The bibliography on art therapy presents 1175
citations (1940-1973) drawn from searches of the medical indexes,
computer systems of the National Library of Medicine and the National
Institute of Mental Health, other bibliographies, Centre
International de Documentation Concernant les Expressions Plastiques,
and the American Journal of Art Therapy. References are listed
alphabetically by author within 11 categories of art therapy: as a
profession, with specifically diagnosed individuals (including
psychotic, cognitively impaired and physically disabled persons), in
institutions, in groups, with children and adolescents, in diagnosis
and evaluation, case studies, techniques and methods, personality
studies of artists, research, and miscellaneous (including films and
bibliographies). Listings include information on author, title,
source, pagination, date and sometimes a brief annotation. An author
index is provided. (CL)
"The Animals are Alive, the People are Dead"

The work of a 52-year-old woman who was diagnosed paranoid schizophrenic. At the time she did this sculpture she had the use of only one hand. Note the variety of animal, human, and gargoyle-like heads, many with their eyes bulging, mouths open, and tongues protruding—the horse with mouth open and tongue out. The very delicate detail is considerable, even though the work is small.

Terracotta 9½" high
A Bibliography

January 1940 - June 1973

Compiled by
Linda Gantt, Art Therapist
and
Marilyn Strauss Schmal, Art Therapist

In collaboration with
Graduate Training Program in Art Therapy, The George Washington University
Research Committee of the American Art Therapy Association
and the
National Institute of Mental Health

National Institute of Mental Health
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Foreword

This bibliography comes at a time when art therapy as a means of self-expression and communication is seen as a powerful addition to treatment, diagnosis, and research in mental health.

Although the notions of communicating very personal ideas through art and of achieving some sense of well-being as a result of creating art are very old, the discipline of art therapy, which is the embodiment of such notions, is very new. The earliest books on art therapy date from the late 1940’s when Margaret Naumburg first formulated dynamic theories concerning the therapeutic use of graphic expression. Since then a large body of literature has accumulated but until now it has never been organized into a ready source of reference for people working in this field.

While the field of art therapy has developed steadily over the last 30 years, in the last decade in particular there has been increasing awareness that art therapy merits recognition as an independent discipline. Graduate training now contributes to professionalization; there are programs in five major universities leading to a master's degree in art therapy; and clinical training, academic certificate programs, and numerous other courses are offered throughout the United States. Professional standards and guidelines for education have been established by the American Art Therapy Association, which was formed in 1969. At present there are several hundred professional art therapists working in psychiatric and general hospitals, mental health clinics, community mental health centers, schools, children's residential treatment centers, prisons, ghetto service centers, university counseling clinics, etc. They will find in this bibliography an answer to many questions, answers that might not otherwise be available even after countless hours of search.

For other mental health professionals—psychiatrists, psychologists, social workers, psychiatric nurses, teachers, counselors, and so on—this bibliography will provide an invaluable source of information. It will help them incorporate into their professional work the special advantages presented by the use of graphic and plastic media.

Bertram S. Brown, M.D.
Director
National Institute of Mental Health
The art productions of the mentally ill have long been of interest. Lombroso in the 19th century and Prinzhorn in 1922, among others, described the paintings of patients; however, the use of art in therapy has been developing only over the last 30 years. In the last 10 years there has been a rapid growth in the number of people practicing art therapy, in the graduate training programs offered, and in the development of professional organizations such as the American Art Therapy Association and those in England, Japan, and Holland. The interest in the field has resulted in a marked increase in the number of published works on art therapy. The need for a comprehensive bibliography in art therapy has not been answered by the several bibliographies which have recently been made available. They are limited in their scope and distribution. It is essential that material be made available to art therapists, art therapy students, psychiatrists, psychologists, educators, and others interested in art therapy, to create scholarly ferment in the field. This bibliography, growing out of a research project conducted by the authors at The George Washington University, and focusing on art therapy only, attempts to answer that need.

With the exception of one 1931 reference, the bibliography covers the years 1940 through 1973. The year 1940 was selected as the starting point of the bibliography, for it was in that decade that Margaret Naumburg, the pioneer of dynamically oriented art therapy, originally applied her methods to behavior problem children, then to psychotic and neurotic adults.

The references in this bibliography were obtained through extensive search of medical indices (such as Index Medicus, Excerpta Medica, and Psychological Abstracts); the computer systems of the National Library of Medicine and the National Institute of Mental Health; other bibliographies (Garai, Kiell, Landgarten, and Pacey); Centre International de Documentation Concernant les Expressions Plastiques; and the American Journal of Art Therapy. Fortunately the authors had access to some of the best libraries in the United States, including the Library of Congress, the National Library of Medicine, the National Institutes of Health Library, and the National Institute of Mental Health Communication Center and Library.

For ease of reference, this bibliography is divided into 11 broad categories. The references are listed alphabetically by author within each category, and an author index is included. The reader should search the category of interest, related categories, and the author index when searching for particular items. A reference was placed in the miscellaneous category if it was too general for a more specific category, or if the document was not available to the authors and the title was too vague to infer specific content.
Although the authors had access to a great many articles, annotations are limited for the most part to those sources which were published in the United States and to those which were readily available. Articles with self-explanatory titles usually were not annotated.

The compilation of the bibliography was achieved through the help of a number of people. Without the inspiration and help of Assistant Professor Hanna Yaxa Kwiatkowska, who is Chairman of the American Art Therapy Association Research Committee and Art Therapist for the National Institute of Mental Health, and Miss Phyllis Elaine Cromwell, of the National Institute of Mental Health Communication Center and Library, the bibliography would not have come into being. Our thanks are also extended to the Research Committee of the American Art Therapy Association and to Dr. Bernard I. Levy, Thelma Charen, Elinor Ulman, and Jean Westler. To the painters and sculptors whose work we used as illustrations, our most profound thanks for what has been shared with us.

While every attempt has been made to make as thorough a search as possible, it is inevitable that certain articles have been inadvertently omitted. In the interest of compiling the most comprehensive bibliography possible, we encourage readers to send us any references we have omitted for consideration for inclusion in a supplementary volume.

Linda Gantt and Marilyn Strauss Schmal
## Contents

<table>
<thead>
<tr>
<th>Citation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
<td>iii</td>
</tr>
<tr>
<td>Preface</td>
<td>v</td>
</tr>
<tr>
<td>I Art Therapy as a Profession</td>
<td>1-76</td>
</tr>
<tr>
<td>II Art Therapy with Specifically Diagnosed Individuals</td>
<td>11</td>
</tr>
<tr>
<td>A. Psychoses and Neuroses</td>
<td>77-225</td>
</tr>
<tr>
<td>B. Brain or Cognitive Impairment</td>
<td>226-274</td>
</tr>
<tr>
<td>C. Physical Disabilities</td>
<td>275-312</td>
</tr>
<tr>
<td>D. Substances of Abuse</td>
<td>313-322</td>
</tr>
<tr>
<td>E. Other: Homosexuality, Senility, Suicide, etc.</td>
<td>323-332</td>
</tr>
<tr>
<td>III Art Therapy in Institutions</td>
<td>333-373</td>
</tr>
<tr>
<td>IV Group Art Therapy: Individuals and Families</td>
<td>374-425</td>
</tr>
<tr>
<td>V Art Therapy with Children and Adolescents</td>
<td>426-578</td>
</tr>
<tr>
<td>VI Art Therapy in Diagnosis and Evaluation</td>
<td>579-666</td>
</tr>
<tr>
<td>VII Case Studies in Art Therapy</td>
<td>667-770</td>
</tr>
<tr>
<td>VIII Techniques and Methods in Art Therapy</td>
<td>771-828</td>
</tr>
<tr>
<td>IX Personality Studies of Artists</td>
<td>829-887</td>
</tr>
<tr>
<td>X Art Therapy Research</td>
<td>888-927</td>
</tr>
<tr>
<td>XI Miscellaneous: Includes Films, Bibliographies, Exhibition Catalogues</td>
<td>928-1175</td>
</tr>
<tr>
<td>Author Index</td>
<td>141</td>
</tr>
</tbody>
</table>
Art Therapy as a Profession
"Art Therapy"

Painted by a graduate of The George Washington University master's degree program in art therapy, as a farewell gift to one of the professors. A bright orange sun shines at the bottom right-hand corner, and above the sun the rainbow is in primary and secondary colors. A yellow moon and stars are at lower left, and at the upper left a face emerges from the dark blue scribble.

Acrylic 6½" x 12"
   After a brief history of creative therapies, the benefits of art therapy are discussed at length. Art productions of the professional and those of the psychotic are compared.


   The book, consisting of two detailed case studies, examines dreams and paintings from a Jungian standpoint.


   The article is a diary of and comment on Dr. Betensky’s visit in Britain to various centers for the training of art therapists and her meetings with a number of practicing art psychotherapists and art therapists, such as Dr. Irène Champernewne, Dr. R. W. Pickford, and E...ard Adamson.


   Both the artist and the schizophrenic see things in a disjointed fashion; however, the artist is able to merge the pieces together at the conscious level, whereas the schizophrenic cannot.


The article presents a general outline of social and psychological problems that have recently developed and the methods that can be used in solving them. Nonverbal methods are surveyed.


Boenheim discusses the development of art therapy as an offshoot of psychotherapy. Modern developments in the larger field of dynamic psychotherapy have opened up new opportunities for art therapy.


Music and art therapy involve person-to-person relationship as opposed to the transference relationship; therefore they have broad application today.


17. Callieri, B., and Frighi, L. "L'espressione plastica nel suo significato pragmatico di comunicazione. 2° Colloquio Int. sull'Espressione Plastica (Bologna), 1963.


The author delves into the common ground between art and therapy, discusses the value and limitations of art therapy, and comments on the dangers in the partnership of psychotherapy and the arts. The theoretical discussion is from a Jungian point of view.


With discussion by Margaret Naumburg, Art Therapy: A therapeutic technique, pp. 119-120; and Hanna Yaxa Kwiatkowska, pp. 121-125.

The authors stress the need for art therapy to become organized and create standards of training. The importance of art therapy in the short-term, intensive treatment unit is discussed, and examples of art therapy's use as a diagnostic tool, therapy, etc., are given.


The article stresses the value of art therapy in the total treatment milieu. The authors give advice to art therapists about conducting art therapy. Benefits of art therapy, with short examples, are discussed.


The author, an art therapist, discusses the benefits of art therapy and offers a case study demonstrating the value of the patient's own associations and comments.


The essay, originally published in 1924, was a speech delivered before the British Psychological Society. The author questions the interpretations of art by Freud and Jung.


Art therapy as distinguished from occupational therapy is examined, with short illustrative examples of results from the art therapy program.


Art is a tool for the psychiatrist to use to uncover hidden emotions, and, perhaps, enable the patient to see and discuss them.


The value of art therapy is discussed, with quotes from Naumburg, and other knowledgeable people in the field.


The article is concerned with a theoretical discussion of the purposes served by graphic communication, the advantages and disadvantages of graphic methods, and the styles of art therapy.


Two chapters in the book on the etiology of images are pertinent to art therapy. The author discusses "interaction painting," and presents case studies in which drawing was used to bring the unconscious images into the open and lessen their hold on the patient.


The artist and the mental patient are compared. It is concluded that the artist is in control of the id, the mental patient a slave to it.


After a discussion of the history and definition of art therapy, a case study is presented demonstrating that art [therapy] productions enabled the therapists to arrive at a better understanding of the patient's problems.


Art and craft are two distinct fields, each having a valid contribution to make. Alternatives are offered for craft kits, paint by numbers, and coloring books.


The writer applies her theoretical approaches to art expression with children to problems characteristic of the mid-20th century. The role of art with regard to defense and maturation is explored.


A collection of essays on the creative process in art and literature is presented. Two case histories of psychotic artists are given. Spontaneous art productions of psychotics are examined.


The goals of art therapy are discussed, with short cases to illustrate.


The art therapy training programs at Moore College of Art and Hahnemann Community Mental Health Center are described.


The book is an account of the author's personal struggle to free herself by painting from the unconscious. In the appendix to the 2nd edition, the author delves into a psychoanalytic theory regarding her drawings.


The symbolic graphic projections of mental patients are attempts to communicate. Primitive symbols, those of the Maori culture, and Christian symbolism are compared to those of patients in art therapy to show similarity.


The article is Naumburg's definition of art therapy.


The nature and purpose of art therapy are explained and three case studies are presented. The author, the acknowledged pioneer in the field, points out how art therapy differs from occupational therapy and from drawing tests shows how art therapy aids in promoting verbalization in patients. Training for art therapists is discussed.

A definition and the benefits of art therapy are stated. A series of pictures drawn by two patients illustrates how art therapy aids verbalization. Two additional drawings illustrate the desire to return to the womb.


The author discusses the function of the art therapists and presents criteria for the measurement of good art activity.


The author discusses the art of various types of psychotics and also paintings done under the influence of mescaline. A physiological theory of drawing is given. Freudian, Jungian, and "pathographic" methods of interpretation of paintings are examined.


As the child's visual conception becomes more and more complex, he is able to draw more and more complex subject matter. Although in most adults visual conception goes no further than the childhood stage, the ability for more complex visual conception in all is latent and can be developed. Case studies demonstrate the author's method and results.


The authors feel that local art therapy organizations should foster clarification of theory and maturation of the field before a national organization ought to be considered.

The article discusses the art therapy course taught at Temple University since 1960.


The author describes his experience as an art therapist at Saint Elizabeths Hospital in Washington, D.C. Taylor believes that symbols are personal, not universal, and that the value of art therapy is in its importance as a means of creative expression and as a civilizing influence.


The author recalls the history of art therapy, discusses its principal exponents, and surveys definitions made by art therapists and psychiatrists. Two approaches to analytically oriented art therapy are discussed, and a synthesis is attempted. Following this are comments by three psychiatrists and an art therapist.


Art therapy and art therapy productions are defined in contrast with art. The author stresses that art therapy is an auxiliary component in the therapeutic milieu.


Personal expression, creative therapy, and cultural and artistic activities in the arts in a psychiatric institution are differentiated.

The article is the author's view of art therapy.

Art Therapy with Specifically Diagnosed Individuals
"The Headache"

A 23-year-old schizophrenic woman drew "The Headache" as one of a series of works depicting different feelings experienced during an acute schizophrenic episode. Note the heavy charcoal lines, the anguished expression, and the octopus atop the head.

Black pastel 18" x 24"
Psychoses and Neuroses
"The Man in the White Coat"

Drawn by a highly intelligent 38-year-old man who was diagnosed as having a character disorder with a slight schizophrenic process, paranoid trend. His past history included a number of armed robberies for which he eventually served long prison terms. Colors are bright and strong except for the two figures that are in white with black outlines. The figure of the artist holds a brush that has drawn a bright orange stripe. Note the flowing forms mixed with geometric shapes.

Pastel 18" x 24"


From approximately 62 hospitals, 1203 drawings by 188 patients are categorized according to subject matter. The media used, techniques, color, and instances of writing on the drawings are described.


The author uses drawings done by schizophrenics to illustrate his theories about schizophrenic thought disorder and cognitive structures.


A case study of the successful use of art therapy as an aid in establishing the stuttering patient's fluency is presented. Drawings were also used as a bridge between parents and child.


Art productions are used as a projective technique in this experiment with stutterers between the ages of 5 and 45 years.


The article examines the characteristics of the stages of regression and reintegration of a schizophrenic episode, with series of corresponding paintings. Cross-cultural investigation shows that these patterns are universal.


100. Born, W. Artistic behavior of the mentally deranged; the art of schizophrenics; and great artists who suffered from mental disorders. Ciba Symposia, 8:207-236, 1946.


Four cases involving schizophrenia are presented, with interpretation by the authors.


118. Dos Santos, O. [Paintings by mental patients.] (Portuguese) *Hospital* (Rio de Janeiro), 75, May 1969.

120. Dracoulides, N. N. L’art psychopathologique et le cubisme picassien. *Organorama* (C-s, Netherlands), Vol. 4.


   The author describes the art done by patients in various stages of manic-depressive illnesses and notes the characteristics of the styles of each.


   Three categories of pictorial style related to schizophrenic symptoms are examined. Art therapy with neurotics is also illustrated.


   Schizophrenics display little agreement and stability, concerning the relations of lines to mood-words.


Through fingerpaintings, an obsessive-compulsive-withdrawn 8-year-old boy improved; at discharge he could relate to both adults and peers.


Art therapy is valuable with patients who use language and a facade of integration as a defense.


After a short history of art produced by psychotics, the author's method of using fingerpainting is examined, with short examples.


A detailed case study of a 20-year-old psychoneurotic girl with compulsive behavior is presented, with comments by the patient after reviewing her productions made during 34 months of art therapy. A correlation is made of the patient’s Rorschach test results and other psychological tests with her art productions. An appendix contains a review of recent literature on art therapy.


Case histories of two schizophrenic patients showing how their artwork was used in psychotherapy are presented. “A Survey of the Significance of Psychotic and Neurotic Art—1876-1950” is also offered.


188. Patarnello, L. et al. [Art and schizophrenia. I. Relation between schizophrenic absurdity and art interpreted according to the esthetics of existentialist phenomenology.] (Italian) *Archivio Psicologia, Neurologia e Psichiatria*, 25, Jan.-Feb. 1964.


A detailed discussion, based on Freudian theories, of a number of case studies is presented, with one from a Jungian point of view. A chapter is devoted to classical and modern artists.


Schizophrenia in general is discussed in the first half of the book. The second half presents the "pictorial expressions" of patients in a mental hospital in Holland. The general characteristics of works are discussed. Drawings are examined in detail from the simplest (no form) to the more complex.


After a theoretical discussion of the creative urge, types of patient productions are examined. Ten detailed case histories with examples of artistic productions are presented. Pathological signs include combinations of lines, letters, numbers, and fragments; absurd content; uninhibited use of color and form. The art of the mentally ill is compared to children's drawings and primitive art. The relationship of "schizophrenic configuration" and art is examined.


The artwork of the mentally retarded may show a higher level of intelligence than do their verbal productions. The author hypothesizes that intelligence can develop along other than verbal lines.


   It is concluded that no relationship exists between the size of the figure drawing and depression or change in mood.


   The artwork and reactions of 15 patients with no suicidal ideation and the artwork and subsequent verbal or attitudinal reactions of patients after suicidal ideation are examined.


215. Volmat, Robert, and Allers, G. Tachisme, signal-symptôme et signe...


The article is an account of a blind study to associate the characteristics of paintings to the manic or depressive phase of the cycle. In both phases spirals and similar themes appear.


The general characteristics, linear quality, and color of drawings of general paretics, manic-depressives, and schizophrenics are discussed.
Brain or Cognitive Impairment
"Batter Up"

The sculpture was done by a retarded, severely visually handicapped 15-year-old boy with cerebral palsy and a behavior disorder. After much struggle he was able to learn to take the batter's stance but could not hit a ball. The figure was made for orientation by touch; note the carefully smoothed clay, raised fly and letters on the cap and base, the wistful expression on his face. The figure was painted in the colors of his favorite team, the N. Y. Yankees.

Painted clay 20" high


A series of short articles is presented, each devoted to a specific aspect of teaching art to the exceptional child. Included are: Art and the professional guidance counselor (Robert Henkes); Art in special education at Tucson (Phyllis Logan Ahern); Art helps the deaf child develop language (Grace Bilger); Art education for the mentally retarded (Melvyn I. Semmel); Art for the blind and partially seeing (Cornelia R. Jones); Experiencing creativity after blindness (Howard Conant); A selected bibliography for exceptional children (Chester Jay Alkema); and others.


Through the process of expressing himself through drawing, the child with a learning disability can develop the confidence necessary to cope with the task of learning to read.


A research study was conducted to see what responses would be elicited from mentally retarded girls who were given either creative or prescribed art tasks. The group given the creative tasks gained in self-concept and expressive ability.


The book, concerned with mentally retarded children, I.Q. 50 and above, in the classroom setting, presents 10 types of situations and how to overcome each.


Art therapy with children moderately to borderline retarded and handicapped by emotional problems is examined.


In examining the drawings of mentally retarded children and retarded children who also had emotional problems, the author found that the drawings of the latter group contained characteristics showing both retardation and emotional problems.


Art materials and methods used effectively with mentally retarded children are examined.


The author introduces basic art materials and methods for using them with mentally retarded children.


Nine institutionally reared and nine family reared mentally retarded children were included in the study. From their paintings and figure drawings, it was determined that the institutionally reared children had a lower concept of self, used more color, (were sensation-starved), had a lower level of development, and showed more emotional disturbance indicators than the family reared children.


Art therapy with learning-disabled children is seen as an aid to self-esteem, a mode of catharsis, a teaching aid, a diagnostic tool, and an indicator of progress or regression.


262. Rapaport, I. F. The art of the retarded and nonverbal intelligence. In:

The retarded are usually evaluated by verbal tests; however, the concept of creativity as intelligence ought to be developed.


The author, an art educator in the Baltimore public schools, explains his theories and methods of eliciting personal, expressive drawings from his pupils.


266. Stevens, Mildred. When the mentally handicapped paint, Mental Health, 26(1), 1967.


Art can aid in developing a good body image and improved perception in the neurologically impaired child. Case studies illustrate.


The article examines the drawing tests devised by Dr. Bernard Isaacs to determine the damage sustained by stroke victims. Drawings by patients with minimal brain damage, hemiplegia, visual agnosia, and gross brain damage are offered as illustration.


See also No. 201.
"The Great Horned Owl"

The artist is a 12-year-old blind boy of normal intelligence with an environmentally determined behavior disorder. The choice of a bird with prominent eyes, whose sight alternates between semi-blindness in the daytime and superior vision at night, is related to the boy's struggle to come to terms with his handicap. The well-modelled pale gray clay is not painted or glazed.

Clay 20" high

"Untitled"

The sculpture by an 11-year-old, congenitally blind, retarded boy exemplifies the young blind child's body image. Note the importance of body cavities; ears, arms, fingers are the primary means of perception. The pale gray clay, crudely but powerfully modelled, was too fragile to fire.

Clay 18" high

The book consists of short discussions of art for the physically handicapped, emotionally disturbed, juvenile delinquent, deaf, gifted, mentally retarded, blind. The largest portion of the book is devoted to the mentally retarded, with techniques to stimulate, create better body image, etc.


The author offers technical advice on working in art with the physically handicapped.


Four short examples are given of art therapy with subjects with disabilities, such as a polio victim, a spastic paraplegic, etc.


289. Jenson, P. M. Art helps the deaf to speak. *School Arts*, 58(9):9, 10, May 1959.
A deaf person can communicate through his art what he has seen or experienced.

290. Johnson, F. A. Figure drawings in subjects recovering from poliomyelitis. Psychosomatic Medicine, 34:19-29, Jan.-Feb. 1972.


292. Kostyuchek, N. S. [Drawing of the blind in accordance with the method of George Wally.] (Russian) Spetsial’naya Shkola (Moscow), No. 6, 1967.


Advice on art materials and methods to be used with hemiplegics and other spastic children is presented. Lindsay feels that stimulating the mind can raise intelligence; without stimulation, it can be dulled.


The author writes about his work as an art teacher with the weak-sighted. The schema and variations of normal-sighted children are compared with those of the weak-sighted. The theory of visual vs. haptic perception, both in plastic art and in the use of color, is discussed.


Art serves a number of functions for the cerebral palsied. Art relaxes the nerves and muscles. As a person progresses, confidence is gained. Finally, the desire to express oneself creatively is fulfilled.


The article presents six short studies of artists with progressive paralysis, showing the deterioration of their styles.


The author believes that art can aid in the development of abstract thought in the deaf. Two research projects concerning the aptitude of the deaf for art, and vocational opportunities for the deaf in the visual arts are discussed.


A cerebral palsied artist teaches the cerebral palsied and other handicapped.

Substances of Abuse
"The Shadow of Goodness"

Painted by a 27-year-old man diagnosed as an alcoholic with paranoid traits who had experience as an amateur painter prior to his hospitalization. The colors are dark: black serpent, dark sky, red road by the buildings at the right. Of special note are the headless figure on the cross in the center, the raven on the cross, the face in the circular form on the right.

Oil 4' x 8'


The author makes general observations on her collection of paintings by alcoholics, such as subject matter chosen and style, and correlates changes in painting with course in treatment.


Research demonstrated that the female figure was drawn first or larger in 68% of the drawings by male narcotic addicts. It is concluded that this represents a strong "mother-involvement."


Art therapy in the alcoholic rehabilitation program of the District of Columbia is examined. The process is stressed over the product, and the patient is encouraged to interpret his own picture.

Other: Homosexuality, Senility, Suicide, Etc.
"Revenge Is Not Very Sweet"

Drawn by a depressed alcoholic man, age 20, who was very intelligent and talented in several of the arts. He committed suicide a month after the drawing was completed. The blue figure has a green head with an orange-yellow face. The background is dark and muddy, with a red sun or moon in the sky.

Pastel 18" x 24"


Homosexual retardates drew human figures, self-image, and animal drawings with feminine traits. The passive partners drew more accentuated feminine traits than the active partners.


Art therapy with the elderly, including special problems, techniques, etc., is discussed. A case study of art therapy with a 67-year-old woman is offered but with no illustrations.
III
Art Therapy in Institutions
"The Corridor of Loneliness"

An expression of the artist's feelings of being in a closed psychiatric ward. It was done by the same women who drew "The Headache" and "Claustrophobia." Lack of color heightens impact.

Black pastel 18" x 24"


The author describes art therapy in a resident center for adolescent girls who cannot live at home or adjust to placements elsewhere. She tells of her technique of "photo-expansion" which helps the girls to focus on their feelings.


The article describes the beginnings of an art therapy program conducted by volunteers in an Italian mental hospital.


A survey of the use of art in Canadian mental hospitals showed that the larger the hospital, the less art is used, and that a need exists for the training of art therapists and for the exchange of information among them.


The authors describe a project in a hospital using art therapy and cite 10 therapeutic effects of art.


The authors describe art therapy with patients with verbal limitations, at a Veterans Administration center in Los Angeles.


   
   Adrian Hill, the author and artist, while confined to a sanatorium with tuberculosis, succeeded in establishing art therapy as a part of the hospital's regular program.

   
   The author tells how he used art therapy in institutions for the chronically ill. He gives brief descriptions of some of the patients and their works as well as technical advice on art productions.


   
   Art is used at the Menninger Memorial Hospital to help the patient express his feelings and strengthen his ego.


   
   The author describes his nonclinical approach in an art program at a day clinic.


   Three programs dealing with adult patients in psychiatric hospitals are described. The structure and emphasis of each program are presented.

   Two programs in prisons are described. Art is used in diagnosis and treatment and in a hobby-craft program.

   The article describes the art program at a community mental health center.

   The article describes art, arts and crafts, and art therapy with families at a children's psychiatric facility and an art therapy program at a day center for adult outpatients.

   The program in a long-term general hospital is described. It is for physically disabled patients and is run by an artist who is herself confined to a wheelchair. Examples of the patients' work are included.


   The article is concerned with making therapeutic services available in the 23 hours a day not spent in verbal psychotherapy. Art therapy that
emphasizes the healing function of the artistic process is seen as a means of meeting this need. Two illustrative cases are included.


Ulman describes her visit to Withymead Center (in England), a unique "residential community for psychotherapy and the arts." Champernowne discusses the way in which the arts are used in therapy and gives some excerpts from cases. At the end of the article is a transcript of a conversation between these two authors and staff members at the center in which the program is further described.

IV

Group Art Therapy: Individuals and Families

Mother
"Familia"

Brazilian family, drawn by the eldest son, third figure from the left. Note sameness of figures, differing only in sex designation and size.

Black pastel 18" x 24"

"The Balance"

Representing an abstract family portrait, one of the steps in family art evaluation, the drawing symbolically presents the relationship of the artist's family. The scale is yellow, the artist (M) is in red and yellow, the husband (R) is in green, and the mother is in black and purple.

Pastel 18" x 24"

The article, dealing mainly with methods, discusses an art therapy group that met, over a period of a year, three times a week, for hourly sessions with 10 patients. Group art therapy is considered intermediate between individual and group verbal therapy.


Members of the group brought art productions executed outside the group to sessions. It is concluded that discussion of the art productions stimulated release of feelings of both the artist and the entire group.


The author describes a technique she uses in interviews with families in order to assess family functioning. From the drawing, six relevant dimensions are identified and studied. The conjoint family drawing can be used in research, diagnosis, and therapy.


Through art, the despairing unemployed workers in Wales are given a cause for which to work and fight.


The authors hypothesize from their comparison of the art productions of patients with those of their well siblings that the well sibling is less involved with the family struggles and is emotionally detached at the expense of character depth.


The mother-child drawings of 23 patients were studied in detail with the drawings and notes made by the patients and clinical material included. The authors note whether the drawings helped in the therapeutic process and comment on the responses of the patients.


Art therapy with groups of individuals on medication in Warsaw, Poland is discussed. A comparison is made of the paintings of neurotics with the paintings of psychotics.


The use of family art therapy in a Multiple Impact Therapy program is examined.


An example of family art therapy with a hysteric family is offered and compared to the experience in family art therapy with a schizophrenic family. A short discussion of research findings in family art therapy is presented.


The author explains how she developed family art therapy techniques and discusses the therapeutic goals of this method. The place of family art therapy in research is discussed.


The article discusses the application of the methods developed by Kwiatkowska. Better communication is developed among members of the subject family through art therapy.


Frequently recurring themes and the development of group solidarity are discussed by the writers.


The article describes an art therapy program conducted in a hospital with groups of inpatients and day-care patients. The methods used are discussed and the use of art in diagnosis is explained.


A description of the use of the scribble is given. Two case studies are presented that show how, through group art therapy, conflicts were resolved.


A group of 8 male and female adults is examined for type of sessions, methods used, special techniques such as the scribble. Case studies are used to illustrate particular techniques and a longer case study is included.


The author explains her concept of gestalt art therapy and her role as a gestalt art therapist, and offers suggested procedures for gestalt group experiences.


Discussion of paintings in a group situation is examined. A case study of a 22-year-old man is presented. It is concluded that art therapy is valuable in aiding verbalization.


The procedure for using murals with groups is outlined, and examples of 3 sessions with one group of hospitalized patients are offered. Suggestions for the method's application with nonhospitalized persons are also given.


The author discusses the use of art therapy, dance therapy, psychodrama, and music therapy in addition to verbal activity in a heterogeneous outpatient group.

The article discusses the advantages of art therapy and other types of activity therapies for patients who do not trust words as a means of communication. Special grouping patterns for treating drug addicts and their families are also discussed.


The authors discuss art therapy with a married couple. Art therapy proved a powerful tool, uncovering too much too rapidly, with the result that the couple restored their previous uneasy balance through the hospitalization of the wife.


The benefits of art therapy with couples are examined. Cases illustrate the various specific techniques.


The article presents a comparison of the art productions of manic-depressive patients and those of their spouses. Each couple's drawings were similar in color, style, content, and affect.

The principles of creative analysis as it is applied to families are described. The authors give examples to demonstrate the theory that it is possible to detect disturbances in ego function even though a person copies a painting rather than using free imagery. In Part 2 a case study of a family is presented.
Art Therapy with Children and Adolescents
"Self-Portrait"

The sculpture, by a 12-year-old boy of superior intelligence, diagnosed schizoid personality, was an important event in the artist's recovery from a psychotic episode. Note the emphasis on the eyes and open mouth.

Painted clay 14" high


   Color, line and form, and use of space are keys to understanding the behavior, mood, actions, and control of the child.


   The use of children's drawings and their associations is an aid to uncovering the inner feelings of children.


   Fingerpainting is used as part of the total therapeutic treatment, much as painting or drawing is used in art therapy.


   Formation of symbols in a child's life is discussed. Most of the book is theoretical; one chapter is devoted to art therapy and art education.


   Drawings of animals by children ages 7-13 from Bellevue Psychiatric Hospital are examined. Short descriptions of the children and their aggressive or nonaggressive animals are given.
Some of the chapters relating to the expressive arts include material on puppet shows, clay, and painting. Their use in diagnosis and treatment is evaluated; psychotherapeutic values of group activities on a children’s ward are noted.


The author is a psychologist in private practice who uses art psychotherapy in the treatment of her patients. The first part of the book contains 10 case studies, and the second part contains “analytical observations”—7 essays about theoretical aspects of art psychotherapy. The approach is basically eclectic.


The art program at a residential school for boys of average intelligence with social and emotional adjustment problems is presented.


Painting releases unconscious material during times of stress such as war, and personal stress. Case studies illustrate release of aggression, hostility, castration fears, etc.


Developmental stages in the use of clay are compared to developmental stages in drawing.


The author, a teacher, believes a child’s sense of strength and powers of expression should be developed. Examples of her results with children’s use of clay, paints, printmaking, dance, writing, etc., are presented.


Examples of children’s artwork are presented, with verbatim comments by the young artists. Subjects to stimulate expression are discussed.


Several hundred drawings collected from children in the South illustrate their attitudes about various aspects of desegregation.


Art by children is considered as a means by which to measure I. Q., as a tool in the therapeutic relationship, and as an aid in uncovering the unconscious.


When normal, mentally retarded, and institutionalized children were asked to draw the most important events in their lives, 27.4% of the experiences depicted were those of fear.


The author, an art teacher in New York City junior high schools, uses art as therapy with behavior problem children.


The authors compare human figure drawings done by black children before 1960 and after 1970 and conclude that black children now have a greater acceptance of their racial and ethnic background.


The article consists of two case studies of the successful use of art therapy, and one of music therapy, with obsessive compulsive children.


The child in therapy is discussed. Significance of various aspects of children's drawings is examined and three case histories of art and play therapy are given.


Today children in clinics generally are from divorced homes and minority groups, are uncommunicative, suspicious, and aware of technical advances through television. Five examples of children's drawings are offered.

488. Goodenough, F. L., and Harris, D. B. Studies in the psychology of

The article is a survey of literature on the psychology of children's art, including methods of study, effects of war, the art of blind children, drawings as projective technique, and so on.


491. Grimm, H. ['“Speed-up” of children's drawings of the human body and one of its possible causes.] (German) Aeztliche Jugendkunde (Leipzig), 55, 1964.


The author asks his patients to draw themselves and their parents and to comment freely. Examples of the therapeutic use of the drawings and comments are presented.


In examining the drawings of their families done by children with conflicts or psychoses, it is determined that these drawings do reflect the conflicts or psychoses, and that a review of a series can show progress or lack thereof.


An examination is made of 1,451 spontaneous drawings and doodles from junior and senior classes in New York City and suburban schools, and from the area colleges, with age ranging from 15 to 23 years. The conclusion is made that adolescent art contains decoratively printed words, caricatures, profiles rather than full face; and lacks drawings of children or babies.


The author defines art therapy and discusses art in relation to the problems of today. The role of the art therapist, problems and solutions are discussed. The goal is art that is self-expressive, coherent. Sublimation, integral to Kramer's theory of art therapy, is examined.


The article is taken from the author's book, Art as Therapy with Children.


The most important task in art therapy is to make available to disturbed children the experience of reliving conflict in order to resolve, integrate, and master it. Art therapy at Wiltwyck School is discussed. Six paintings with short accompanying case studies are presented.


Art therapy with delinquent boys as practiced by Kramer at Wiltwyck School is examined. Sublimation, central to Kramer's philosophy of art
therapy, is discussed. Noted are recurrent themes, problems the art therapist may encounter, and aggression. Case studies are offered throughout to illustrate, with the final chapter devoted to two detailed case studies.


The writer describes in detail two illustrative sessions and discusses them. The examples are taken from the art therapy program at Jacobi Hospital in New York City.


Easel painting by nursery school children fosters the neutralization of energies necessary for the maturation process.


Three case studies with dropouts aged 19 years, 17 years, and 15 years, illustrate that dynamically oriented art teaching aids in teaching art, encouraging expression, and dealing with feelings.


Finger painting was prescribed for a 10-year-old, aggressive, phobic boy at an impasse in verbal therapy. Through fingerpainting his aggression and hostility were dealt with effectively, and verbal therapy could then successfully progress.


Research bore out the hypothesis that the sun is a measure of dependency; that girls and younger children are more dependent than boys and older children. It is noted that partially hidden suns, drawn more by older children, suggest conflict concerning dependency.

Lowenfeld believed that art in the schools ought to foster growth—mental, creative, and esthetic. Separate chapters are devoted to the different developmental levels as seen through the art of that stage. In the 3rd edition (1957), a chapter was included on therapeutic aspects of art with the blind, deaf, speech defective, cerebral palsied, crippled, retarded, neurotic, and psychotic. (That edition was by Lowenfeld alone. After his death, Brittain was added as co-author and the chapter on therapeutic use of art was excised.)


Two cases demonstrate the role of art therapy in helping the child express his problem.


Six case histories of children with emotional problems are presented, emphasizing the use of spontaneous art in diagnosis and therapy.


545. Reutenberger, H. G. et al. [Experiments with design as an aid in the psychotherapy of children and adolescents.] (German) Medico Boehringer, 6:170-180.


547. Reichert, S. [Children’s drawing as an expression of biological development; therapeutic-educational viewpoints.] (German) Praxis der Kinderpsychologie und Kinderpsychiatrie, 17, May-June 1968.


Size, proportion, symmetry, etc., are examined. The author notes that children overcoming fears in art are actually learning to handle deeper fears.


The highest emotional release is achieved when the child draws himself in the experience; lowest when only objects related to that experience are drawn. A relationship exists between the degree of emotional release and desirable social adjustment through painting.


The author presents his theories and experiences as an art therapist with children.


The suffering of an adolescent boy in trying to resolve his psycho-sexual self-image is demonstrated through his art expression.


The author makes a cross-cultural examination of drawings by subjects from southern California, Norway, and Pakistan. It is concluded that handwriting conventions have bearing on the placement of figure drawings on the page.


The development of graphic expression in children is examined in the light of the author's as well as other writers' theories.


VI

Art Therapy in Diagnosis and Evaluation
"Claustrophobia"

Another drawing from the same series as "The Headache" and "The Corridor of Loneliness." The figure, drawn as a man, seems very small in relation to the falling walls that angle in on it. The patient's comment about this work: "The world is closing in on me."

Charcoal 18" x 24"


The author's research seeks to set standards for the interpretation and study of children's drawings.


586. Beirão, Maria Fernanda F. S. O espaço e o tempo na criação artística. *Revista de Psicologia Normal e Patológica* (São Paulo, Brazil), 10(3-4).


The author, who uses the method of placing a dot on the paper before handing it to the patient, gives a summary of past literature on art of psychotics, then devotes most of the book to themes, signs, and symbols used by mental patients.


The authors collect three kinds of data for analyzing and using fingerpainting as a diagnostic tool. Examples of fingerpainting by "normals" and psychotics are given. The effect of apraxia and disturbances of perception on paintings is discussed.


The author concludes that male felons draw male figures significantly less frequently than normal adults, adolescent delinquents, and most other populations studied and thus apparently have greater problems in establishing a masculine sexual identification.


The book, consisting of chapters by various contributors such as Lauretta Bender and Margaret Naumburg, examines the projective value of art. Discussed are art therapy, doodles, and projective drawing tests such as H-T-P. Drawing is considered valuable in evaluating personality.


The author explains his use of child art in diagnosis. His test consists of three parts: line-analysis, opening of the emotions, and fact test. Examples are given for each test.

612. Hayashi, S. Experiences at the Departement d’Art Psychopathtologique at the University of Paris, especially on the semantic analysis of pictures by Dr. C. Wiart. Japanese Bulletin of Art Therapy, 3:5-12, 1971. (English Abstract)


Topics in the book include color symbolism, movement, religious motifs, and Jungian interpretation. Five case studies are given (one homosexual and four obsessive-compulsive patients). The last chapter describes the use of art therapy in a group setting.


A theory of the meaning of colors used by children and by adults through old age is presented. A chart is included.


A history of sun mythology is discussed. The sun is a masculine-father symbol in drawings of 2 children and a 35-year-old regressed schizophrenic.

635. Pasto, Tarmo, and Runkel, Peter R. A tentative and general guide to the procedure for administering the diagnostic graphic-expression technique to adults; A tentative and general guide to the procedure for administering the diagnostic graphic-expression technique to children. *Ars Grata Hominis*, 2(5), Apr. 1965.


The diagnostic value of paintings by psychotics is discussed. A survey of the art of psychiatric patients from other countries shows that inappropriate restructuring of 'reality and the reproduction of morbid experiences are common to all, but that other characteristics appear only in relation to specific cultural patterns. A case study of an eccentric artist is included.


The book lists the characteristics of schizophrenic art (given in German, French, Russian, Italian, and English) and gives illustrations of various aspects. The theoretical discussion is in German only.


The use of color by patients at Netherne Hospital in England is examined. Seriously disordered patients have a lower feeling for color and tend to like the blue-red series above others.


The author describes four basic pictorial styles. Through a case study it is shown that by concentrating on style the therapist was not misled by content, and was able to make the meaning of the paintings clear to the patient.

The case study of art therapy with a 14-year-old boy with verbal defenses is presented.


A method of diagnosis through a series of paintings is discussed. Excerpts from 9 case studies; illustrate.


A research experiment was conducted to test the hypothesis that art productions can be used in diagnosis. It was found that the judges could distinguish significantly between drawings done by patients and those done by "normals."


The article gives an assessment of 25 figure drawing characteristics as shown in 3 groups of psychiatric patients (anxiety reaction, paranoid schizophrenia, and chronic undifferentiated schizophrenia).

VII
Case Studies in
Art Therapy
"Looking Daggers"

Drawn by a 40-year-old woman, diagnosed chronic schizophrenic reaction, paranoid type. Strong rays of many colors: teal blue, pink, white, orange.

Pastel 18" x 24"

668. Andreoli, V. M. [Sexuality and religion shown in graphic expression of a chronic schizophrenic (Carlo Z.).] La Settimana-Medica (Rome), 56(2), 1968.


The article is a case study of an angry child releasing his anger through one series of four paintings.


Through the drawings of a schizophrenic girl at age 9 through 12, during her stay at Sonia Shankman Orthogenic School, it is demonstrated how she overcame her illness.


The article is a case study of a child with infantile autism, whose drawings helped him to drop his mechanical affect.


The value of team therapy and art in the treatment and diagnosis of neuroses is discussed in relation to the case of a 23-year-old soldier in an overseas hospital.
679. Boissenin-Nakova, Anastasia. *Aide Diagnostique et Thérapeutique Appor-


The writers give a description of the treatment of a 10-year-old boy who was in a treatment center for mentally retarded and handicapped children.


687. Chemana, B. Nécessité vitale fantaisie ludique ou mécanisme d'évite-


705-714

Fifteen case histories are presented. Also included is a comparison of psychotic art with modern art and the art of children and primitive peoples.

The article is a case study and discussion of the treatment of a patient who, through art therapy, was able to deal with a repressed memory and feelings of aggression.


The author tells of Angel and his progress in art therapy. The role of the art therapist is delineated and the concepts of "reincarnation" and "ego-ideal" are discussed.

Through Angel's own words and art productions, the reader learns that Angel is moving away from his fantasy world and toward the real world, with the help of psychotherapy and art therapy.

Thirteen paintings executed during an 8-month period show the reaction of the patient to life changes (i.e., engagement, marriage, departure from hospital) of her psychotherapist.

712. Langlois, M.; Cahbot, C.; and Bouthgoin, L. Productions plastiques d'un schizophrène en évolution. Laval Médical (Quebec), 38(1), 1967.


714. Lehnsen, Erika. Correlation between clinical course and pictorial
Psychiatry and Art. Proceedings of the IV International Colloquium of

Detailed case study with description of the use of seven drawings
produced during the course of treatment.

694. Denny, James. Case study: Art therapy in the counseling of a university

695. Gentili, C. et al. [Schizophrenic mannerism and cultural mannerism.
Considerations on the graphic expression of a schizophrenic patient.]
(Italian) Rivista Sperimentale di Freniatria e Medicina Legale delle

696. Gourevitch, M. [An aphasic who expresses himself through drawing.]

697. Grotjahn, M. Transvestite—fantasy expressed in a drawing. Psycho-

698. Hackett, J. D. and Cimon, Louise. Art and therapy. Laval Medical

The case history of a 32-year-old depressive woman whose paintings
helped her to reintegrate herself is presented.

699. Heyder, Dietrich W.; Del Grosso, James; and Del Grosso, Patricia. Case
study: The use of volunteer art therapists with underprivileged children.

700. Howard, Margaret C. Art—a therapeutic tool. Journal of the Oklahoma

The article is a case study of a selectively mute 8-year-old boy whose
parents withdrew him from the hospital before completion of therapy.

701. Howard, Margaret C. Art productions of a gifted adolescent with a
of the IV International Colloquium of Psychopathology of Expression.

The case history of a 14-year-old female whose portrait painting
reflected her progress is presented.

702. Howard, Margaret C. Case study: Painting in the treatment of a middle-
class juvenile delinquent. Bulletin of Art Therapy, 3(3):100-105, Apr.
1964.

The case study of a very artistic and intelligent teenaged boy is given.

703. Howard, Margaret C., and Jakab, Irene. Case studies of molested children
Proceedings of the V International Colloquium on Psychopathology of


Beginning chapters discuss the art of psychotics vs. the art of the so-
called "normal" artist; magical beliefs, etc. Characteristics of schizophrenic
drawings are discussed. The paintings of three patients are presented.

A case study is presented of a 22-year-old man who was withdrawn and catatonic on admission to a psychiatric ward. Notes from the art therapist and the psychiatrist are presented alternately.


The book is a case study in which art was used as one of the techniques in reaching a disturbed boy.


The case study of one patient is presented, with comment. Meares learns the patient's personal symbolic language through her paintings and, as a result, is able to communicate with her using her own symbols.


The article presents a case study of a 24-year-old woman in an "existential despair." The author poses the question of whether art therapy is for children and women only, and verbal communication is for men.

The book is the case study of a woman whose doodle drawings played a major role in her long years of therapy.


The article is a detailed case study of a child, covering 4 1/2 years of therapy. His development and also his remaining emotional problems are examined.


The author discusses a case of a man who became a famous primitive painter in Yugoslavia after art therapy. The author does not explain how art therapy was used.


The case study of a 63-year-old psychotic Negro male is presented. The patient's ceramics over the years before and after a suicide attempt are examined.


Two case studies illustrate the use of the sun as a symbol of the struggle with the father.


A case study of a schizophrenic young man is offered. The author presents 5 principal fantasy themes that are manifested in the patient's work and gives examples of each.


Through the case study of a middle-aged depressed woman in an Israeli government hospital, we are shown how art therapy is accepted by an originally dubious staff.


Eight short cases showing family drawings are discussed. Graphic expression stimulates and provokes thinking in both the patient and the therapist.


The authors tell of Mary, a severely disturbed patient who drew over 600 pictures in the course of 16 months of art therapy. Her art work helped her to focus on one major area of fixation which gradually emerged as a source of conflict.


A short history of art therapy and two case studies (one the same as that in Vol. 12(3), pp. 301-316) are presented, demonstrating the benefits of artistic productions in facilitating the recognition of conflicts by patient and therapist.


The case study described is of a 30-year-old man who was hospitalized with a schizophrenic reaction, acute paranoid type. Margaret Naumburg discusses the case and offers further interpretations.


The article presents a case study of a 35-year-old mother of 4 boys who communicated to the therapist by means of poems, porcelain figures, and paintings.


The case study of a 13-year-old schizophrenic girl who acted out hostility, etc., through her drawings and cut-and-torn-paper productions is presented.


The case study of a 63-year-old woman is presented. Through art therapy the subject was able to express her repressed feelings.


Presented are two case studies of unwed pregnant women whose artistic productions show in one case inadequacy in coping with the situation and, in the other, a realistic and successful approach.


Part three of the book is a case study from a Jungian viewpoint of a 19-year-old woman in art therapy for 2 years.


This is a case study of one young boy who participated in art therapy. A detailed case study of "creative analysis" with a disorganized woman who had undergone 3 years of LSD therapy.
VIII

Techniques and Methods in Art Therapy
"Fish"

The drawing was developed from a scribble by a 20-year-old hospitalized patient in remission after a schizophrenic break. Note the organization of the picture as a whole, and the constriction in using only the original lines of the scribble. The fish are dark and muted by the varied colors of red, yellow, blue, and green.

Pastel 18" x 24"


Doodles obtained during verbal therapy are examined using Freudian interpretation. Types of doodles and their static or dynamic quality are discussed.


Patient and therapist paint together to establish trust and elicit verbal responses.


Kinetic family drawings (drawings of the family in action) are used as an indicator of family interaction. Recurring symbols are examined.


Case studies are used to illustrate the author's methods, including the scribble, and to clarify her views on developing creativity and art expression as an aid to integrating the personality. Case studies also illustrate the progress of students in relation to their individual problems.


783. Dellaert, R., and Roersch, C. Concomitant graphic expression in art

Using fingerpaint on the same sheet of paper, the patient and therapist paint together — the therapist reflecting the patient's production in his own. Two case studies illustrate the method and results.


Examples of techniques in art therapy and techniques in conjunction with other types of therapy are presented.


The art therapist can use a wide variety of techniques involving exploration, expression of inner feelings, rapport-building, self-perception, and interpersonal relations. Denny gives examples of techniques within each category.


The art-oriented interview is presented as a tool by means of which all psychotherapists, psychiatrists, and others can add flexibility and a new resource to their established procedures. The authors give examples of techniques used in art therapy and discuss their advantages.


Therapist and catatonic patient paint together to achieve a nonthreatening form of communication.


The value of various media in art therapy is examined.


Art is a form of communication, or in some cases, a socially acceptable way of regressing. Two short case studies illustrate the premise.


The author’s impressions of her experience and examples of her work with patients are given. A list of materials necessary for a well-stocked therapeutic art workshop is included.


The author explains the use of painting while the patient is under hypnosis. Examined are the process, the subject matter, the associations to paintings while under hypnosis. Examples of defenses, symbolism (both personal and conventional), and associations are offered.


While under hypnosis, the patient paints with black paint on white paper, and gives associations to graphic material.

805. Meares, Ainslie. *Shapes of Sanity: A Study in the Therapeutic Use of*

The author describes the use of plastic materials as a facilitating influence in the treatment of neurotic and psychotic patients. Also included is technical information on modelling.


Observations of fingerpaintings which aid in interpreting personality are examined. Included are posture and manner of the artist, color, motion, symbolism, etc.


Suppressed and repressed material are expressed during modelling with plasticine under hypnosis. Examples of verbalization made under hypnosis are given.


The book explains how art experience can be used for therapy, education, and personal growth. Included are methods for working with individuals and groups.


Family drawings are a valid method of obtaining social history and of revealing family dynamics. Case notes and illustrations are included.


After a description of the art therapy program at Columbus State Hospital, Columbus, Ohio, four case studies are offered to demonstrate the problems with non-verbal patients and how some of these problems were overcome.


   The author presents a case study of a 28-year-old woman with whom art therapy was used as an adjunctive treatment. Slides were used to summarize the course of therapy and to enable the patient and the art therapist to be more objective about the works.


   Art as a projective technique which can be used to examine aspects of the personality, fantasies, etc. is discussed. A brief survey of art of the insane and art in diagnosis and therapy is included.


   The Elements Picture Series (i.e., the drawing of the themes of earth, water, air, fire) is discussed. The author mentions its use in psychotherapy, occupational therapy, the training of psychotherapists, and as a graphic method of observing the effectiveness of chemotherapy.

825. Woltman, A. G. Mud and clay: Their function as developmental aids and

The use of clay as an outlet for children's aggression in play therapy is discussed. The developmental stages in the use of clay are also examined.


The article examines the author's technique of observing and interpreting the integration and disintegration of color. Two short case studies illustrate.

IX

Personality Studies of Artists
"Clowns"

Painted on masonite by a contemporary artist. The dominant colors are red, orange, yellow, green, and blue.

Encaustic (beeswax and oil) 22½" x 36¾"


The difference between the artist, the neurotic, and the psychotic is examined. Various famous artists are examined in relation to the effect their illnesses had on their creativity.


The article discusses famous artists who were mentally ill. (Article also appears in Nature, 194:1012-1014, 1962.)


838. Cossio, M. et al. [On the mental illness and work of Evarist Boncinelli (1883-1946) with specific reference to some drawings made by the sct., or in the last years of his hospitalization at the Ospedale Psichiatrico in Florence.] (Italian) Rivista Sperimentale di Freniatria e Medicina Legale delle Alienazioni Mentale, 88, Mar. 1964.


The article presents a comparison of the Rorschach records of successful and unsuccessful painters and writers.


877. Sifneos, P. E. [Use of his dreams and phantasms by an artist-painter for


An ophthalmologist discusses effects of eye diseases on the productions of great artists.


Art Therapy Research
"Old Woman Waiting for Death"

An art therapist experimented with sculpting techniques during an art therapy class. Note the solidity of the figure, with open mouth and hollow eyes.

Terracotta 6" high
888. Abel, T. M. Figure drawings and facial disfigurement. *American Journal of Orthopsychiatry, 23*:253-264, 1953.

After the administering of a series of Draw-a-Person tests, it is concluded that a person's same sex drawing reveals his feelings concerning his facial disfigurement.


A relationship exists between developmental level and degree of flexibility of drawings, with group scores of intelligence, achievement, social and emotional adjustment.


This is a revised abridged edition of the original two-volume work (1947). It reports research conducted at five nursery schools. The authors found that aspects of personality correspond to a person's use of color, line and form, and space; and that different kinds of personalities vary in their choice of media at each age level. Case studies and biographical summaries of children are included.


After being told that they would need heart surgery, experimental group drew person of the H-T-P larger than before. Control group was told they would not need surgery.


The authors report the results of a 12-year followup study of two matched groups of people over 65 years old. One of the findings is that 65% of the 30 persons enrolled in oil painting courses were in good or excellent health as compared to the 12% of the 21 people not enrolled in such a course.


The female figure drawings of 76 female psychiatric patients were examined for degree of femininity. Although no statistically significant relationship was noted, it was found that a relationship did exist between degree of femininity of the figure drawing and the patient's sexual adjustment.


Examination of 1300 pictures drawn by 74 female patients corroborated previous claims made concerning the relationship of specific traits in the paintings with specific symptoms in the patients.


An experiment with 23, males supported the hypothesis that the amount of shading is an index of anxiety, but only for the same sex figure.


In a study of 128 hospitalized schizophrenics and 104 normal controls, it was found that schizophrenics were more apt to omit arms/hands and legs/feet than normals. The authors relate this to theories emphasizing impairment of ego boundaries.


Family art therapy and family art evaluation are described. The advantages of the participation in art production of the therapist to lessen the resistance of the family and the risk of too rapid uncovering of feelings are examined.


The author explains a new method of evaluating family relations and dynamics through a series of art procedures. Each of the procedures and their sequence has a definite purpose in the diagnostic assessment.


The article presents a basic study which validates the hypothesis that paintings by psychiatric patients can be identified.


The drawings of 60 boys and 42 adults, I.Q. 80-135, anxious, depressive, hysteric, and psychopathic, were examined. It was determined that Rorschach categories can be used to study drawings.


A method for the use of art procedures to understand relationships with non-schizophrenic twins or one or two schizophrenic twins is discussed. The art procedures outlined and the results of three families...
(one "normal," one discordant for schizophrenia and one concordant for schizophrenia) rated on 12 variables are analyzed.


J udges both experienced and naive in mental health work judged the art productions of 10 schizophrenic children and 20 so-called normal children, ranging in age from 4-14 years. Twenty percent discriminated with statistical significance the art work of the two groups. The inexperienced judges were as accurate as those who were experienced.


923. Volmat, Robert et al. [Can the psychopathology of plastic expression of mental patients be considered as a method of studying tranquilizing agents?] (French) Acta Psychiatrica Belgica, 70, 1970.


The article is an account of a blind study of 10 hospitalized depressed patients and their paintings made during high-depression and low-depression days. It was found that during increased depression there appears less color, more empty space, more depressive affect, and less completion.


Miscellaneous:
Includes Films, Bibliographies, Exhibition Catalogues
"Let It Out"

Drawn by two students while in their group art therapy class. The work served a useful purpose in their mutual understanding and sharing of their tension and anger. Black dominates the swirling colors of orange, red, and purple accented by gold, pale blue, and white.

Pastel 24" x 36"


934. Anastasi, A., and Foley, J. P., Jr. A survey of the literature of artistic behavior in the abnormal. I. Historical and theoretical background. *Journal of Genetic Psychology*, 25:111-142, 1941. First in a series of 4 articles. The remaining 3 deal with the difference in artistic, psychiatric, and psychological approaches, spontaneous productions of abnormals, experimental investigations. Article number I is a survey of the literature in the field, beginning with Raggi and Lombroso in Italy, and continuing through the various writers in the field in Europe, the U. S., etc.


944. Art therapy culminates in successful exhibit. Texas Medicine, 65, June 1969.


Seven short essays are presented: Psychopathologie et esthétique (R. Volmat); L'expression picturale des kiffeurs (B. Defer); Existe-t-il un art "psychopathologique"? (G. Ferdière); Equilibre psychique et cinéma (P. Savignac); Universalité de l'art fantastique (G. Diehl); Artistes Fous (M. Croizand); Architectures Fantastiques (R. Brimo).


The film, concerning a talented, 77-year-old schizophrenic woman, documents the onset of illness, the major components of her disturbance and the long course of her progress from an acute schizophrenic state to chronic schizophrenia and quiet acceptance of institutional routine.


A theoretical discussion of the esthetics of art and music is given from a Gestalt viewpoint.


997. Foster, Donald. A paintbrush unlocks the door...the discovery of a creative artist. Orthopaedic Illustrated, 4, 1961.


The value of art therapy in a total treatment plan is stressed. Advice on the therapist-patient relationship is given.


The film contrasts the normal child's painting with that of the mentally disturbed child.


1035. The Institute of Psychiatry, Maudsley Hospital, England. "Victorian Flower Paintings: A Pictorial Record of a Schizophrenic Episode." 7 min., sd., c., 16mm MP. Dist.: NYU Film Library, 26 Washington Place, New York, N. Y. 10003.
The film portrays an old folio of water colors showing the onset of the distortions known to occur in schizophrenia, regressing into chaos, and finally settling into serenity again.


The book is a collection of papers presented at the IV International Colloquium of Psychopathology of Expression. Selected papers appear individually in this bibliography.


The book is a collection of papers presented at the V International Colloquium of Psychopathology of Expression. Selected papers appear individually in this bibliography.


Extensive bibliography on categories including art-therapy, psychoses and art, personality studies of artists, mentally retarded, and art.


Paintings of a Brazilian schizoid are used to demonstrate that creative activity may help the patient to regain contact with the outside world. The paintings which are shown distinguish several steps in the patient's path toward remission.


1079. Muller, C. W. [Handwriting, art or painting?] (German) *Sudhoff's Archiv für Geschichte der Medizin und der Naturwissenschaften*, 49, Sept. 1965.


Naumburg reviews a number of articles, including one of her own, dealing with therapy, diagnosis, art productions of children, etc. A 99-item bibliography is included.


The article presents a review of the literature concerning art as a communicative medium.


Psychotherapy through art is discussed.

1112. Rennert, Helmut et al. [Hybrid creatures and monsters in the imagination and expression of the archaic and psychotic man.] (German) Nervenarzt (Berlin), 40, Jan. 1969.


1126. Smith Kline & French, Australia: Every Sunday Morning. 1965, 15 min., sd., c., 16mm MP. Dist.:Smith Kline & French Laboratories, Medical Film Center, 1500 Spring Garden Street, Philadelphia, Pa. 19130.

The film shows the therapeutic use of painting in a psychiatric hospital.


1128. Stein, R. [What has painting by mental patients to do with art?] Documenta Psychopathologica (German) Aerztliche Fortbild, 54, July, 1965.


1157. Volmat, Robert, and Wiart, Claude, eds. *Art and Psychotherapy: Proceedings of the Fifth Conference of the International Society of Art and Psychopathology*. Amsterdam: Excerpta Medica Foundation, 1969. This is a collection of papers on topics such as evolution of creation in the child, psychobiographies of painters, analysis of the therapeutic role played by the plastic arts and by music, and clinical studies. Half the papers are in French and half are in English.


The article explains a system for converting the graphic data of a painting into data to be entered into an electronic data processing system.


The author gives a theoretical study of creativity. Psychoses and neuroses hinder rather than help the artist.


# Author Index

<table>
<thead>
<tr>
<th>Abel, T.M., 888</th>
<th>Barron, Jeanne R., 773</th>
</tr>
</thead>
<tbody>
<tr>
<td>Achter, Reneé, 29</td>
<td>Barrucand, D., 831, 832</td>
</tr>
<tr>
<td>Adams, M.S., 579</td>
<td>Barrucand, M., 832</td>
</tr>
<tr>
<td>Adamson, Edward, 1, 333, 928, 929, 930</td>
<td>Bartoszewski, J., 584, 671</td>
</tr>
<tr>
<td>Ades, D., 12</td>
<td>Baruch, Aimee, 375</td>
</tr>
<tr>
<td>Agresti, E., 117</td>
<td>Baruch, D.W., 436</td>
</tr>
<tr>
<td>Ahern, Phyllis Logan, 228</td>
<td>Baruch, Dorothy, 376, 528</td>
</tr>
<tr>
<td>Ahlenstiel, H., 777</td>
<td>Baudouin, Ch., 585</td>
</tr>
<tr>
<td>Ahtik, D., 77, 927</td>
<td>Baughman Marjie L., 1146</td>
</tr>
<tr>
<td>Albrecht, A., 667</td>
<td>Baynes, H.G., 4</td>
</tr>
<tr>
<td>Alcedo, Dorothy Whitacre, 226</td>
<td>Becchi, Q., 91</td>
</tr>
<tr>
<td>Alexander, F., 931</td>
<td>Belirao, Maria Fernanda F.S., 586, 949</td>
</tr>
<tr>
<td>Alkema, Chester Jay, 228, 275, 276</td>
<td>Bell, J.E., 587</td>
</tr>
<tr>
<td>Alderidge, P.H., 829</td>
<td>Benassi, P., 6</td>
</tr>
<tr>
<td>Allen, Betty J., 889</td>
<td>Bender, Clemens S., 833</td>
</tr>
<tr>
<td>Allen, J.C.M., 426</td>
<td>Bender, Lauretta, 229, 437, 438, 439, 672</td>
</tr>
<tr>
<td>Allers, G., 215, 761, 762</td>
<td>Benoist, I.E., 7</td>
</tr>
<tr>
<td>Allritz, Caroline C., 932</td>
<td>Berg, Constance Schraemeyer, 673</td>
</tr>
<tr>
<td>Alschuler, Rose H., 427, 890</td>
<td>Bergen, Richard D., 440</td>
</tr>
<tr>
<td>Anastasi, Anne, 78, 428, 891, 933, 934, 935, 936</td>
<td>Bergeron, M., 334, 377</td>
</tr>
<tr>
<td>Andreoli, V.M., 79, 214, 669, 937</td>
<td>Berstein, Stuart P., 166</td>
</tr>
<tr>
<td>Androes, LeRoy, 580</td>
<td>Berson, Martha, 441</td>
</tr>
<tr>
<td>Anzieu, A., 227</td>
<td>Betensky, Mala, 8, 442, 674, 675</td>
</tr>
<tr>
<td>Anzieu, Didier, 938</td>
<td>Gettelheim, Bruno, 676, 677, 950</td>
</tr>
<tr>
<td>Appel, K. E., 429</td>
<td>Bhatt, M., 443</td>
</tr>
<tr>
<td>Arata, A., 430</td>
<td>Bieber, L., 678</td>
</tr>
<tr>
<td>Argan, G.C., 431</td>
<td>Bilger, Grace, 228</td>
</tr>
<tr>
<td>Arieti, Silvano, 80</td>
<td>Billig, Otto, 10, 92, 93</td>
</tr>
<tr>
<td>Arnnheim, R., 581</td>
<td>Bing, Elizabeth, 378</td>
</tr>
<tr>
<td>Arlow, J.A., 432</td>
<td>Binswanger, H., 11</td>
</tr>
<tr>
<td>Assagioli, Roberto, 947</td>
<td>Bion, W.R., 379</td>
</tr>
<tr>
<td>Aubin, Bernard, 892</td>
<td>Birren, Faber, 588</td>
</tr>
<tr>
<td>Aubin, Henri, 82, 433, 582, 948</td>
<td>Bishop, J.A., 951</td>
</tr>
<tr>
<td>Auerbach, J.G., 772</td>
<td>Bloesch, Marianne, 580</td>
</tr>
<tr>
<td>Austin, Virginia, 393</td>
<td>Bloom, Leonard, 444</td>
</tr>
<tr>
<td>Azima, H., 374</td>
<td>Bobon, J., 12, 94, 95, 96, 97, 98, 589, 590, 952</td>
</tr>
<tr>
<td>Bach, S.R., 583</td>
<td>Boegner-Pichert, M., 84</td>
</tr>
<tr>
<td>Bader, A., 83, 84, 85, 669, 830</td>
<td>Boenheim, C.L., 13, 14, 15, 174</td>
</tr>
<tr>
<td>Bader-Bourasseau, Alfred, 86</td>
<td>Bohusz-Szyszko, Marian, 230</td>
</tr>
<tr>
<td>Baeyer, W., 2</td>
<td>Boissenin-Nakova, Anastasia, 679</td>
</tr>
<tr>
<td>Bains, Martha, 278</td>
<td>Bolton, Shirley L., 445</td>
</tr>
<tr>
<td>Baker, H., 434</td>
<td>Bonasgala, F., 680</td>
</tr>
<tr>
<td>Balaye, E., 632</td>
<td>Bonnat, J.L., 380</td>
</tr>
<tr>
<td>Ballard, Warren R., 895</td>
<td>Bonnet, Pablo, 953</td>
</tr>
<tr>
<td>Bar, Asher, 87, 88</td>
<td>Borel, A., 954</td>
</tr>
<tr>
<td>Barahal, H.S., 670</td>
<td>Borelli-Vencent, J., 381</td>
</tr>
<tr>
<td>Barclay, Doris L., 435</td>
<td>Born, W., 99, 100</td>
</tr>
<tr>
<td>Barziola, V.S., 3</td>
<td>Bornstein, S., 955</td>
</tr>
<tr>
<td>Citation Number</td>
<td>Citation Number</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Boschi, G., 101</td>
<td>Clower, Courtney G., 593</td>
</tr>
<tr>
<td>Bothma, H.H., 834</td>
<td>Cohen, Felice Weill, 688</td>
</tr>
<tr>
<td>Bouchariat, J., 681</td>
<td>Cole, Natalie R., 455, 456</td>
</tr>
<tr>
<td>Bour, P., 835</td>
<td>Coles, Robert, 457, 458</td>
</tr>
<tr>
<td>Bourgoin, L., 712</td>
<td>Collins, Laurine, 968</td>
</tr>
<tr>
<td>Boussion, Leroy A., 446</td>
<td>Collon, H., 279</td>
</tr>
<tr>
<td>Bouthonnier, Juliette, 447</td>
<td>Conans, Howard, 228</td>
</tr>
<tr>
<td>Bowers, M.K., 775</td>
<td>Connors, C.K., 893</td>
</tr>
<tr>
<td>Brahan, G. Ph., 591</td>
<td>Cook, C., 969</td>
</tr>
<tr>
<td>Brauner, Alfred, 448, 449, 682</td>
<td>Coombs, V.H., 280</td>
</tr>
<tr>
<td>Brauner, Françoise, 448, 449, 682</td>
<td>Cooper, John R., 689</td>
</tr>
<tr>
<td>Brenner, B.U., 1027</td>
<td>Cooper, Lowell, 894</td>
</tr>
<tr>
<td>Brick, Maria, 450</td>
<td>Copelman, Louis, 110</td>
</tr>
<tr>
<td>Brimo, R., 960</td>
<td>Corman, L., 459, 594, 595, 596</td>
</tr>
<tr>
<td>Brittan, W. Lambert, 523</td>
<td>Corrigan, T., 354</td>
</tr>
<tr>
<td>Brockelhurst, J.C., 335</td>
<td>Cortese, Peter A., 209</td>
</tr>
<tr>
<td>Broussy, M.T., 390</td>
<td>Cossio, M., 838</td>
</tr>
<tr>
<td>Brown, Walter L., 592</td>
<td>Cotte, L., 762</td>
</tr>
<tr>
<td>Bourney, William E., Jr., 218, 219</td>
<td>Covaci, M., 471</td>
</tr>
<tr>
<td>Burd, F.W., 341</td>
<td>Craddick, Ray A., 109, 313, 598</td>
</tr>
<tr>
<td>Burgart, Herbert J., 451</td>
<td>Cramer-Azima, Fern, 374</td>
</tr>
<tr>
<td>Burlingame, C.C., 956</td>
<td>Crane, Rebecca, 599</td>
</tr>
<tr>
<td>Burns, Robert C., 382, 776</td>
<td>Crawford, James W., 231</td>
</tr>
<tr>
<td>Butcher, H.J., 839</td>
<td>Crocq, L., 597</td>
</tr>
<tr>
<td>Bychowski, G., 683, 684</td>
<td>Croizand, M., 960</td>
</tr>
<tr>
<td>Cahbot, C., 712</td>
<td>Curran, Frank J., 336</td>
</tr>
<tr>
<td>Callis, R., 102</td>
<td>Cutter, Dorothy, 323</td>
</tr>
<tr>
<td>Caldeira, Grazzll Pollono, 534</td>
<td>Cutter, Fred, 323</td>
</tr>
<tr>
<td>Caldwell, J., 405</td>
<td>Damiani, N., 111</td>
</tr>
<tr>
<td>Callieri, B., 17</td>
<td>D’Aulillo, V., 971</td>
</tr>
<tr>
<td>Calvi, G., 103</td>
<td>Danwhite, Mary W., 232</td>
</tr>
<tr>
<td>Calvi, L.A., 104</td>
<td>Darley, E., 972</td>
</tr>
<tr>
<td>Campana, M., 957</td>
<td>Daumezon, G., 690</td>
</tr>
<tr>
<td>Cane, Florence, 777</td>
<td>Davidson, B.E., 460, 973</td>
</tr>
<tr>
<td>Cannon, Jeannie McConnell, 383</td>
<td>Davidson, Barbara E., 780</td>
</tr>
<tr>
<td>Capone, G., 958</td>
<td>Davidson, G.M., 112, 113, 223</td>
</tr>
<tr>
<td>Carpanos, Frosso, 452, 453</td>
<td>Davis, M., 233</td>
</tr>
<tr>
<td>Carenzo, M.F., 494</td>
<td>Davis, Roberta M., 337</td>
</tr>
<tr>
<td>Carpenter, William T., 1158</td>
<td>Davis, W.E., 234</td>
</tr>
<tr>
<td>Carratelli, Teresa Jole, 685</td>
<td>Dawson, Alice M., 895</td>
</tr>
<tr>
<td>Carrere, J., 959</td>
<td>Dax, E. Cunningham, 338, 974</td>
</tr>
<tr>
<td>Carstairs, G.M., 836, 930</td>
<td>Day, Juliana, 386, 398, 399</td>
</tr>
<tr>
<td>Cashden, S., 686</td>
<td>Debienne, Marie-Claire, 461</td>
</tr>
<tr>
<td>Caston, Joseph, 894</td>
<td>Defer, B., 960</td>
</tr>
<tr>
<td>Cattell, R.B., 839</td>
<td>Dehne, J., 975</td>
</tr>
<tr>
<td>Cauthen, N.R., 206</td>
<td>De la Vigne, A. Rouault, 84</td>
</tr>
<tr>
<td>Champernowne, H. Irene, 18, 105, 372, 384, 964</td>
<td>Delay, Jean, 114, 115, 691, 781, 782</td>
</tr>
<tr>
<td>Chantryne, J. 965</td>
<td>Delay, P.L., 896</td>
</tr>
<tr>
<td>Chaterli, N.N., 106</td>
<td>Deigado, H., 116</td>
</tr>
<tr>
<td>Chauvière, Annie, 837</td>
<td>Del Grosso, James, 699</td>
</tr>
<tr>
<td>Chemana, B., 107, 687, 927</td>
<td>Del Grosso, Patricia, 699</td>
</tr>
<tr>
<td>Chiba, G., 778</td>
<td>Dell’Acqua, V., 281</td>
</tr>
<tr>
<td>Choynowski, M., 966</td>
<td>Dellaert, R., 19, 692, 693, 783</td>
</tr>
<tr>
<td>Christian, D., 967</td>
<td>De Luca, P.L., 118, 600, 601</td>
</tr>
<tr>
<td>Cibelli, S., 108, 385</td>
<td>Demarest, A., 96</td>
</tr>
<tr>
<td>Cimon, Louise, 698</td>
<td>Denissova, Z.V., 462, 463</td>
</tr>
<tr>
<td>Clauer, G., 779</td>
<td>Denner, Anne, 784, 976</td>
</tr>
<tr>
<td>Clodfelder, D.L., 109</td>
<td>Denny, James, 20, 387, 694, 785</td>
</tr>
<tr>
<td>Citation Number</td>
<td>Citation Number</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Dent, James Kelso, 898</td>
<td>Ficke, G.B., 477</td>
</tr>
<tr>
<td>Denzer, Peter W., 339</td>
<td>Filho, J.S., 751</td>
</tr>
<tr>
<td>Depoutot, J-C., 977</td>
<td>Finder, J., 526</td>
</tr>
<tr>
<td>Deregowski, Jan, 978</td>
<td>Fink, Paul Jay, 22, 23, 24, 49, 605, 994</td>
</tr>
<tr>
<td>Deutsch, F., 464</td>
<td>Finkelstein, B.A., 852</td>
</tr>
<tr>
<td>Deutsch, M., 330</td>
<td>Finn, Regina, 425</td>
</tr>
<tr>
<td>Dewdney, Irene M., 324, 388, 786</td>
<td>Fischer, R., 899</td>
</tr>
<tr>
<td>Dewdney, Selwyn H., 340, 341, 388, 786</td>
<td>Fish, Jeanne E., 478</td>
</tr>
<tr>
<td>De Wyngaert, Laura, 282</td>
<td>Fisher, Gary, 606</td>
</tr>
<tr>
<td>Devine, Diane K., 314</td>
<td>Fisher, Gerald H., 853</td>
</tr>
<tr>
<td>Devoto, Andrea, 339</td>
<td>Fisher, Rhoda, 900</td>
</tr>
<tr>
<td>Dhondiyal, Sachidanand, 465</td>
<td>Fisher, S., 900</td>
</tr>
<tr>
<td>Díaz Soto de Mazzei, M.L., 840</td>
<td>Fitzgerald, Roy, 424</td>
</tr>
<tr>
<td>Diehl, G., 960</td>
<td>Fitzgibbon, Walter C., 236</td>
</tr>
<tr>
<td>Doliver, M.P., 787</td>
<td>Fleischl, Maria, 995</td>
</tr>
<tr>
<td>Dofto-Marette, Françoise, 466, 602</td>
<td>Fleiss, A.N., 996</td>
</tr>
<tr>
<td>Dongier, M., 96</td>
<td>Fleming, J., 790</td>
</tr>
<tr>
<td>Dongier, S., 96</td>
<td>Foley, J.P. Jr., 78, 891, 933, 934, 935, 936</td>
</tr>
<tr>
<td>dos Santos, O., 118</td>
<td>Foltin, Edgar M., 147, 901</td>
</tr>
<tr>
<td>Dracoulides, N.N., 119, 120, 121, 841, 842, 979</td>
<td>Fontaine, John H., 237</td>
</tr>
<tr>
<td>Drainer, Barbara A., 467</td>
<td>Fontes, Victor, 479</td>
</tr>
<tr>
<td>Dreikurs, Sadie Garland, 342</td>
<td>Foster, Donald, 284, 791, 997</td>
</tr>
<tr>
<td>Dreyfus, Edward, 580</td>
<td>Foy, James L., 765, 854, 855</td>
</tr>
<tr>
<td>Dryer, Alice, 872</td>
<td>Franzke, E., 998</td>
</tr>
<tr>
<td>Duche, D.J., 84</td>
<td>Freeman, Richard, 26, 343, 480, 999</td>
</tr>
<tr>
<td>Dudek, S.Z., 843</td>
<td>Fretigny, R., 1000</td>
</tr>
<tr>
<td>Durbin, L., 812</td>
<td>Freudenberg, R.K., 333</td>
</tr>
<tr>
<td>Durieux, Marie-Josée, 980</td>
<td>Freund, Colleen, 285</td>
</tr>
<tr>
<td>Dwyer, J.H., 844</td>
<td>Friedman, Irwin, 26, 27, 190, 343, 344, 480, 999, 1001, 1002</td>
</tr>
<tr>
<td>Dwyer, N.L., 844</td>
<td>Frighti, L., 17</td>
</tr>
<tr>
<td>Ebtinger, Anton, 982, 983, 984, 985</td>
<td>Fromm, E., 856</td>
</tr>
<tr>
<td>Eckhouse, David, 981</td>
<td>Fry, Roger, 28</td>
</tr>
<tr>
<td>Ehrenweig, Anton, 982, 983, 984, 985</td>
<td>Furrer, Walter L., 1003</td>
</tr>
<tr>
<td>Essler, K.R., 846</td>
<td>Gaburri, E., 148</td>
</tr>
<tr>
<td>Eltisch, Paula, 122, 468, 469, 470, 603, 788</td>
<td>Gaitskell, C.D., 238</td>
</tr>
<tr>
<td>Elliott, Lee, 986</td>
<td>Gaitskell, M., 238</td>
</tr>
<tr>
<td>Eng, Hilda, 472</td>
<td>Gallagher, Patricia A., 481</td>
</tr>
<tr>
<td>England, A.O., 473, 474</td>
<td>Gally-Gralles, H., 1004</td>
</tr>
<tr>
<td>Euell, Julian, 357</td>
<td>Gamma, G., 149</td>
</tr>
<tr>
<td>Evans, J.T., 848</td>
<td>Garfinkel, L., 225</td>
</tr>
<tr>
<td>Exner, J.E. Jr., 897</td>
<td>Garton, Malinda, 239</td>
</tr>
<tr>
<td>Fachinelli, E., 849</td>
<td>Gaultier, M., 329</td>
</tr>
<tr>
<td>Fairbairn, R.H., 850</td>
<td>Gedenwales, G. C., 150</td>
</tr>
<tr>
<td>Farberow, Norman L., 323</td>
<td>Gelber, Blanche L., 29</td>
</tr>
<tr>
<td>Farmer, Mark, 425</td>
<td>Gelli, B. R., 1006</td>
</tr>
<tr>
<td>Fass, Norma, 475</td>
<td>Genovese, C., 902, 903</td>
</tr>
<tr>
<td>Fatterson, Hanna F., 904</td>
<td>Gentilli, C., 695</td>
</tr>
<tr>
<td>Faure, H., 476</td>
<td>Gerber, Madge, 482</td>
</tr>
<tr>
<td>Fehr, I.I., 146</td>
<td>Ghadarian, A., 30</td>
</tr>
<tr>
<td>Felici, F., 851</td>
<td>Glanacscu, Alfred J., 1007</td>
</tr>
<tr>
<td>Ferdière, G., 960, 993</td>
<td>Gilbert, E.K., 1008</td>
</tr>
<tr>
<td></td>
<td>Gintling, David R., 240</td>
</tr>
<tr>
<td></td>
<td>Gitter, Lena L., 241, 242, 483</td>
</tr>
<tr>
<td></td>
<td>Glass, Jan, 1009</td>
</tr>
<tr>
<td></td>
<td>Goffioul, F., 37</td>
</tr>
<tr>
<td></td>
<td>Gold, M., 1010</td>
</tr>
<tr>
<td></td>
<td>Goldberg, Harold H., 756</td>
</tr>
<tr>
<td>Citation Number</td>
<td>Citation Number</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Meeker, Mary, 257</td>
<td>Orsborne, Marcia, 416</td>
</tr>
<tr>
<td>Mendel, G., 867, 868</td>
<td>Osson, Denise, 536, 631</td>
</tr>
<tr>
<td>Mercuri, E., 914</td>
<td>Outier, M., 185</td>
</tr>
<tr>
<td>Mertz, Frances, 724</td>
<td>Overend, N., 355</td>
</tr>
<tr>
<td>Messner, Ann Griff, 172</td>
<td>Pacey, Philip, 1093</td>
</tr>
<tr>
<td>Metcalf, E.V., 341, 786</td>
<td>Padovani, G., 186, 733</td>
</tr>
<tr>
<td>Mette, A., 173</td>
<td>Pages, Robert, 1094</td>
</tr>
<tr>
<td>Metzler, Karl, 597</td>
<td>Palem, R.M., 632</td>
</tr>
<tr>
<td>Migneault, Pierre, 725</td>
<td>Pang, H., 301</td>
</tr>
<tr>
<td>Miller, H., 376, 528, 820</td>
<td>Pansu, F., 537</td>
</tr>
<tr>
<td>Milne, M., 1076</td>
<td>Pantle, Paul M., 319</td>
</tr>
<tr>
<td>Milner, Marion, 50, 726</td>
<td>Papadimitriou, G., 1095</td>
</tr>
<tr>
<td>Millstein, Sherry, 258</td>
<td>Pappenheim, E., 187</td>
</tr>
<tr>
<td>Miresk, R., 869</td>
<td>Parischa, P., 538</td>
</tr>
<tr>
<td>Missik, T., 529</td>
<td>Parker, Judith, 539</td>
</tr>
<tr>
<td>Model, A.H., 627, 1077</td>
<td>Pasini, W., 85</td>
</tr>
<tr>
<td>Molnar, Francois, 1078</td>
<td>Pasto, Tarno, 57, 58, 633, 634, 635, 734, 873, 874, 1096, 1097, 1098</td>
</tr>
<tr>
<td>Monod, M., 517</td>
<td>Patarnello, L., 188</td>
</tr>
<tr>
<td>Montenegro, R., 1064</td>
<td>Patti, P.N., 618</td>
</tr>
<tr>
<td>Montevcchi, M.T., 680</td>
<td>Pattison, E. Mansell, 59</td>
</tr>
<tr>
<td>Morgan, R., 628</td>
<td>Pelletier, Monique, 448, 682</td>
</tr>
<tr>
<td>Morrison, H.F., 354</td>
<td>Pereira, J.L., 259</td>
</tr>
<tr>
<td>Mosher, Loren R., 915</td>
<td>Pereira, Qrilindo, G., 189, 735</td>
</tr>
<tr>
<td>Mosse, E.P., 175</td>
<td>Perlin, Seymour, 711</td>
</tr>
<tr>
<td>Mouzet, C., 7</td>
<td>Petziod, A., 1100</td>
</tr>
<tr>
<td>Mueller-Fahlbusch, H., 629</td>
<td>Petri, H., 191</td>
</tr>
<tr>
<td>Muller, C.W., 1079</td>
<td>Petrie, Maria, 1101, 1102</td>
</tr>
<tr>
<td>Muller, Easie Ferrar, 403, 727, 1080</td>
<td>Pessin, J., 190</td>
</tr>
<tr>
<td>Muller-Braunschweig, H., 1081</td>
<td>Pianetti, C., 192</td>
</tr>
<tr>
<td>Muller-Suur, H., 176</td>
<td>Pichot, P., 115</td>
</tr>
<tr>
<td>Muller-Thalheim, W.K., 870</td>
<td>Pickford, R.W., 152, 193, 194, 195, 196, 197, 198, 540, 636, 736, 737, 1103</td>
</tr>
<tr>
<td>Murav'eva, E.F., 1082</td>
<td>Piédiévre, R., 329</td>
</tr>
<tr>
<td>Mundy, L., 742</td>
<td>Pigeon, M., 541</td>
</tr>
<tr>
<td>Nagy, Gilbert, 297</td>
<td>Pizarovc, F., 302</td>
</tr>
<tr>
<td>Nakal, H., 177</td>
<td>Pizzoglio, Laura, 534</td>
</tr>
<tr>
<td>Namer, Albert, 404</td>
<td>Plokker, J.H., 199</td>
</tr>
<tr>
<td>Napoli, Peter Jr., 298, 630, 806, 807</td>
<td>Polsby, Edythe, 738, 750</td>
</tr>
<tr>
<td>Naumburg, Margaret, 23, 51, 52, 53, 54, 178, 179, 405, 530, 531, 728, 1083, 1084</td>
<td>Poort, J., 692, 693</td>
</tr>
<tr>
<td>Naville, P., 1085</td>
<td>Pope, Gerald G., 739</td>
</tr>
<tr>
<td>Navratil, Leo, 180, 1086, 1087</td>
<td>Pope, Michael, 260</td>
</tr>
<tr>
<td>Nehill, J., 181, 729, 730, 1088</td>
<td>Popeascu - Sibiu, L., 916</td>
</tr>
<tr>
<td>Neilsen, Helle H., 299</td>
<td>Porot, M., 637</td>
</tr>
<tr>
<td>Neimarevic, D., 731, 871</td>
<td>Postel, J., 954</td>
</tr>
<tr>
<td>Nef, Kende, 1089</td>
<td>Potamianou, Anna, 453</td>
</tr>
<tr>
<td>Nespor, C., 182</td>
<td>Potter, H.W., 627</td>
</tr>
<tr>
<td>Nicolau, A., 183</td>
<td>Potts, Lucille Rankin, 407, 408</td>
</tr>
<tr>
<td>Nobel, C.A. de, 55</td>
<td>Prado y Moreno, R., 542</td>
</tr>
<tr>
<td>Noy, P., 184, 532, 1090</td>
<td>Price, J.S., 410</td>
</tr>
<tr>
<td>Nuckols, T.W., 533</td>
<td>Prinzthorn, Hans, 200</td>
</tr>
<tr>
<td>Nydes, Jule, 56, 1091</td>
<td>Pustel, G., 330</td>
</tr>
<tr>
<td>Obiols, Jean, 1092</td>
<td>Pustel, V., 261</td>
</tr>
<tr>
<td>Oliverio, Anna Ferraris, 534</td>
<td>Rambert, M.L., 543</td>
</tr>
<tr>
<td>Omin, Paul, 872</td>
<td>Rapaport, I. F., 201, 262</td>
</tr>
<tr>
<td>Oms, N., 390</td>
<td>Rapaport, J., 438</td>
</tr>
<tr>
<td>O’Reilly, Susan, 732</td>
<td>Rauber, Mme., 544</td>
</tr>
<tr>
<td>Orns, J.A. 535</td>
<td>Rechenberger, H.G., 545</td>
</tr>
<tr>
<td>Citation Number</td>
<td>Citation Number</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Reese, H.H., 638</td>
<td>Schnadt, Frederick, 665</td>
</tr>
<tr>
<td>Refsnes, Carolyn C., 406, 740, 753</td>
<td>Schneider, Irving, 420</td>
</tr>
<tr>
<td>Reggiani, R., 546, 639</td>
<td>Schopbach, Robert R., 747, 748</td>
</tr>
<tr>
<td>Regnier, S., 640</td>
<td>Schubert, A., 552</td>
</tr>
<tr>
<td>Reichert S., 547</td>
<td>Schulman, B.H.; 207</td>
</tr>
<tr>
<td>Reinhardt S., 641</td>
<td>Schultz, Rosemarie J., 553</td>
</tr>
<tr>
<td>Reitman, Francis, 60, 202, 642</td>
<td>Schultzze, Mildred, 554</td>
</tr>
<tr>
<td>Rennert, Helmut, 643, 1112</td>
<td>Sechelhaye, Marguerite, 749</td>
</tr>
<tr>
<td>Resta, G., 644</td>
<td>Sedimaier, M., 411</td>
</tr>
<tr>
<td>Reusch, f., 1110</td>
<td>Seeman, Kenneth, 412</td>
</tr>
<tr>
<td>Revai, Marie, 741</td>
<td>Semmel, Melvyn I., 228</td>
</tr>
<tr>
<td>Revež, G., 303</td>
<td>Senini, G., 208</td>
</tr>
<tr>
<td>Rey, Andre</td>
<td>Serban, George, 920</td>
</tr>
<tr>
<td>Reyher, I., 810</td>
<td>Shapiro, David N., 756</td>
</tr>
<tr>
<td>Saffon, Carolyn C., 406, 740, 753</td>
<td>Shaskan, Donald A., 413</td>
</tr>
<tr>
<td>Rennert, Carolyn C., 406, 740, 753</td>
<td>Shearn, C., 813</td>
</tr>
<tr>
<td>Reuter, S., 552</td>
<td>Sheehan, Joseph G., 209</td>
</tr>
<tr>
<td>Reichert S., 547</td>
<td>Shenker, I.R., 550</td>
</tr>
<tr>
<td>Reinhardt, S., 641</td>
<td>Sheir, Claire, 360</td>
</tr>
<tr>
<td>Reitman, Francis, 60, 202, 642</td>
<td>Shiman, Bernard H., 342</td>
</tr>
<tr>
<td>Rennert, Helmut, 643, 1112</td>
<td>Sifneos, P.C., 877</td>
</tr>
<tr>
<td>Reusch, f., 1110</td>
<td>Silverman, R.A., 555</td>
</tr>
<tr>
<td>Revai, Marie, 741</td>
<td>Silverstein, A.B., 556, 651</td>
</tr>
<tr>
<td>Revež, G., 303</td>
<td>Simon, Rita M., 210, 652</td>
</tr>
<tr>
<td>Rey, Andre</td>
<td>Singef, June, 878</td>
</tr>
<tr>
<td>Reyher, Joseph, 649</td>
<td>Sinrod, Harriet, 414</td>
</tr>
<tr>
<td>Reyher, Joseph, 649</td>
<td>Sisley, Emily L., 411</td>
</tr>
<tr>
<td>Reznikoff, M., 742</td>
<td>Site, Myer, 263</td>
</tr>
<tr>
<td>Rhyne, Jané, 409, 811</td>
<td>Slavin, Joseph George, 750</td>
</tr>
<tr>
<td>Ringwald, E., 203</td>
<td>Small, Michael, 557</td>
</tr>
<tr>
<td>Rini, U., 1006</td>
<td>Smith, E., 211</td>
</tr>
<tr>
<td>Robbins, Arthur, 61</td>
<td>Smith, Howard R., 558</td>
</tr>
<tr>
<td>Robert, Marion, 876</td>
<td>Smith, J., 820</td>
</tr>
<tr>
<td>Robert, René, 917, 924,</td>
<td>Smith, P.A., 1127</td>
</tr>
<tr>
<td>Robert, R., 115, 164, 782</td>
<td>Smith, Stewart R., 753</td>
</tr>
<tr>
<td>Robertson, J.P.S., 646</td>
<td>Snider, M., 653</td>
</tr>
<tr>
<td>Robinson, Anna, 548</td>
<td>Solms, Hugo, 212</td>
</tr>
<tr>
<td>Rocha Filho, J.S., 243</td>
<td>Sonnenreich, C., 751</td>
</tr>
<tr>
<td>Roehler, Stephanie, 356</td>
<td>Sonnenblick, M., 550</td>
</tr>
<tr>
<td>Roers, C., 783</td>
<td>Speck, Charles G., 752</td>
</tr>
<tr>
<td>Rollin, H.R., 204</td>
<td>Speler, Anny, 559</td>
</tr>
<tr>
<td>Roman, Melvin, 357</td>
<td>Sperler, A., 415</td>
</tr>
<tr>
<td>Rose, G.Jl, 1113</td>
<td>Spoerl, D.T., 264</td>
</tr>
<tr>
<td>Rosenberg, Leon A., 744</td>
<td>Stamm, J.L., 879</td>
</tr>
<tr>
<td>Rosenzweig, L., 812</td>
<td>Steiger, Ruth, 560</td>
</tr>
<tr>
<td>Rostanowska-Kowalewska, l., 358</td>
<td>Stein, R., 1128</td>
</tr>
<tr>
<td>Rosolato, Guy, 62, 1114, 1115</td>
<td>Steinhauser, Margaret N., 265</td>
</tr>
<tr>
<td>Rother, W., 1116</td>
<td>Steirmann, Carol, 1134</td>
</tr>
<tr>
<td>Roubicek, J., 1108, 1109</td>
<td>Stern, H., 1129</td>
</tr>
<tr>
<td>Royer, P., 345</td>
<td>Stern, Max M., 814, 1130</td>
</tr>
<tr>
<td>Rubin, Judith A., 648, 918</td>
<td>Stern, Roy, 64, 65</td>
</tr>
<tr>
<td>Rumon, J.P., 354</td>
<td>Sternberg, David, 425</td>
</tr>
<tr>
<td>Russell, K., 813</td>
<td>Sternlight, M., 330</td>
</tr>
<tr>
<td>Sacchettini, G., 601</td>
<td>Stevens, Mildred, 266</td>
</tr>
<tr>
<td>Sainsbury, M.J., 410</td>
<td>Stites, Raymond S., 561, 880</td>
</tr>
<tr>
<td>Salzman, Leonard F., 205</td>
<td>Stokes, Adrian, 1131</td>
</tr>
<tr>
<td>Sanders, Raymond S., 649</td>
<td>Stone, Bernard O., 774, 815, 1132</td>
</tr>
<tr>
<td>Citation Number</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td></td>
</tr>
<tr>
<td>334, 337, 390, 421, 761, 762, 781, 782</td>
<td></td>
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<td>821, 822, 882, 886, 923, 924, 960, 1151, 1152, 1153, 1154, 1155, 1156, 1157</td>
<td></td>
</tr>
<tr>
<td>Von Rennert, H., 217</td>
<td></td>
</tr>
<tr>
<td>Wadeson, Harriet S., 218, 219, 331, 422, 423, 424, 925, 1158</td>
<td></td>
</tr>
<tr>
<td>Wagner, Anna, 763, 764</td>
<td></td>
</tr>
<tr>
<td>Wagner, E.E., 661</td>
<td></td>
</tr>
<tr>
<td>Waltusch, A., 220</td>
<td></td>
</tr>
<tr>
<td>Wang, Christine W., 765</td>
<td></td>
</tr>
<tr>
<td>Wanderer, Zev William, 662</td>
<td></td>
</tr>
<tr>
<td>Wannmüller, K., 1159</td>
<td></td>
</tr>
<tr>
<td>Wannmüller, R., 887, 1159</td>
<td></td>
</tr>
<tr>
<td>Wassilik, M., 766</td>
<td></td>
</tr>
<tr>
<td>Wassing, H.E., 571</td>
<td></td>
</tr>
<tr>
<td>Weare, Lyly, 572</td>
<td></td>
</tr>
<tr>
<td>Weatherston, Alexander, 663</td>
<td></td>
</tr>
<tr>
<td>Weininger, O., 767</td>
<td></td>
</tr>
<tr>
<td>Weissman, P., 1160</td>
<td></td>
</tr>
<tr>
<td>Werneck, J.S., 751</td>
<td></td>
</tr>
<tr>
<td>Wertheimer, Alison, 1161</td>
<td></td>
</tr>
<tr>
<td>Westman, H., 768</td>
<td></td>
</tr>
<tr>
<td>Weuffen, M., 221</td>
<td></td>
</tr>
<tr>
<td>Wexler, M., 907</td>
<td></td>
</tr>
<tr>
<td>Whittaker, L., 664</td>
<td></td>
</tr>
<tr>
<td>White, K., 573</td>
<td></td>
</tr>
<tr>
<td>White, Robert W., 823</td>
<td></td>
</tr>
<tr>
<td>Wiar, Claude, 84, 216, 222, 390, 421, 822, 882, 926, 927; 1157, 1162, 1163, 1164, 1165, 1166</td>
<td></td>
</tr>
<tr>
<td>Widlocher, Daniel, 495, 574, 575, 576</td>
<td></td>
</tr>
<tr>
<td>Wiggins, Richard, 272</td>
<td></td>
</tr>
<tr>
<td>Wier, A.J., 913</td>
<td></td>
</tr>
<tr>
<td>Wilderson, Charlotte, 273</td>
<td></td>
</tr>
<tr>
<td>Wilkinson, A. Earl, 665</td>
<td></td>
</tr>
<tr>
<td>Williamson, F.E., 332</td>
<td></td>
</tr>
<tr>
<td>William, R., 965</td>
<td></td>
</tr>
<tr>
<td>Winkler, Walter T., 1167, 1168</td>
<td></td>
</tr>
<tr>
<td>Winn, H., 65</td>
<td></td>
</tr>
<tr>
<td>Wise, B.V., 113, 223</td>
<td></td>
</tr>
<tr>
<td>Wittgenstein, Ottaker Graf, 824, 1169</td>
<td></td>
</tr>
<tr>
<td>Wittkower, E.D., 374</td>
<td></td>
</tr>
<tr>
<td>Wolf, N., 224</td>
<td></td>
</tr>
<tr>
<td>Wolf, Robert, 769</td>
<td></td>
</tr>
<tr>
<td>Wolman, B.B., 1170</td>
<td></td>
</tr>
<tr>
<td>Wolttmann, A.G., 825, 826</td>
<td></td>
</tr>
<tr>
<td>Wynn, Lyman, 398, 399</td>
<td></td>
</tr>
<tr>
<td>Yahalom, I., 577</td>
<td></td>
</tr>
<tr>
<td>Young, Gregory C., 521</td>
<td></td>
</tr>
<tr>
<td>Zalmon, K., 274</td>
<td></td>
</tr>
<tr>
<td>Zanocco, G., 1171, 1172</td>
<td></td>
</tr>
<tr>
<td>Zierer, Edith, 425, 666, 770, 827, 828, 1173</td>
<td></td>
</tr>
<tr>
<td>Zimmerman, J., 225</td>
<td></td>
</tr>
<tr>
<td>Zlolkowski, Z., 578</td>
<td></td>
</tr>
<tr>
<td>Zitman, J., 1174, 1175</td>
<td></td>
</tr>
</tbody>
</table>