or bland denial often occurs without a clear affective content. On the Rorschach, this defense takes two principal forms. Bizarre incongruities and flagrant contradictions are blandly accepted without awareness or without any attempt at justification. The complete inability to perceive or to integrate certain extremely prominent stimulus characteristics constitutes a second indication of massive or bland denial.

Indications for scoring

- A. Composite responses (Holt, 1977; Weiner, 1966). Two or more separate percepts are combined into a single "hybrid creature." also included are figures with more than the necessary number of body parts and figures with parts organized in an unrealistic way. Striking incompatibilities are blandly accepted.
 1. (Card III) "A person, but instead of a mouth there is a bird's beak." (Lerner & Lerner, 1980).
 2. (Card III) "Two people but their top half are female and the bottom half male. Each has breasts and a penis." (Lerner & Lerner, 1980).
 3. (Card IV) "A frog with a mustache." (Exner, 1993).
 4. (Card X) "A two-headed lobster." (Holt, 1977).
 5. (Card X) "A face. It's all mixed up – the eyes are above the nose and the mouth is sideways." (Holt, 1977).

Note: A crucial element in this and the following manifestations of massive or bland denial is the bland acceptance of major incongruities and contradictions without contextual justification or awareness of a lapse in reality testing. When such responses are accompanied by efforts at justification (reference to mythology, art, folklore, fairy tales, cartoons, etc.), do not score as Massive or Bland Denial. Similarly, this kind of response should not be scored when the subject indicates he/she is aware of the unrealistic quality of the response. Occurring in a setting of humor, whimsy, or adequate contextual justification, incongruous combinations may indicate the potential for creativity or regression in the service of the ego. Listed below are a variety of incongruous combinations which because of sufficient justifications and awareness are not scored as massive or bland denial.

Do not score:

6. "A three-headed dog – Cerberus." (Weiner, 1966).

7. "A beetle with butterfly wings – but that's ridiculous because they couldn't go together." (Weiner, 1966).
8. "People with breasts and penises – it could be natives doing some kind of ritual dance and wearing a ritual costume having bisexual representations." (Weiner, 1966).
9. "A person with a green and yellow face – I could see it as a mask just painted that way, with yellow eyes and a green mustache." (Weiner, 1966).

B. Inappropriate or impossible activities. Also included are figures which are given incongruous attributes.

1. "A man reading while asleep." (Lerner & Lerner, 1980).
2. "A person with his head looking behind him – his head can swivel 360 degrees."
3. "Two beetles doing the Charleston." (Weiner, 1966).

Note: Do not score animals engaged in human behavior when this involves either the kinds of behavior animals are trained to do or is a common reflection of the tendency to anthropomorphize. Do not score: "Dancing bears," "Dogs kissing."

C. Impossible combinations (Holt, 1977; Weiner, 1966). In these responses an impossible relationship is described between two or more parts of the blot. "Impossibility is 'achieved' in two principal ways: through a discrepancy of size, through putting together things that do not occur together in reality or through a mixing of natural and supernatural frames of reference." (Holt, 1977, p.30). While composite responses involve the acceptance of a nonexistent figure, impossible combinations involve the creation of an impossible relationship between two components of a blot.

1. "A prairie dog climbing on a butterfly." (Holt, 1977).
2. "Two animals holding a bridge in their mouth." (Holt, 1977).
3. "A witch riding a jet plane." (Holt, 1977).
4. "Mice sitting back in an armchair with a cigarette – pensive look."

Note: Since impossible combinations often involve inappropriate activities, do not score the latter when it occurs as part of an impossible combination. Otherwise, a single response can receive more than one score for bland denial: "Red bears flying through those clouds." Score for FC_{arb} and inappropriate activity.

D. "Unlikely combinations" (Weiner, 1966, p. 79) in which objects are related to one another in a manner that significantly stretches but does not completely violate realistic considerations.

1. "Monkeys balancing rabbits on their heads." (Weiner, 1966, p. 79).
2. "Two elephants standing on two other elephants." (Weiner, 1966, p. 79).

Note: Carefully differentiate these responses from combinations that can be realistically expected to occur in reality such as, "a man riding a horse" or "two wolves fighting over a piece of meat."

E. The separateness of objects (H, A, Hd, Ad) is denied through the arbitrary connection of figures based on contiguity or juxtaposition. When such connections do not occur in nature, there need be no further elaboration of the relationship between figures or objects except that they are connected, attached, stuck to one another, glued together, etc. For example:

1. (Card VIII) "Three butterflies attached to each other."
 2. (Card X) "All these creatures seem stuck together."
- F. Rejections on free associations of Cards I, III, VI or VIII. These cards have been shown to have the lowest frequency of rejection (Weiner, 1966). In addition, they all contain extremely popular responses. Rejection of these cards indicates the inability to perceive or to integrate the salient aspects of consensually validated reality.
- G. Complete absence of determinants other than form. Aside from the Rorschach blots offer a variety of more or less salient determinants which normally contribute to the response process. The inability to appropriately respond or utilize these non-form determinants suggests massive denial of significant aspects of internal and external experience. Give this item a weighted score of three.
- H. Absence of Klopfer populars. Whereas normal subjects give nearly six populars (exner, 2003) per record the complete absence of populars suggests a gross inability to recognize that which is most easily seen. Plainly visible reality is overwhelmingly denied.

PRE-REQUISITE SCORING

The following scorings are extracted from the Rorschach Defense Scales scoring definitions and listed separately to facilitate defense scoring in connection with other scoring systems, such as The Comprehensive System (Exner, 2003). Definitions of drive-laden percepts are taken from Lerner (1998, p.173), the original definitions appear in Holt (1977). The definitions are modified for Rorschach Defense Scales scoring (Oral Aggressive scored as aggressive, not as libidinal; level 1 and 2 not separated).

Formal scoring definitions are taken from Lerner (1998, pp.105-150), the original definitions appear in Rapaport, Gill, Schafer & Holt (1968) and Mayman (1970). The listed CS scores (Exner, 2003) are roughly equivalent, although minor differences might exist.

Section added by Cato Grønnerød.

FORMAL SCORING CATEGORIES

Code	Name	CS equivalent
W, D	Whole and Common Detail	W, D
Dd	Unusual Detail Includes all responses not coded W, D, or S, i.e., Dr, W', dd, etc.	Dd
S	White Space	WS, DS, DdS
M, FM, m	Movement in humans, animals and inanimate objects, respectively	M, FM, m
FC	Form-Color	FC
FC _{sym} CF _{sym} C _{sym}	Symbolic Color	Included in FC, CF, and C
FC _{arb} CF _{arb}	Arbitrary Color	Included in FC and CF

Code	Name	CS equivalent
FC'	Achromatic Form-Color	FC'
F(C)	Color-Shading and Shading Outline	
	Color-Shading: texture of shading with color (Lerner: FCc)	FT
	Shading Outline: shading defines outline and articulation (Lerner: Fc)	Not scored
FCh	Form-Shading	FT, FY or FV
F+	Accurate Form Perception	F+, Fo or Fu
H figures	Human Content: H, Hd, (H), and (Hd)	H, Hd, (H), and (Hd)
A figures	Animal Content: A, Ad, (A), and (Ad)	A, Ad, (A), and (Ad)
Objects	Object Contents	All non-human and non-animal content
P	Popular Response (Klopfer definitions)	P
PecV	Peculiar Verbalization	Included in DV1
Incom	Incongruous Combination	INCOM1, INCOM2
Fabcom	Fabulized Combination	FABCOM1, FABCOM2
Contam	Contamination	CONTAM
Fab	Confabulation	Not scored

DRIVE-LADEN PERCEPTS

Code	Type	Examples
AGG	Aggressive Content	
	Oral aggressive	teeth, cannibalism, biting, parasites; animals feared because of their biting (crabs, spiders, alligators), verbal aggression (arguing)
	Attack (sadistic aggression)	vivid sadistic fantasies, annihilation of person or animals, torture; explosions, fighting, fire, frightening figures, weapons, claws
	Victim of aggression (masochistic)	extreme victimization, extreme helplessness, suicide; person or animal in pain or wounded, frightened persons or animals, figures or objects in precarious balance
	Results of aggression (aftermath)	decayed, putrefied, mutilated elements, catastrophe; injured or deformed persons or animals, parts missing, blood, aftermath of storms or fires
LIB	Libidinal Contents	
	Oral receptive	mouth, breasts, sucking, famine; stomach, kissing, drinking, drunks, food
	Anal	buttocks, feces, hemorrhoids; intestines, toilet, disgust, dirt
	Sexual	sexual organs, ejaculation, intercourse; kissing, romance, sexual organs or flowers

Code	Type	Examples
	Exhibitionistic-voyeuristic	nudity, exhibiting; undergarments, leering, peering, observing, prancing
	Sexual ambiguity	same-sex kissing, person with breasts and a penis; transvestism, cross dressing

SCORING CODES

The following is a listing of defense mechanism scoring codes and titles, listed in alphabetic order. The titles are meant to serve as short reminders of the scores, not as short definitions. Also listed are the pre-requisite scorings for each of the defense scores.

Section formulated and added by Cato Grønnerød.

Code	Title	Pre-requisite
Devaluation (Borderline)		
DEV-A	Humans or Animals with Negative Appearance	H or A figures
DEV-B	Objects with Negative Appearance	Objects
DEV-C	Humans or Animals with Missing Body Parts	H or A figures
DEV-D	Humans with Animal Characteristics	H figures, not Incom
DEV-E	Hybrids of Humans and Animals	(H) or (Hd)
DEV-F	Devaluation by Envy and Revenge	H or A figures
DEV-G	Repulsive Animals	A or Ad
DEV-H	Disparagement of Gender Identification	H or A figures
DEV-I	Negative Function	H figure
DEV-J	Negative Mythological Figures	(H), (Hd), (A), or (Ad), not P
DEV-K	Devaluation of the Testing Situation	
DEV-L	Self Deprecation	
Higher-level Denial (Neurotic)		
HLD-A	Negative Definition	F+
HLD-B1	Minimization of Threat - Reduction	F+
HLD-B2	Minimization of Threat - Qualifications	F+
HLD-B3	Minimization of Threat - Small Detail	F+ and Dd
HLD-C	Response Withdrawal	F+
HLD-D	Minimization of Threat - Humor	F+
HLD-E	Probabilistic Statements about Drive Contents	F+, and AGG or LIB
Hypomanic Denial (Neurotic)		
HYD-A	Personal Conviction	
HYD-B	Faults in the Test Material	
HYD-C	Pollyannish Concepts	
HYD-D	Magical Use of Color	FC _{sym} , CF _{sym} or C _{sym}
HYD-E	Pollyannish Use of Color	

Code	Title	Pre-requisite
HYD-F	Euphoric Confabulation	Fab
HYD-G	Minimizing Incongruent Combination	Incom
HYD-H	Incongruent Characteristic or Activity	H or A figures, and M or FM
HYD-I	Arbitrary Color	FC _{arb} / CF _{arb}
HYD-J	Pollyannish Inappropriateness	
HYD-K	Hypomanic Figures	H or A figures
HYD-L	Shifted Focus	
HYD-M	Pollyannish Overemphasis	
HYD-N	Euforic Behavior	

Intellectualization (Neurotic)

INT-A	Intellectualized Presentation	
INT-B	Exaggerated Striving for Specificity	
INT-C	(Missing) Text References	
INT-D	(Missing)	
INT-E	(Missing)	
INT-F	(Missing)	
INT-G	(Missing) Emotional Analysis	
INT-H	Characterization of the Testing Situation	
INT-I	Rigid Rotation	
INT-J	Rigid Localization Sequence	
INT-K	Probabilistic Response	

Isolation (Neurotic)

ISO-A	Separation	
ISO-B	Controlled Figures	H or A figures
ISO-C	Drive Abstractions	AGG or LIB
ISO-D	Machine Contents	Objects
ISO-E	Mechanical Activities	H figures or Objects
ISO-F	Distantiated Aggressive Objects	Objects
ISO-G	Distantiated Sexuality	Objects
ISO-H	Maps	
ISO-I	Representations	
ISO-J	Awareness of Own Thought Process	
ISO-K	Balance	
ISO-L	Coldness	
ISO-M	Indifference	

Code	Title	Pre-requisite
ISO-N	Affectless Drive Manifestations	AGG or LIB
Massive or Bland Denial (Psychotic)		
MSD-A	Composite Responses	Incom
MSD-B	Inappropriate Activities	
MSD-C	Impossible Combinations	Fabcom
MSD-D	Unlikely Combinations	
MSD-E	Arbitrary Connection	H, Hd, A, or Ad
MSD-F	Uncommon Card Rejections	
MSD-G	Absence of non-form determinants	
MSD-H	Absence of Popluars	P
Omnipotence (Borderline)		
OMP-A1	Grandiosity - Abilities	
OMP-A2	Grandiosity - Self Perception	
OMP-B	Editorial We	
OMP-C	Lecturing Style	
OMP-D	Giving Permissions	
OMP-E	Haughtiness	
Pollyannish Denial (Neurotic)		
POD-A	Pollyannish Objects	Objects
POD-B	Pollyannish Figures	H or A figures
POD-C1	Holiday Contents	
POD-C2	Childlike Activity	M, FM or m
POD-D	Superficial Orientation	
Primitive Idealization (Borderline)		
PMI-A	Idealized Figures and Objects	
PMI-B	Idealized Part Figures	Hd, (Hd), Ad, or (Ad)
PMI-C	Idealized Persons	H figures
PMI-D	Idealized Animals or Nature	A figures or Nature
PMI-E	Enhancement of the Human Form	(H) or (Hd)
PMI-F	Symbols of Power	Objects
PMI-G	Idealization of the Test Situation	
PMI-H	Idealized Identification	

Code	Title	Pre-requisite
Projection (Borderline)		
PRO-A	Denial of Origin	
PRO-B	Projection of Responsibility	
PRO-C	Suspiciousness	
PRO-D	Interest of Repsonse Recording	
PRO-E	Unclear Activity	H or A figures
PRO-F	Superego Projection	
PRO-G1	Visual Surveillance - Eyes	H or A figures
PRO-G2	Visual Surveillance - Objects	Objects
PRO-H1	Surveillance Activity	H or A figures and M
PRO-H2	Personal Surveillance	H or A figures
PRO-I	Projection of Aggression	
PRO-J	Expectation of Injury	
PRO-K	Victimization	H, Hd, A, or Ad
Projective Identification (Borderline)		
PJI-A	Injection	H or A figures, and M, FM or m
PJI-B	Injecting Organisms	
PJI-C	Protection	H or A figures, and M, FM or m
PJI-D	Empathy with a Threatening Figure	H or A figures
PJI-E	Identification with the Aggressor	H or A figures
PJI-F	Tactile Aggression	T
PJI-G	Primitive Rage	PJI-H or PJI-I, and AGG
PJI-H1	Hyperalertness - Hidden Threat	H or A figures, or Objects
PJI-H2	Hyperalertness - Threatening Activity	H or A figures, and M, FM or m
PJI-H3	Hyperalertness - Captive Themes	
PJI-I	Hyperalertness - Form-shading	F(C)
Rationalization (Neurotic)		
RAT-A	Approvable Social Context	AGG or LIB
RAT-B	Repudiation of Intentionality	AGG or LIB
RAT-C	Clicheish Justification	AGG or LIB
RAT-D	Justification of Incongruity	Incom or Fabcom tendency
RAT-E	Personal Justification	
Reaction Formation (Neurotic)		
REF-A	Spontaneous Verbal Offers of Help	

Code	Title	Pre-requisite
REF-B	Spontaneous Behavioral Offers of Help	
REF-C	Discomfort	
REF-D	Spontaneous Willingness to Cooperate	
REF-E	Helpful Productivity	REF-D
REF-F	Anti-sentimentality	
REF-G	Pollyannish White Space	S
REF-H	Striving for Contact	FC, F(C), FC', and FCh
REF-I	Pretty and Orderly	
Repression (Neurotic)		
REP-A	Non-reflectiveness	
REP-B	Dramatic Expressive Reactions	
REP-C	Phobic Verbalizations	
REP-D	Immature Forms	H or A figures
REP-E	Adaptive Repression	W or D, not M, no Blends except FM.+ , no AGG or LIB, no Contam, Fabcom, PecV, or Fab, no other defense scores
REP-F	Unawareness of Sexual Symbolism	
Splitting (Borderline)		
SPL-A	Split Whole Human Figure	H or (H)
SPL-B	Split Animals or Objects	A figures or Objects
SPL-C	Shifting Drive Material	AGG or LIB
SPL-D	Shifting from Free Phase to Inquiry	AGG or LIB
SPL-E	Shifting Sequence of Human Contents	H figures
SPL-F	Shifting Sequence of Animal or Object Contents	A figures or Objects, followed by H or A figures
SPL-G	Split Between Figures	H or A figures
SPL-I	Split Sequence	
SPL-J	Shifting Between Aggressive and Libinial	AGG or LIB

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