

The Baum Test:

A study of personality diagnosis through tree-drawing

Shigeru Kosaka



The Baum Test:

A study of personality diagnosis through tree-drawing

The Baum Test:

A study of personality diagnosis through tree-drawing

Shigeru Kosaka



Union Press

First published in 2008

by Union Press

(a division of Union Services Co.,Ltd.)

1-6, Uehommachi-Nishi 5 chome, Chuo-ku, Osaka, 542-0062 Japan

© 2008 Shigeru Kosaka

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted by any means, electronic, mechanical, photocopying, recording, or otherwise, without permission in writing from the publishers. Enquiries should be directed to the publisher at the address above.

DTP by Design International

Printed and bound in Japan by Shinano Co.,Ltd.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN 978-4-946428-37-1

Ms. Kako Richards for assistance with the translation,
and Dr. Ian Richards for his help.

Printed in Japan

Contents

Introduction-----	1
Chapter 1: Encounter with the Baum test -----	3
1.1 Children's drawings	(3)
1.2 The shocking past observed in drawings by patients	(4)
1.3 "Emotional trauma" appears in the drawings of a tree	(7)
1.4 The height of a tree indicates the growth process of a person: About the Wittgenstein Index	(10)
1.5 Is there a rule for calculating the age of when traumatism occurred in a subject?	(11)
Chapter 2: What is the Baum test?-----	15
2.1 Development of tree-drawing in Japan	(15)
2.2 Facts of the Baum test	(18)
2.3 The test begins before starting drawing: Rejection of undergoing tests is an indication of mental insecurity	(18)
Chapter 3: The Baum in the case of a patient with a mental disorder -----	21
3.1 Obviously odd drawings: Schizophrenia	(21)
3.2 Pen-pressure: Pen-pressure indicates mental energy	(23)
3.3 Drawing in detail and taking up a long time: Neurosis	(24)
3.4 Severe changes in expression in drawings:	

Manic depression	(26)
3.5 Drawing a trunk with a thick outline:	
Delinquency	(27)
 Chapter 4: Space symbolism of the Baum test -----	31
4.1 Symbolism in drawings	(31)
4.2 Space symbolism	(32)
4.3 The right-side and the left-side in the Baum test	(34)
4.4 Space symbolism and Mandalas	(37)
 Chapter 5: Content analysis as a diagnosis of personality -----	41
5.1 A content analysis of each index of tree-drawing	(41)
5.1.1 Expression of the base	(42)
5.1.2 The expressions of trunks	(47)
5.1.3 Expression of a crown	(60)
5.1.4 Expressions of branches	(74)
5.1.5 Other points of view	(84)
5.2 The Baum test by senior adults	(97)
5.2.1 Development of drawing and individuality	(97)
5.2.2 The Baum test by senior adults	(103)
5.2.3 The Baum test for senile dementia	(104)
 Chapter 6: Conclusion -----	107
 References -----	111
 Index -----	115
 A list of drawings -----	119

Introduction

During my long experience at a clinical hospital, I was always surprised by observing the deep layers of people's minds through drawings. Originally I was involved with an art-related job and I was always interested in psychological tests through drawings. I have conducted the Baum test on people at hospitals, schools, clinics and other places over the years, and the total number of tests I have conducted has reached over ten-thousand. I began by interpreting what was expressed in the tests thoroughly while making reference to the books by Karl Koch. During this time, I understood the usefulness of the Baum test in terms of making assessment in clinical situations. One day, Mr. Hajimu Ikeda of Union Press encouraged me to write The Baum Test in English. Mr. Ikeda told me that only a few books written in Japan are translated and published overseas, though there are many books in English translated into Japanese. Then he gave this great opportunity to me. I would like, on the publication of this book, to record my deep appreciation to Mr. Ikeda of Union Press. Without his assistance, this book would never have been published in this way.

Shigeru Kosaka

September 10, 2008

Chapter 1: Encounter with the Baum test

1.1 Children's drawings

I was always interested in the field of children's education, especially in the area which involves their drawings. I was influenced particularly by the late Toru Saikoji, a professor emeritus at Hyogo Education University, for his teaching in the importance of art education. He focused on children's free and generous expressions of mind in their drawings, art and crafts, and other formative activities. My research topic at that time was "how to nurture children's creativity through formative activities." I was greatly impressed and surprised by children's power of imagination and ideas. I learned many things through the experience during that time.

Some elementary schools in Japan carry an educational program call "let me tell you" The subjects of this program are the first-year students of elementary schools and the aim is to teach children to tell about their own experiences to their teachers through their compositions and drawings. The merit of this exercise is that children can express something about their experiences and what is in their minds by themselves. This is conducted in many schools in Japan. When something good happens to children, their happiness is purely expressed in their compositions and drawings. Saikoji pointed out that infant children and children at early school age are better at expressing their emotion in drawings than with words. Regarding the differences between drawings and words as a means of expression, he pointed out that what children express in their words would be developed through repetition of talks with their mothers, but what they express in drawings would be developed while they give their own meanings to the lines they draw with (for example) crayons. Children create some sort of shapes according to their own images. And what they draw develops further as they feel good about drawing, as well as when they feel

interest and satisfaction over what they express through drawings. Saikoji also pointed out that the action of drawing has an educational value not when the person is taught how to express things through drawings, but rather, when he/she draws something based on what he/she finds and feels in his/her own experiences.

A greater variety of events and emotions are probably expressed in drawings if children are still too young to have satisfactory communication in words. Children genuinely show themselves in their drawings. Thus adults should never try to understand or evaluate children's drawings from an adult's point of view. For instance, sometimes children mark out their drawing in black without any hesitation, even if they have worked on it hard. Adults may have difficulty of accepting this drawing as a completed work, but the drawing marked out in black usually also has a meaning. Saikoji has advocated eligibility requirements in terms of teaching drawing to children. The requirements are to have an interest in children's drawings, to have an understanding of children's drawings and to have an ability to interpret children's drawings. The action of creating "a letter of drawing" under the supervision of someone with these requirements can help children to develop their imaginations and enthusiasm.

This kind of educational practice gave me a good experience in understanding the deep relationship between children's minds and what they express themselves with. Saikoji taught us, severely as well as kindly, about how to deal with children and how to understand children's drawings.

After a while, I left my job related to education, and I was invited to work at a mental hospital. I worked as a director and psychologist there. My interests there could not be described without relating them to my experiences with educational fields. Even after I started working at the hospital, I was very interested in the drawings done by patients.

1.2 The shocking past observed in drawings by patients

I conducted some types of psychological tests at the hospital where I worked, and my experiences with the Baum test were found to be very useful.

I felt a sort of uncertainty about Koch's indications at the beginning. But an occasion led me to have a special interest in the Baum test.

One day, a hospital patient, A, was asked to draw a tree. Figure 1 shows A's drawing. As you can see, there is an odd dent in the middle of the trunk of the tree in the drawing. I sensed this as a mental scar and calculated the likely age of the patient when it happened. Then I asked him, "Did anything painful happen to you when you were about eleven?" He looked terribly shocked and said, "How do you know that?" I was also surprised at his sudden panic and asked him, "What happened?"

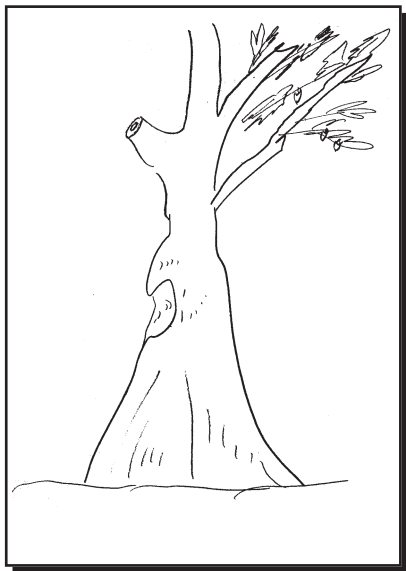


Figure 1

"My father was killed when I was about 11 years old", he confessed, and he continued, "My father was attacked by a thug and was stabbed in his abdomen on his right with a knife. I still remember my father, covered in blood, was pressing his right abdomen with his hands."

I was wondering if the dent in the trunk of the drawing described the gouged abdomen, while considering the possibility of a coincidence: that the drawing and the occasion just happened to match together.

This drawing has another odd expression. The branch that sticks out on the upper left of the trunk is cut off. I calculated the possible age and asked him, "Something bad happened again when you were around 25 years old, didn't it?" He seemed even more surprised than before and asked me, "How did you know that?" He said, "When I was 24 or 25 years old, I was running a travel company. But it didn't go well, and I had to close it. About the same time, my mother was diagnosed with a breast cancer and had an operation. I was awfully worried that my mother might die. Around that time, I began being in and out

of the hospital, like today.”

I asked the patient, A, how he ranked these two incidents in his life. He talked about being fired from a big company when he was 29 years old. But he said that the mental blow he received then was small compared to the two incidents he had talked of already.

Even after I observed A’s drawing, I was still doubtful about the possibility that you could see and guess the time when a trauma-related incident occurred from what appeared in drawings, though I was still interested in tree drawings.

A few days after meeting A, I saw a drawing done by another patient, B, in a Baum test, and I was curious about the “edged branch” in the drawing. (Figure 2)

Branches that stick out from the middle of a trunk, like this drawing, sometimes means childishness or the patient behaving in a bizarre way. But what I was curious about was the fact that only this stuck-out branch is drawn with a very tremulous line. So I asked B the same type of questions I gave to A before.

B said, “While I was 10 or 11 years old, I was carrying my older sister’s child, who was visiting my parents, on my back, and we fell down the stairs from the second floor of the house. My sister’s child had her head hit. A doctor came and gave a big injection to the child. And also, I remember the child was fed with a soup made with mashed rice. But she died when I was about 12.” B said that the incident became a mental scar and never disappeared from B’s mind.

As I said at the beginning, I still think complicated and highly developed

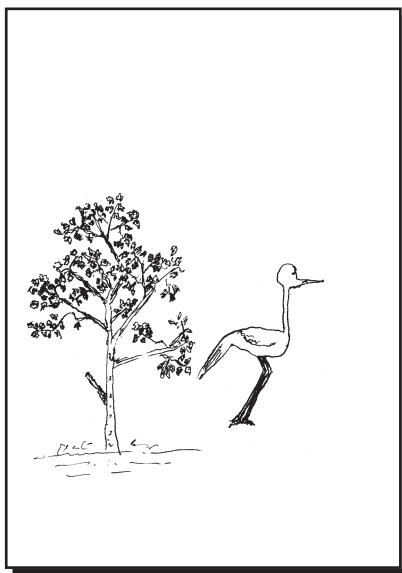


Figure 2

human beings cannot simply be analyzed by psychology tests or other measuring materials, and humans shouldn't be easily measured by a piece of paper. But it is true that when questions were asked about the odd expressions appearing in their drawings, the people who drew the tree usually confessed about their painful past. And the people's age when the incidents happened matched the calculations we made according to what a scholar advocated. Many people probably wonder how such things can be known from just a drawing. But my experiences with over ten-thousand Baum tests tell me that no matter how hard adults try to hide something about themselves, the drawing shows that something about them quite honestly. You exist in the expressions in your drawing as if you and your life are drawn there. Such a mysterious message is hidden in the drawing of a tree.

1.3 “Emotional trauma” appears in the drawings of a tree

Similar to the tree drawings by A and B, there are several kinds of expressions which indicate some sort of personal traumatism. We are taught to seek “emotional trauma” from certain expressions. I will describe these expressions while making reference to a book by Charles Koch, *The Tree Test: The Tree-Drawing Test As An Aid In Psychodiagnosis* (translated into Japanese by Katsuzo Hayashi, Masaichi Kuniyoshi, and Tsuyoshi Ichitani, published in Japanese by Nihon Bunka Kagakusha).

According to this book, some types of expressions that appear in the drawings of a tree are: “the irregular trunk-outline, blotched surface, trimmed branches, frontal branch cut and a knot (The part of the tree where a branch has been cut off. From here on this will be referred to as a “knot”). And these indications can be described in detail as follows.

As to the irregular trunk-outline, there is an irregular line especially on the left side (Figure 3) and the irregular line especially on the right (Figure 4). It is supposed that both fall under the category of traumatism, but they are basically different. The irregular line on the left side indicates repression of inner weakness, and thus the inner weakness of an individual is focused on. The irregular line on the right side shows traits for a sense of difficulty and conflict in terms

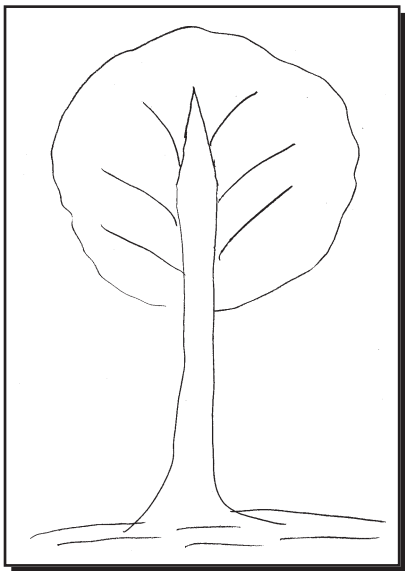


Figure 3

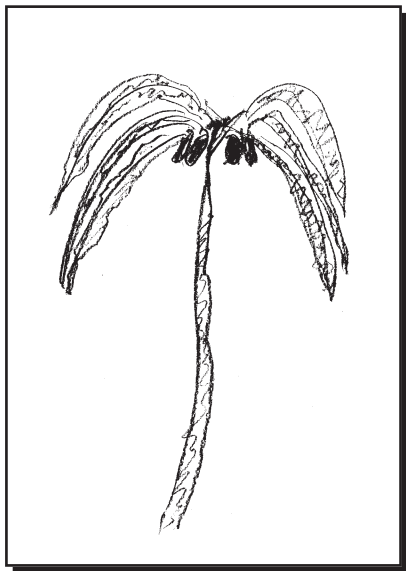


Figure 4

of adapting to the outside, and this indication can be interpreted as a mental scar which happened while in contact with the outer world.

Koch describes the expressions related to traumatism as follows:

“The strongest and almost complex-indicative form of irregularity is angular formation, which according to our observations mostly express a trauma: after special difficulties, after illnesses, accidents.” (*Baum Test*, p.52) (Figure 5; drawn by C, a male, a border-line case).

Such an expression of jagged edges also suggests indications related to schizophrenia, impulsiveness and excitability. All of these personality features fitted the case of C, and it was felt that C’s emotional trauma were deep.

Blotched surface suggests a traumatism (strong), anxiety, lack of cheerfulness and the abuse of oneself. (Figure 6; drawn by D, a male, schizophrenic)

D explained while drawing, “When I was younger, if I saw a red-color, I felt scared. I was so scared that I couldn’t stay still in one place. If I saw words such as ‘rotten’ in a newspaper, I was disgusted so much that I had to wash my hands many times.”



Figure 5

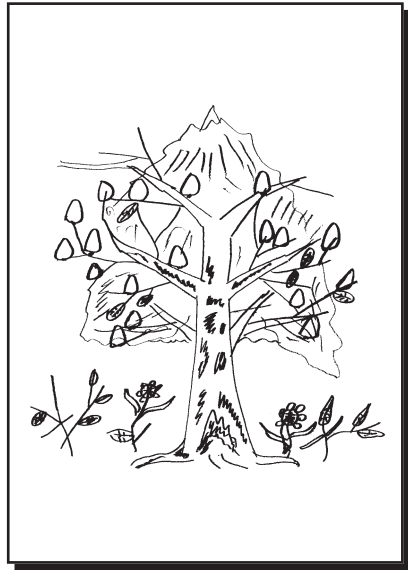


Figure 6

D is always cleaning his room or corridors in his hospital ward. It seems that he is trying to calm himself down by cleaning places. His fastidious behavior cannot be remedied, and he is trying to secure a sense of stability through cleaning, washing his hands and other compensatory behaviors.

Trimmed branches, frontal branch cut and knot are considered to be an indication of repression. As to trimmed branches especially, Koch suggests it is the indication of the unconscious seam of a scar, undigested experiences, traumatism; after being sick and something based on being blemished, conflict, disappointment and failure (particularly so when the branch and trunk are damaged).

These expressions appear very often. And trimmed branches are seen relatively frequently. This shows a tendency for repression rather than traumatism.

I have decided to ask the question, “Did anything happen to you when you are X years old?”, based on the indications described above, even when Baum tests are given to healthy people and I find expressions which imply some sort of emotional trauma. The variety of the expressions is small, but there are a

few which fit the description explained above. For instance, about two to three drawings with expressions which imply emotional trauma can be found in a class of 40 students at a nurses' school. And every time when the question above is asked in relation to what is expressed in the drawing, I end up learning about small or large permanent emotional traumas of the person. The chances of finding the mental scars are very high.

The incidents related to the emotional traumas I find out by asking the question are varied: parents' divorce, domestic violence, death of family members or friends (sudden death, such as accidents or suicide), bullying, troubles caused by one's teacher's physical punishment, a stumble in relation with people or unfortunate situations. When these trauma are not healed properly, he/she expresses the trauma in the drawing unconsciously.

1.4 The height of a tree indicates the growth process of a person: About the Wittgenstein Index

I have already mentioned that his drawing of a tree could tell us when a shocking incident occurred to patient A. I will explain how it was calculated.

Please make reference to Figure 1. At first, the height of the tree is to be measured. A tree is drawn on a piece of paper in a completed size in many cases, but you can see that it is different in the case of the A's drawing. In A's case, the tree is cut off in the middle. So it was necessary to ask A the question how high the tree would be if the total height of the tree was drawn. Using the point A showed as the top of the tree on the table, where the sheet of the drawing was placed, the full height of the tree was measured as 360 mm. Next, the height of the dent was measured from the surface of the ground in the drawing, since the incident in which A's father was stabbed in the abdomen to death is shown as a gouged dent on the tree. But a problem here is how to decide the mark-point where the incident took place, in a dent of which the width is 30 mm. There is no reference to use for how to decide the point at which an incident occurred in this kind of situation, so verification of this area is necessary in the future. In the case of A's drawing, it was decided to set the point of the incident at the center of the dent. The height is 89 mm. These two kinds of measurements, one

is the full height of the tree and the other is how high the targeted expression is from the ground, are necessary for calculation to decide the age for occurrences.

The next step is to decide an index by dividing the total height of the tree by the age of the subject. A was 48 years old, thus $360/48=7.5$. Seven-point-five is an index. The height of the targeted expression from the ground, 89 mm, is then divided by the index, 7.5, in order to calculate A's age when the incident took place. That is, $89/7.5=11.9$, thus apparently it took place when A was 11 years old and 11 months. Another targeted expression, the cut-off branch, is located at a point of 190 mm off the ground. This height is divided by the index and it comes to 25.3. That is to say, it occurred when A was 25 years old and 4 months. These ages almost match to the ages that A described.

The index calculated in this way is called the Wittgenstein Index. Mariko Yamashita introduces this index in a book, *Baum test jirei kaishakuho* (ed. Katuzo Hayashi, Masaichi Kuniyoshi, Tsuyoshi Ichitani. Published by Nihon bunka kagakusha, Japan). This index was found by a German psychiatrist, Dr. Graf Wittgenstein. According to this book, if one thinks carefully that the Baum test drawn in front of you is telling the current condition of the person who is drawing, you should be able to find an index which appears in the Baum test as well as in the way the person is; thus the formula, total height/age = an index, is determined. And when the height of the targeted expression is divided by the index, then the time when a traumatism occurred will be found out.

Generally speaking, the validity of this theory has not been yet approved. It is difficult to position it as a reliable theory based on the number of experiments conducted and the details of the theory. What I can say here is that if the theory by Wittgenstein is true, psychological problems must always appear in the way he suggested. At the moment, there is no other way than checking the validity of the theory through experiments conducted based on hypothesis.

1.5 Is there a rule for calculating the age of when traumatism occurred in a subject?

The Baum test of an 18 year-old student (Figure 7), E, has a small and un-

noticeable knot in the upper middle of the trunk. I drew an attention to the knot, and asked E the same question I have given to other patients. E explained, “When I was 6 years old, my younger sister who was playing with me was killed in an accident. I was also involved with her death.” It seemed that it was too painful for E even to talk about it, and E didn’t want to tell me about it further. Thus I couldn’t ask E any more.

Calculations of when E’s incident occurred based on the Wittgenstein Index matched exactly to the age E told me. But here again, I faced a problem

which needed to be verified in the future. That is, where the ground begins. If we think of a drawn tree in three dimensions, the lowest point of the tree will be the spot where the tree stands upright from the ground. However, drawings are not necessarily theoretical. If we think of what is drawn as a growth process of the person, the bottom end of the drawn tree is the lowest point needed for measurement. E’s tree is drawn in three dimensions and it is possible to think that the roots are embedded into the ground. Thus I took up the latter concept for measurement. Though it doesn’t matter too much with roots drawn at this size, if roots are drawn at a bigger size in three dimensions, we will face a problem where we decide on the lowest point. Verification of this issue will be necessary in the future.

In the case of E, the total height of the tree is 216 mm and the height of knot is 79 mm. The index is: $216/18=12$. The age of the incident is; $79/12=6.6$, and it matches with the age suggested by E.

Another Baum case I introduce here is a case with F (Figure 8).

In F’s Baum test, there is a cut-off branch sticking out to the front. The to-

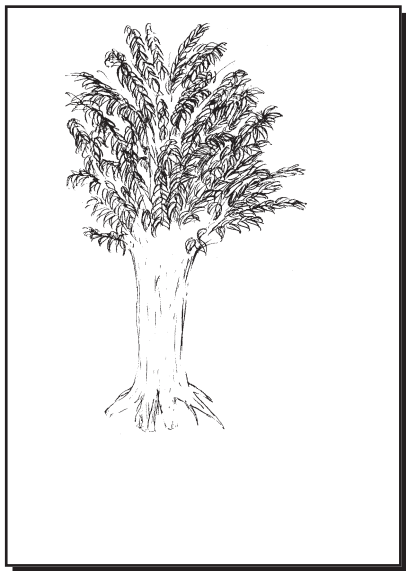


Figure 7

tal height of the tree is 248mm and F is 18 years old. The central point of the cut-off branch is 141 mm off the ground. That comes to: $241/18=13.8$, and $141/13.8=10.2$. But F told me that her traumatism occurred when she was in the second term of the six grade of elementary school. (That is around 11 to 12 years old.) She was bullied around the time. Another incident which had drawn her into a sense of distrust of people happened when she was about 13 to 14 years old. This was caused by an incident when F was betrayed by her friend, whom F was encouraging because the friend was

distressed at being bullied. F said that she was not over the matter and this incident was still troubling her by causing difficulties with people who intervened for her. According to the theory espoused by Wittgenstein, it is expected that F's traumatism occurred when she was around 10 years and 2 months old. But actually her traumatism occurred when she was around 11 years and 6 months old, as well as when she was 13 or 14 years old. None of them matches to the age suggested according to the theory. F said that the incident which happened at around 13 to 14 years old remained in her conscious more acutely than the other incident. In this case, there are big errors in the calculation of F's age. F said, she thought about committing suicide and she refused to attend school when she was at her elementary school. Some time has passed since then, and the emotional trauma might exist subconsciously deep. Even if that is the case, there is still an error in the calculation of ages by one year and some months. I don't have an answer which clearly states how to interpret the error. When we calculate indexes according to the theory, for instance, we usually find an error margin in the calculation of ages by about one year depending on the month in

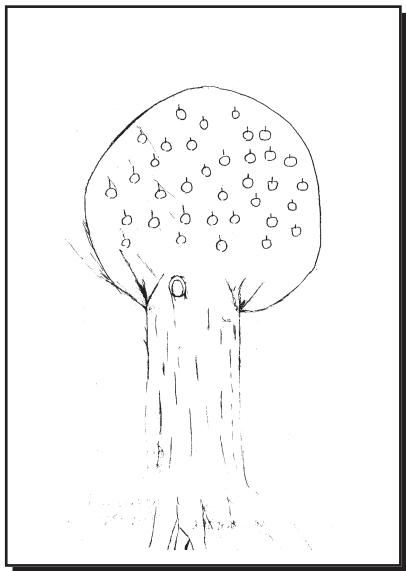


Figure 8

the year of the person's birthday. Even if that was the situation in the case with F, the error by 1 year and some months was too big to be corrected.

In this way, there are possibilities that we may find some sorts of exceptions to the Wittgenstein Index. But if we accept the fact that errors sometimes occur for some kind of reason, we can also accept that people's emotional trauma and their ages of traumatism are often expressed and marked in the Baum test.

Chapter 2: What is the Baum test?

2.1 Development of tree-drawing in Japan

Karl Koch had the most impact on the development of tree-drawings in Japan. He published *Der Baum Test* in 1949 and it was translated into English, titled *The Tree Test: the Tree-Drawing Test as an aid in Psychodiagnosis* (Hans Huber, Bern.) and published in 1952. The Baum test was introduced into Japan based on this English version, but Masaichi Kuniyoshi was the first person to introduce the Baum test in Japan in 1961. In 1970, a book by Katsuzo Hayashi, Masaichi Kuniyoshi and Tsuyoshi Ichitani, *Baum test: Jumokuga ni yoru seikakushinndanho*, was published in Japan by Nihon bunkakagakusha. This book is a translated version of the English-translated book of Koch's *Der Baum Test*, published 1952. This translated version into Japanese helped the Baum test to spread all over the country.

In addition, Masaharu Takahashi's book, *Byoga test nyumon: HTP test*, published by Bunkyo shoin in 1974, was also influential. This book was written based on a book by J. Buck, *The House-Tree-Person Technique*, published by Western Psychological Services in 1970.

This HTP was conducted in Japan as HTPP, which was a combination of Buck's method and what K. Machover introduced in his book titled *Personality Projection in the Drawing of Human Figure* (1949). It is different from the Baum test in interpretation. In this method, in addition to the interpretation of tree-drawings, the relation between trees and houses or people which are drawn together is used for interpretation.

There are other differences between HTPP and the Baum test.

For example, they are different in the method for conducting the tests. The direction in HTP is different as it is "Please draw one tree." And another difference is the use of B4-size papers and hard black pencils in HTP. Trunks and

branches of trees are indispensable parts for the interpretation of HTP tests. The trunk is supposed to express the energy of life, impulse and other inner dispositions, while branches are supposed to express abilities, possibilities and the adaptability of the subject of the test. Personality features are interpreted based on the types of trees in the HTP test, and this is also different from Koch's. For example, people who draw pine or cedar trees are supposed to be wanting to be full of energy and wish to act in that way. People who draw deciduous trees are people who are being moved by pressure from outside. A willow indicates an introverted, reclusive and low-maintenance personality. And the content in the book *HTP test* sometimes implies and specifies psychological conditions. For example, a dead tree indicates a depressive-neurotic or schizophrenia, and a stump indicates an expression of sickness. The descriptions of each index are sometimes more detailed and clearer in *HTP test* than the indexes in Koch's book.

Strictly speaking, HTP is not a pure tree-drawing test, but it has been used in the same way as Koch's book in clinical situations. Later, Takahashi published a book only about tree-drawings, and it is written with more detail. These afore-mentioned books have some impact on the use of tree-drawings in Japan. From my experiences, Takahashi's book, which is written with more detailed implications, was useful as a complement for situations when I faced difficulties in attempts at interpreting tree-drawings by depending merely on Koch's interpretations. However, Koch was the core in the development of tree-drawings in Japan. Recently some books about tree-drawings have been published at last, and critical tone of argument about the book has been more visible in comparison to the time when Koch's book was totally accepted.

The book, *Baum Test*, by Hayashi and others has been one of the best-selling psychology-related books in Japan. The Baum test has not only been used in many clinical situations, but also many studies about the Baum test have been in the public domain. One hundred years have passed since Koch was born, 60 years since *Baum Test* was published, and 50 years since the Baum test was introduced into Japan. During these years, the Baum test has spread and developed while continuously making many achievements and drawing in-

terest. And in such a history, it is natural to find many difficulties. Even today, many published articles related to Koch's book are written in a tone of criticism. Applications of Koch's book are certainly difficult. But then, why has it spread so well in Japan?

The publication of translated books about tree-drawings into Japanese has noticeably increased in recent years. This includes such books as: *Assessing Personality Through Tree Drawing* by Karen Bolander, translated into Japanese by Yoriko Takahashi, published by Nakanishiya shuppan, 1999; *Le Test De L'Arbre* by Denise de Castilla, translated into Japanese by Keiichiro Abe, published by Kongo shuppan, 2002; *Baum Tests: Mit einer Einführung in die symbolische und graphologische interpretation* by Ursula Ave-lallemant, translated into Japanese by Naoki Watanabe, Takashi Sakamoto and Katsumi Noguchi, published by Kawashima shoten, 2002.

Among the books listed above, the tree-drawing by Bolander is clearly different from Koch's. Bolander pointed out in her book that the reason why Koch's tree-drawing was not focused on by psychologists in America was that the second edition – the revised version of the first edition, *Der Baum test* – was translated into English by a translator who was not well familiar with German.

Then, why did the Japanese-translated version of the second edition which is supposed to have problems, spread in Japan so much? If the problems originated only in expressions of language, the book would not also draw that much attention in Japan, similar to what happened in America. I believe that Japanese clinical specialists generally have a high interest in these kinds of projective tests, and they are especially receptive to interpretations of tests. Regarding the interpretations of tests, it is very important – more important than interpreting an index as it is planned – to interpret tests by making reference to the index flexibly, multilaterally and adequately, while imagining every possibility. In this view, Koch's book is somehow seemed imperfect, but because of that reason, some may say that it is easier to use. Koch is forgotten in America but his ideas and book have spread well in Japan. There are several reasons for this other than receptivity and interests in the methods of projection, but I think this

happens mainly because there was no special interest not only in Koch's book but also in projection methods generally in America. Koch shifted into very different directions from the first edition of his book in the third edition, or later, of his book, and this is not completely unrelated to the circumstances of psychology, including in America.

2.2 Facts of the Baum test

Then, how should the Baum test be conducted? Currently, it is usually conducted in the following way.

The preparation for the test is simple, and you need only a piece of A4-size paper and a 4B pencil. At first, the paper is placed in a vertically-long way on a desk, though the subject of the test is free to change the angle of the paper later. An eraser is also prepared, but I sometimes feel that it is better not to use erasers. In psychiatry, some subjects take forever to finish drawing because they repeat the actions between drawing and erasing. Of course, we can interpret personality features from this behavior, but we still cannot get any results from the test. However, if we are to follow the textbook, we should get an eraser ready for the test. Then we ask, "Draw a fruit tree." The subject can take time as much as he/she wants for the drawing. And the subject is free to express anything, and he/she can decide when to stop.

This is how to conduct the Baum test based on the manual.

2.3 The test begins before starting drawing: Rejection of undergoing tests is an indication of mental insecurity

Probably, no one feels comfortable with taking psychological tests. This is because people think there is a chance of having their inner face glanced at. It is especially so in psychiatric hospitals, since the patients are hospitalized because they have some sorts of mental problem. Some patients end up having more and unnecessary worries that their date of discharge might be delayed because of the test's result.

And this is how some reject to undergo tests. The strong rejections I experienced from subjects during tests were: a case in which the subject stood as if

she/he was throwing his/her chair away; and another case in which the subject broke his/her pencil and threw it away. These are extreme cases I experienced among the hospital patients. Though it is not particularly impulsive, there are many cases in which the subject suddenly stops and is unable to continue drawing further. Or there is a case in which the subject doesn't take the test from the beginning. Therefore, it is considered that the tests begin at the point where the subject makes a decision of whether he/she takes the test.

In this regard, the rejection of the test occurs when the subjects are in a psychologically unstable condition.

Healthy subjects are most unlikely to reject taking the Baum test. This is because the subjects cannot easily know what is observed through the Baum test, and also because the subject feels relatively little resistance to the test since the drawing is not so difficult. Thus, refusal of the test should be taken as a consideration that there is a chance the subject is feeling some kind of psychological anxiety. Therefore, the subjects are already expressing their inner face through their behavior when they are given the paper and pencil at the beginning of the test.

Refusal of the test may also be caused by the subject's personality related to defensiveness, a decrease of intellectual level, high pride or a contradiction between inner contentment and actions. Patients with senile dementia sometimes have lost the ability to draw or express themselves. And if the subject tries to draw a tree but then stops it immediately in spite of his/her ability to express themselves, it is possible that he/she has an indecisive personality. Problems with interpersonal relationship are also an issue. If the subject is afraid of having the results of the test and doesn't want to show his/her inner face, the subject hesitates to draw. A reserved and cautious subject takes time to start drawing. A big contrast between past and present circumstances, which the subject faces sometimes, becomes a cause for the refusal of the test.

Similarly, some people repeat drawing and erasing. In this case, their personality disposition is similar to that of people who refuse to draw. And in general, many of them lack decisiveness.

The paper is placed in a vertically long way at first. Most of the subjects have no resistance to this and use the paper as it is placed. But, some people ask how to use the paper. In this case, we make the reply, "Do as you want." Then some of them adjust the paper to the horizontally long way and start drawing. Some orient the paper in the horizontally long way without asking any questions. In any case, when we consider the personality of these people, many of them have some little different disposition.

Their ideas are not universal, and if the test is put in a kind way, they are creative. Some of them are hostile. Their hostility is sometimes directed to their surveyors. Some of them are volatile. Thus, if your subject changes the direction of the paper immediately and then draws, you had better consider the relation between yourself and your subject. If you are the one who starts drawing after orienting the paper in the horizontally long way, then you should check calmly whether you have something in you out of the usual.

These behaviors by the subjects are mostly observed before they begin drawing. These behaviors can be observed only during the tests. In order to obtain some kind of results from tree-drawing, it is important for humans to observe other humans directly. Unless doing so, the tree-test can only be a mere entertainment, like fortune-telling. Some young people like this kind of test and ask me, "please read my fortune." Psychology tests are not fortune-telling.

the patients who are admitted to mental hospitals make odd drawings. But if you see their drawings, you will find that most of them are not different from common drawings. People's presumption that every mentally-disabled person draws odd paintings is derived from a misunderstanding of, and prejudice against, mental disorders.

From my working experience in a mental hospital, the chances of seeing odd paintings are not as many as we might expect.

Rather, we are often surprised by a big gap in expectations when we see the drawings done by healthy people. Excluding the cases of childish drawings made by patients suffering from age regression, many patients' drawings are not different from those of healthy people.

Patients who are admitted to hospitals as a mentally-disabled person are not necessarily always abnormal. In many cases, they are so-called normal only in certain circumstances, but the patients' family or related people have had unusual experiences at said certain circumstances and these experiences become cause for the family and others to lack the warmth and kindness to accept the patients. Many of the patients have the potential to do well in society. Actually, it is difficult even to draw a line of the degree of sickness between abnormality and normality after the patients are treated in many cases. General prejudice and misunderstandings very often deprive the patients, who are discharged from the hospitals, of chances to have a normal life and job.

Thus, it is a mistake to presume that most of the people who are diagnosed with some kind of mental sickness make psychotic drawings.

But there are some cases which in drawings with psychotic expressions are made, though it is necessarily as extreme as the case of Figure 9. If you encounter drawings with the following descriptions, you may need to consider for the time being that the subject may possibly have certain mental disorders or some be in psychotic state.

- Out of shape, or unable to tell what is expressed
- Expression extremely flexural and constricted
- Incoherence, eccentrically imaginative
- Use of many words (especially illegible words or writing)

- Excessive details, excessive simplicity
- Drawing of a dead, rotten or blank tree
- Drawing of immaterial things as if they are visible
- The subject draws running off the edge of the paper without hesitating
- Extremely strong pen pressure, or extremely weak pen pressure
- Extremely exaggerated or unbalanced drawing
- Drawing is done while ignoring space on the paper
- When people are drawn – though it happens rarely – they are naked or/and their guts are expressed
- Not what is expressed in the drawing – but the subject cannot draw, or cannot finish the drawing

Now we will see some psychological problems by making reference to the drawings.

3.2 Pen-pressure: Pen-pressure indicates mental energy

When someone is in an extreme nervous state, she/he draws a line strongly. People who can do good drawings tend to draw with soft lines, this may be a proof that they are in a stable state. Sometimes, the degree of the pen's pressure for drawing indicates the mental condition of people. If someone draws something with weak pen-pressure, and if it is a case of the line being tremulous, the person is more likely to be in a nervous condition, easily influenced, easily stimulated and easily excited.

Pen-pressure seldom changes from the beginning to the end of a drawing. People who are good at drawing make delicate lines. But you will encounter this rarely. The pen pressure constantly changes in some cases, and in those cases, you will find inconsistency, moodiness and lack of truthfulness to oneself in the subject's personality features.

In this way, a glance at the strength of pen-pressure can tell the degree of a disorder in many situations. When a drawing is normal, we cannot see extreme strength in pen pressure. A stodgy and punctilious person tends to have relatively strong pen-pressure, but the evaluation of "strong" falls still within a normal range. On a contrary, there is a case which pen pressure is obviously

very strong. This is the case where the subject's psychological background is purely expressed in the drawing as a symptom of mental disorder. Irritation, mental unbalance and aggression are shown in strong pen-pressure. If pen-pressure is weak, mental sensitivity becomes an issue. If the subject is suffering from, for example, senile dementia or mental disorders, his/her pen-pressure is sometimes weak. This is because the person who draws with significantly weak pen-pressure lacks mental energy.

3.3 Drawing in detail and taking up a long time: Neurosis

When a Baum test is conducted, subjects finish drawing usually in about four to five minutes. But there are cases where drawing takes more than one hour. Figure 10 shows a drawing done by a 17 year-old male subject who was hospitalized because of neurosis, of which the cause was mainly related to family problems. He likes drawing, and he has a good expressive power as you can see. But his face was emotionless while he was drawing. He asked, "Can I stop now?" and stopped drawing when he noticed himself being very tired. Thus the

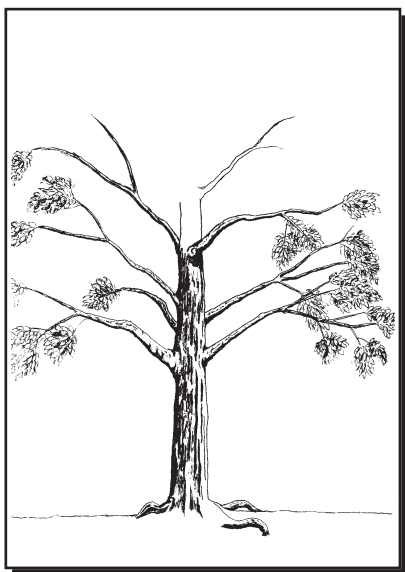


Figure 10

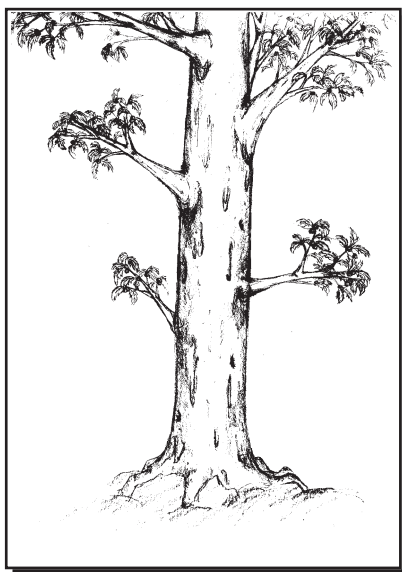


Figure 11

upper part of the crown was not completed.

The drawing in Figure 11 (by a 20 year-old female) is also good and is similar to the drawing in Figure 10. The subject drew this tree in a class in which the Baum test was conducted. In fact, she was also in a similar situation to the male subject of Figure 10. Her condition was not so serious that she would be hospitalized, but she was trying to put up with the problems around her and suffering from them greatly. To this extent, both subjects are in very similar circumstances.

There are cases when subjects doggedly continue to draw as if they will never stop. Most of these subjects usually give up drawing after about 30 minutes, but the type of subject similar to the cases described above still draw even after one hour has passed. Anxiety is sometimes hidden behind the reasons for making such a detailed drawing.

If the subject is suffering from strong anxiety or neurosis, another characteristic feature of filling the paper with drawing is added to the features of taking time and drawing in detail. This type of subject will not be satisfied without, for example, drawing many leaves to fill up open space on the paper with a pencil.

It is easy to explain the reason why the subjects in this kind of case draw relentlessly. It is because the conduct of drawing leads the subject to his/her mental balance. Generally speaking, when people suffer from mental anxiety, they can not leave a problem as it is, and they will try to do something about it so that they become stable. But in a psychotic situation, people will not find solutions through their mental capacity. People have to deal with the stressor directly to find solutions in a normal situation, but people in a psychotic situation will try to find different solutions when they face difficulties. And these are expressed in forms of social phobia, complaints about physical abnormality or social deviance. Similarly, they can concentrate and forget unpleasant feelings while drawing. That is why they draw something single-mindedly. Drawing has an effect on mental stability in such cases.

A mental therapy called drawing therapy works by the intention of applying

the process of mood stabilization to patients' conditions positively. The mechanism of its stabilizing effect is unknown, but the therapy will have more effect when the action of drawing becomes a proactive conduct.

3.4 Severe changes in expression in drawings: Manic depression

Figure 12 shows a Baum of a patient H, who repeats manic-depressive states frequently. This drawing was his first Baum after he was hospitalized, and it is powerful and energetic.

H developed the disorder at the age of 24, and it was around this time when he took a post as an elite member of a company and had a car accident. Many situations he faced after these incidents caused him psychological burdens, and he has been in and out of hospital since then.

He drew this Baum at age 38 after he was hospitalized again.

What happened when he was around 24 years old is expressed in the gauge of the trunk on the tree. He calls this blackened part his darkest period. According to him, the area where the blackened part seems to get less dark on the tree is expressing his present time.

Some people draw a tree which conjures the image of portrait in the Baum test. While they are drawing a tree, it seems, they are drawing a human – probably it is him/her self – unconsciously. Many and any drawings express the inner part of oneself, and thus sometimes trees, animals or landscapes are describing oneself.

The tree-drawing is, as Wittgenstein advocates, representing a person's life itself.

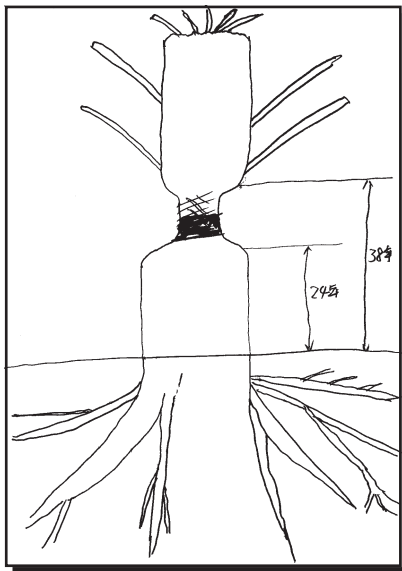


Figure 12

In H's drawing, the upper part of the gouged area is thick and extended in a similar matter to the lower part, and this shows H's "what-if." He was saying, "It will get better from now on." The characteristic features we find in H's drawing are accumulated and pent-up simmering emotions and fixated tendency, anchoring. When H drew such a thick trunk and gouge and filled the paper with drawing, he was usually in a manic phase. In fact, a while after this drawing, he entered a depressive phase, but when this drawing was conducted, he was at the peak of the manic state. The drawing shows a tendency to self-aggrandizement, and it also shows the mental state of a manic phase with its aggressive self-confidence.

Figure 13 shows a drawing done by the same patient, H, three years after he was hospitalized. This tree was drawn during the time when, according to him, he was in a manic phase. Actually, this was drawn just before he shifted to a depressive phase. As we can see in the drawing, though the ups-and-downs of mania and depression seem to be settling down, probably because of the influence of medication, the drawing lacks considerably in energy. The type of Baum he drew at the beginning of his hospitalization never appeared again, though he has drawn many times since then. If it is put in a good way, this can be interpreted as an indication of tentative peace and stability, because of life in the hospital and drug therapy. But the energy of real life cannot be detected from this drawing.

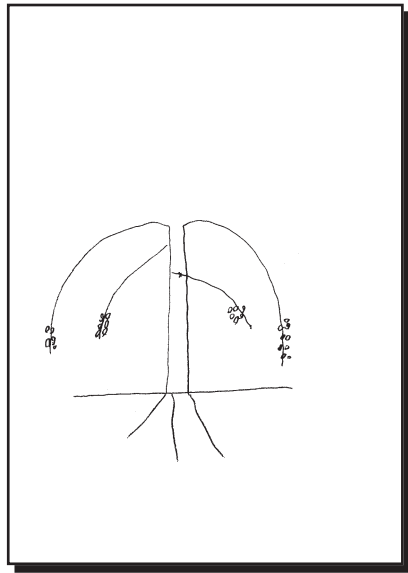


Figure 13

3.5 Drawing a trunk with a thick outline: Delinquency

The outline of a trunk is a contact point of the ego and the outside. If an outline

is drawn thick or drawn several times over, as is shown in Figure 14, it indicates that the relation between the ego and outside is not working. A thick trunk, as in the case of Figure 14, indicates a tendency to self-amplification, as the development of the ego is inadequate, and it is accompanied by an inferiority complex. It also shows that the subject is in a mental state of finding no satisfactory solutions for the status of frustration. The darkened part of the trunk expresses the subject's anxiety, and it shows that the subject's mind is in an indescribably dark world.

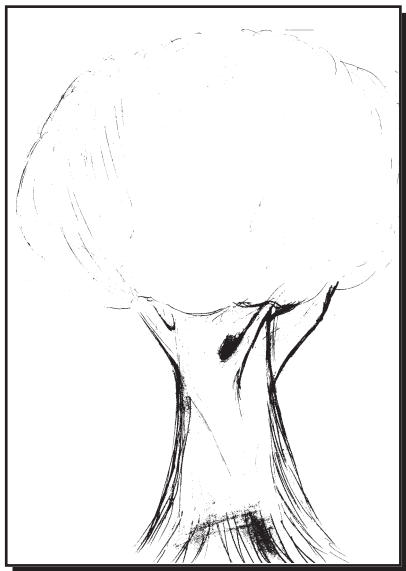


Figure 14

If you see this type of drawing – a thick trunk, a tree that goes over the edge of the paper, a blackened trunk and thick outline – in your children, you should at least listen to what they say face to face. They might not be delinquents, but they are meeting obstacles and they are worried, unstable and at risk.

In the above-mentioned *Baum test* (published by Nihon bunkakagakusha), the following five points are listed as characteristic features of delinquency-related Baum tests.

- (1) As to juvenile delinquency during junior high-school time (age 12-15), immature findings which become issues in morphology analysis should be made a reference with.
- (2) There are tendencies of drawing the trunk extremely thick, drawing the outline of a trunk thick, drawing a ragged outline, or drawing rough shading on the surface of a trunk.
- (3) There is a tendency to put shading on the ground as well.
- (4) Drawing goes over the edge of the given paper.
- (5) Only branches stick out from the left edge of the paper, or only the right-

half of a trunk is drawn along the left edge of the paper.

Each expression has different reasons. (1) indicates that in ego-development related matters, the subject has an inadequate psychological and intellectual status. (2) indicates the ego and the outside are not working well together, since the outline of a trunk indicates the contact point of ego and outside. In the case of (3), the ground means a place where one resides, that is, for example, one's family or society. And in the drawing (3), it is "dark." (4) is interpreted as an indication of deviation from life space, and it sometimes indicates a tendency towards escaping from the space. (5) is an indication of self-concealment, or deficiency of the ability for self-reflection.

It does not follow that all of the characteristic features shown above apply to a drawing. Some will be seen in a drawing. According to my experience, one of the features which is relatively easy to understand is the thickly colored outline of the trunk, which expresses darkness, as if the darkness was expressed by rubbing with a pencil.

Chapter 4: Space symbolism of the Baum test

4.1 Symbolism in drawings

It is not easy to define “symbol.” Generally, a “symbol” is understood as something which expresses events or concepts in a different form from what it originally is.

In the drawing of Jesus Christ, for example, the absolute and almighty God is expressed by using a circle in iconography.

In Buddhism, Mahaavairocana, who is located in the center of a Mandala, is painted in white. This white-color implies transparency and colorlessness. Similar to the fact that gathered prismatic colors become colorless, when many tathagatas and bodhisattvas are assembled together, this becomes a transparent and colorless Mahaavairocana. Based on this, the white-colorness of Mahaavairocana symbolizes universality, as well as eternity and integrity.

According to Jung, who was interested in the fact that various symbols of the Mandala happen to appear at each juncture of mental streams, a circle or square, as a basic shape of a Mandala, is a manifestation of “self.”

In children’s drawings, sometimes, the sun is drawn though it is not needed in the particular drawing. In this case, the sun sometimes expresses the child’s father. The meaningful father for the child is expressed without using an actual figure of a father, but rather it is expressed with a symbol of the sun.

Freud, who is as famous as Jung for psychoanalysis, applied the concept of symbols in psychoanalysis and dream analysis. According to Freud, images in dreams appear in different forms of unconsciously existing actual beings, that is, as symbols. For example, extensive fields, mountains or containers symbolize mothers, and pistols, sticks or snakes symbolize males.

Historically, the concept of the symbol appeared originally when understanding the world only through rational nature was considered as the limit.

When it was tried to understand the world not only by reason but also by using other forms, for example, feelings, it became possible to consider that other meanings or shapes were hidden in the iconography which people saw with their eyes directly.

A drawing of a tree appears also to symbolize the self in a certain sense. For example, Figure 15 is a typical case of this. It looks as if a human has been drawn. The tree has a head, body with legs and hands, and even the breast is drawn. But this is not a rare case. In the Baum test, there are drawings in which knowing whether the picture is a tree or a human is difficult. As I explained earlier, people probably draw themselves unconsciously while drawing a tree. Though trees are not always drawn in the manner as humans, trees are a material with which people find it easy to symbolize themselves.

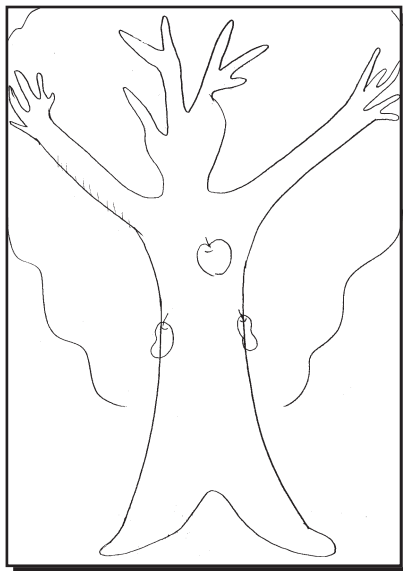


Figure 15

4.2 Space symbolism

As a part of interpreting the Baum test, Katsuzou Hayashi and others point to space symbolism in their book, *Baum Test*. This is described in Figure 16.

For example, if a tree is located at the left corner of the paper, like Figure 17, it expresses the subject's characteristic of making approaches in an expectant attitude, which is to place oneself objectively.

People who draw this kind of picture have a personality feature that, when they meet problems, they act as if they are a third party and they avoid dealing with the problem. If you try to confirm this feature with them, they will definitely admit this. To put it better, it is objective and calm. But they feel that

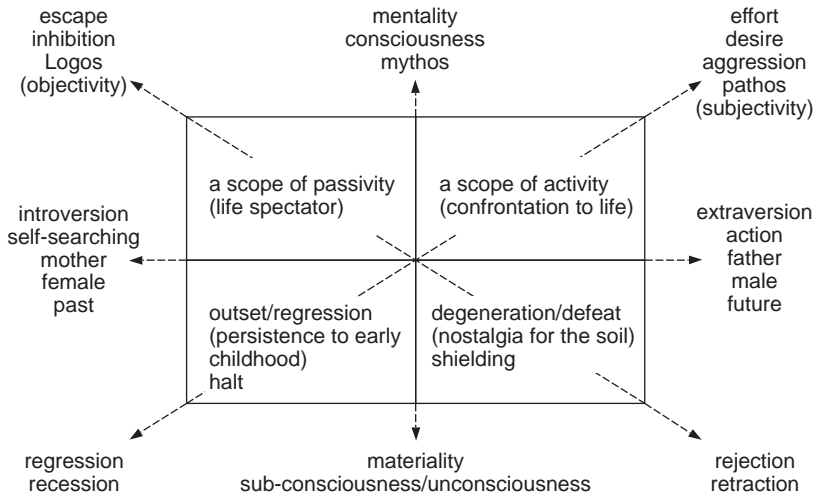


Figure 16

they are escaping from a problem and they are inactive and undependable.

A tree drawn on the right bottom of a paper is explained as showing a tendency whereby the subject was feeling self-abnegation, misery and a sense of defeat when it was drawn.

In contrast, the direction from the left bottom to the upper right is understood as the direction of one's growth evolution of life. Thus, the left bottom of the paper is the beginning of life and origins.

The upper right of the paper is for purposes and one's future. From a different point of view, the left bottom shows recession, retraction and per-

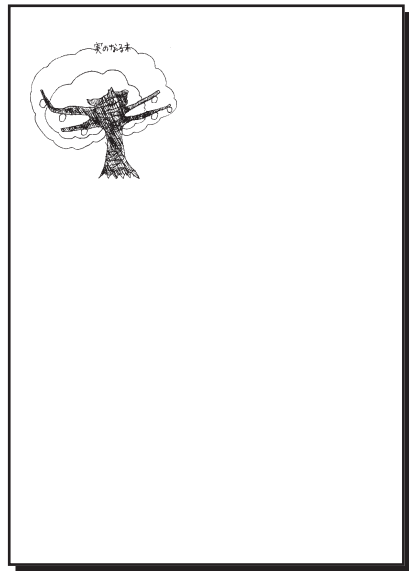


Figure 17

sistence of early childhood. And the upper right shows results and conclusions.

Figure 18 clearly shows mental metamorphosis. Based on a growth evolution of life, the stump, which implies the past, is located at the spot for departing for goals, and new shoots are coming out from the stump. This Baum was drawn by a subject who was experiencing a little change in her life. She left a very busy nursing position and entered a nursing school. This was a Baum at the time when she was getting ready to face the change with a new mindset, and this new determination is shown in this drawing.

In this way, the positions where pictures are drawn indicate meanings of space. Details are: the upper left is a scope of passivity, life spectator; the left bottom is outset/recession, persistence of early childhood; the upper right is scope of activity, confrontation to life; the right bottom is dismissal/defeat, nostalgia for the soil. And these interpretations are supposed to be made based on where the tree is drawn.

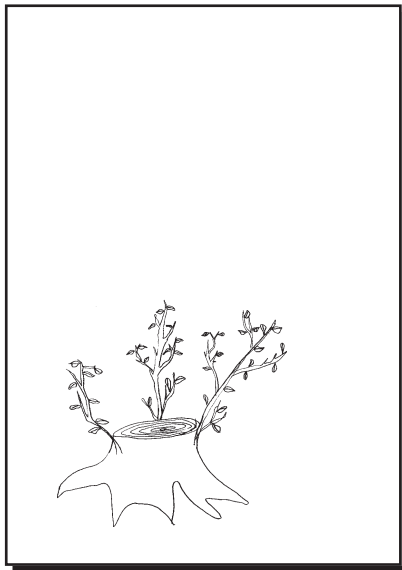


Figure 18

4.3 The right-side and the left-side in the Baum test

According to the indications of the Baum test, similar expressions are to be interpreted differently depending on whether they are drawn on the right or left sides of the Baum. For example, if the base of the trunk is broad on the left, it is interpreted as, for instance, inhibition, relation to the past, sticking and being bound to the mother. If the base of the trunk is broad on the right, an interpretation is made such as fear of authority, mistrust, caution and resistance to the “you.”

Irregular lines on the left of the trunk show inner vulnerability, and irregu-

lar lines on the right show difficulties in adaptation.

Shading on the left of the trunk is interpreted as a dreamy component and introversive inclination, while shading on the right is capacity for contact and willingness to adapt.

As shown in Figure 19, when the left half of a big crown on a short trunk is higher than the right, this is interpreted as living in the world of desire, and if the right is higher, it is interpreted as having intellectual ambition.

Right accentuation on the crown indicates such things as an urge for experience, self-confidence, a need for fulfillment, discursiveness, ego weakness and restlessness. Left accentuation is interpreted as, for example, subjectivity, composure, imperturbability, holding back, grumbling over trifles, and no readiness to emerge from within him-/her-self.

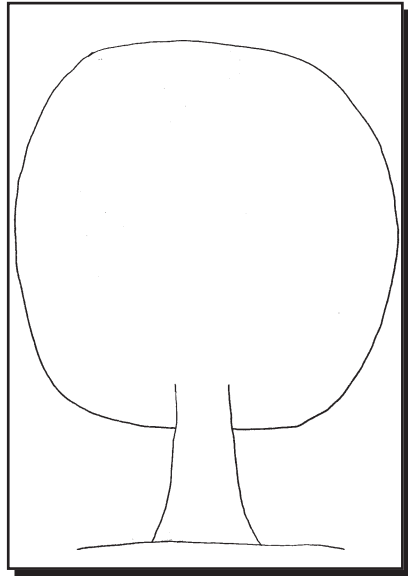


Figure 19

When the upper trunk has a trend to the right as dominant, this is interpreted such as relationship with the community, devotion, inclinations towards others, emerging from oneself, being affectionate, kind and good-natured. When the trend is to the left is dominant, it is interpreted such as being turned inward, having no close friend being self-engrossed, self-searching and dreaming.

The most interesting points in the trends are retrospect of the past and clinging to the mother.

Figure 20 shows a trend with an extremely left dominance. The subject, I, was talking in a friendly way during the Baum test. But after a while, the subject said, "There is something troubling me." Then I replied to the subject, "It is about your mother, isn't it?" The subject was surprised and started talking

with eyes full of tears. I won't go into details here, but the subject had had a feud with their mother since early adolescence. During that time, the process of formation of the subject's "ego" was going up against I's mother's interference, and this has been troubling the subject ever since.

Unlike the "trend" in which the trunk bends somewhere in the middle, when a whole tree leans from the bottom, this is called an "inclination."

Inclination to the right is interpreted with such personality features as, readily being carried away, capacity for devotion, sensibility, being readily influenced, love for objects and readiness to help. In contrast, inclination to the left is, for example, a defensive attitude, oppression, suppression of feeling, being bound to the past and having a degree of activity impeded.

To sum up what is described above, the words relating to the right are, for example, "extroversion", "action", "father", "male", "future", "community", "reality", "intellectual", "reason", "experience", "others", and "object". In contrast, the suitable words are for the left are "introversion", "self-searching", "mother", "female", "past", "individual", "dreamy thoughts", "desire", "feeling", "mentality", "self" and "mind".

Where have these words originated? And, what is the relation between the right and left space and the unconsciousness of a human being? I am very interested in these points, but I have not succeeded in finding their grounds yet. That is, it is impossible to ask the ultimate question of why it is so. But I believe that unless the grounds are revealed, psychology tests, especially drawing tests, will stay mysterious and will not be recognized as a science.

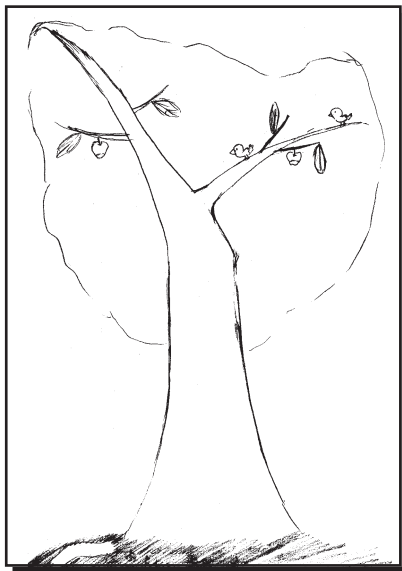


Figure 20

4.4 Space symbolism and Mandalas

The top and bottom spaces of the paper also have meanings in the Baum test. Based on space symbolism, the bottom is: “materiality”, “unconsciousness”, “regression”, “recession”, “rejection”, and. The top is: “mentality”, “consciousness”, “escape”, “turning”, “inhibition”, “objectivity”, “effort”, “desire”, “aggression” and “subjectivity”. According to tables for the Baum test, the upper direction is: enthusiasm, being active, intensity, emphasis on the desired world, and religious tendency. The direction towards the bottom is: strongly influenced by things or events, lack of spirit, being inactive, fatigue and self-searching.

The meanings of the top and bottom of the drawing are decided according to the expression in the drawings.

The understanding that each position of the drawing has a meaning when the entire spaces of right, left, top and bottom are put together, is so called space symbolism. Based on the universal entity that possesses an integrated existence where a person's psychology, psychological-spiritual elements, natural-environmental elements, social elements, and religious elements, as well as historical elements, are interacting with one another, the background for the meaning of the Mandala was believed to be constituted.

This kind of space symbolism reminds us of Jung, who examined depth psychology.

Jung had disagreements with Freud, and Jung withdrew to a remote countryside area in Switzerland. He was forced to live there in academic loneliness, and he drew paintings in order to bear his psychological pains. The paintings were the drawing of a Mandala. He did not realize that it was Mandala at the beginning, but later he knew that there was a graphic symbol similar to his own drawing in the East. He was also very surprised to know that the Mandala symbolizes the mind of human beings in the East. He felt enthusiastic about seeking the meanings of Mandala drawings.

Jung tried to understand the human mind as a balance of conflicting powers inside the personality. As to this point, though it differs in the area of space symbolism, Jung once showed a drawing as a structure of the inner world of

a person in an academic lecture. In this drawing, the “ego” was placed in the middle, “thinking” and “feeling” are placed on the top and bottom, while “sense” and “instinct” are placed on the left and right. Anthony Storr criticized this structure as being almost useless to understand how <people with> different personalities saw the world. The layout made by Jung actually does not fit to the structure of the Mandala described later in this book. But as Jung’s faction recognized the position of the left as “the side of unconsciousness,” Jung’s drawing is interesting in relation to the study of the Mandala. (*Jung*; written by Anthony Storr, translated by Hayao Kawai, published by Iwanami gendaisen-sho, Japan).

Now, how are the domain positions of the Mandala understood? It is difficult to understand everything about a Mandala because it is expressed with more than one thousand pictorial diagrams. Thus, we now see nine partsof Joushin-e which occupy the center of the Vajra dhatu (“Diamond” realm) Mandala.

Mahaavairocana is placed in the center of a Mandala, and around it, Akshobhya, Ratnasambhava, Amitabha Tathagata, Amoghasiddhi are located on the bottom, left, top and right respectively. And each tathagata means something.

Mahaavairocana is expressed with white color. The color of white has a meaning of transparency. In the world of light, when seven colors are collected, their original colors disappear and this becomes transparency. This is the meaning of the transparency of Mahaavairocana. Transparency expresses universality, eternity and integrity. Thus, Mahaavairocana is considered to be perfect and to have everything. It is said that Mahaavairocana is too perfect to profess. This is why the four bodies on the four corners around Mahaavairocana are located to play different roles.

The color of Akshobhya in the lower position is bluish black or black, and it expresses courage or other wild aspects. The personal seal means to appease the earth and gods of the earth.

Ratnasambhava on the left is in yellow. It indicates the excellence and fullness of humans. The personal seal means to wake people with their own and

other's value.

The upper position is Amitabha Tathagata and it is red, the color for torrid feeling and passion. The seal means eternal mercy.

Amoghasiddhi is on the right. The color is green. That is authority for a faculty. This means a green signal for taking an action. The mark means to give comfort. It is a pose that implies, "I am here, so you will be fine."

The iconography of the Mandala shows the psychology of the religious world, and the understanding of every meaning of the iconography is difficult even for disciplinants. Thus, it is even more difficult for me to understand the truth. In addition, as I said earlier, this is only a part of the iconography of the Mandala I am referring to it in order to seek the meanings of spaces. Thus, it is impossible to conclude that the space symbolism of the Mandala and the space symbolism of the Baum test are assimilated. However, similarly to brain functions, not all but some are in common between the two symbolisms. For example, based on the space symbolism of the Baum test, the space on the right indicates such things as "extroversion", "action", "community" and "reality", and in the case of the Mandala, too, Amoghasiddhi, which encourages one to take actions, is so positioned. The left in the Baum test is "introversion", "feeling", "mentality", "self" and "mind". Tathagatas, to emphasize something internal in the human, is located similar to this in the Mandala.

Words such as "materiality" and "unconsciousness" are used to describe the lower space in the Baum test, and these words seem to have a commonality with "the earth" in the Mandala. The words of "effort" and "desire" in the Baum test to describe the upper space seem to share a similar sense with the word passion as described in the Mandala. Herewith, the meanings of space seem to be deeply connected between the religious Mandala's iconography, which aims to pursue truth, and the indexes of the Baum test.

Chapter 5: Content analysis as a diagnosis of personality

5.1 A content analysis of each index of tree-drawing

In the book, Baum Test, the meanings of indications are described in tables, depending on how they are drawn.

Generally, psychological tests are understood based on results obtained from many repeated tests and experiments which are put into certain procedures. We trust certain scientific evidence and understand its relevancy. Drawing tests also go through similar processes and have, and show, their results. But the case is different in that the points expressed in drawing based on a given theme are unquantifiable, specific, and have a wide variety. The theme given to subjects is to draw a tree, but the expressions of the tree vary in so many ways. Thus, often, it is more important to seek extremely particular kinds of meanings of samples than to pursue quantified and generalized results. Since the Baum test is science, needless to say, standards based on some kind of scientific evidence are necessary. And various kinds of tests and investigations are conducted in various aspects, in order to justify the indexes of the Baum test. Though this is important, if we consider and expect extremely specific properties of drawing, there will be cases in which extremely particular meanings are expressed in drawings. For example, even though things that appear in someone's dream symbolize something, the backgrounds of the dreams differ, depending on cases.

People in research groups for the Baum test are very loyal to the indexes advocated by Koch, and they avoid doing self-indulgent over-interpreting. They insist that evaluations should be made by integrating the indexes, the contents of interviews with subjects of the test, the attitude and behavior of the subjects and the resources obtained from other kinds of tests. That is true. But in my experience, there are quite a few cases where I wonder about what kind

of psychology is expressed, other than with the indexes used by Koch. Even though Koch doesn't mention it at all, there are sometimes cases where what is generally believed can be applied to cases with certain people. Similarly, some people show an individuality which doesn't even fall into the suggested categories.

I have tried to make evaluations by combining what is generalized, like Koch's tables, with the particularities of the subject of drawing tests. I have done so because I think it is important that a first contact between the subject and myself is made with the Baum test, and then I use the test as a clue so that I can develop it to deal with the inner problems the subject has. I believe this is more important than using the Baum test as a means to analyze the psychological personalities of subjects.

The examples I use in this book are interpreted faithfully according to Koch's indexes, as much as possible. As described already, though, there are particular cases. I will try to interpret the cases in a way anybody can understand.

5.1.1 Expression of the base

(1) Roots growing firmly in the earth: A person with strong persistence

Koch says, "It is thus understood that roots in tree drawings cannot show very much in the way of personal 'traits of character'." (p.49, *Baum Test*) Truly, it is quite difficult to find what the expressions of roots mean.

Koch lists meanings in his tables such as "connection with the earth", "primitiveness", "bound to instincts and drives" and "bound to tradition." (p.49, *Baum Test*), but it is difficult to bring out the details of problems the subjects of tests might have within them by using the expressions of roots as a base. I have not yet had an experience in which I can connect the expressions of roots to something which the subject of a test possibly has, and which can relate to "unconsciousness" or "instincts and drives." The expressions in the tables are also unclear about how things develop from the "unconsciousness" and how things connected to "instincts and drives" are related to the personality features of people. As Koch ad-

vocates, roots are “the earth” and “it is the underground life, living in an element” and the world of “collective unconscious” (p.49, *Baum Test*). If it is so, it is possible that some people who draw roots growing strongly in the earth might be connecting with something invisible, unconscious and psychological which has an influential power, but how this is to be interpreted is not clear.

The word “sticking” is another indication shown in the table. This is relatively easy to understand. Combining it with the word “connection”, many people who draw roots which grow strongly in the earth are stubbornly sticking to the matters related to everyday life and people of real life. In fact, most of the people who draw extra large roots confess to their own insistence in many situations. Many of them also describe their own persistence, as they never forget hostility directed at them and wish to have revenge one day.

As described in the section on space symbolism, the lower part of the paper expresses early childhood, soil and materiality, and if this is a base for living, people who have an insistent character in their unconscious show this as an innate aspect. Many of them are constantly frustrated in their minds and some are striving for mental stability.

(2) Grass growing on the earth: Unfortunate experiences in early childhood

Katsuzo Hayashi raises a question about grass growing on the horizon in his book, *Baum test jirei kaishakuho*, as it seems to him that people with emotional trauma stemming from their early childhood frequently draw grass on the horizon. This article caught my attention, so I have asked the people who draw grass on the earth whether they had rough experiences in their early childhood, and I found a lot of people were so. Figure 21 is a drawing with grass is growing on the surface of the ground. This is supposedly showing traumatism. Especially, this drawing has many other expressions which suggest emotional trauma. For example, the subject has drawn the plural of gyrate knots as well as a stump at the base of the tree, though the subject was asked to draw one tree, and these

are probably expressing trauma-tism.

The subject of this drawing, J, had very rough family experiences in early childhood.

Generally speaking, emotional trauma in early childhood is often caused by the parents' divorce or other particular social conditions. An irreplaceable and close living space for children is crumbling. And even if it doesn't show on the outside, trauma remains inside of the "self." In my view, trauma are expressed in drawings as grass on the earth

for a similar reason to why people's anxiety and concerns are expressed in drawing as various kinds of patterns on the surface of the trunk. Of course, it doesn't mean that everyone who draws grass on the earth has had a misfortune in his/her early childhood, but the chance is high.

Therefore, if your children draw grass on the earth, it might be a good idea to consider and think over all things in your family. Children are often hurt even when their parents don't notice it. Sometimes children are very hurt, and it influences their later life.

- (3) Broad space on the left of the roots: Inhibition of one's own emotions, mind-set of sticking to some kind of bond

If you observe the base of roots carefully, most of them are drawn thicker than the trunk of the same wood. Some people draw a trunk parallel and straight down to the ground, and this also has particular meanings. Koch doesn't write about parallel bases, but he explains about trunks, which I describe later in this book.

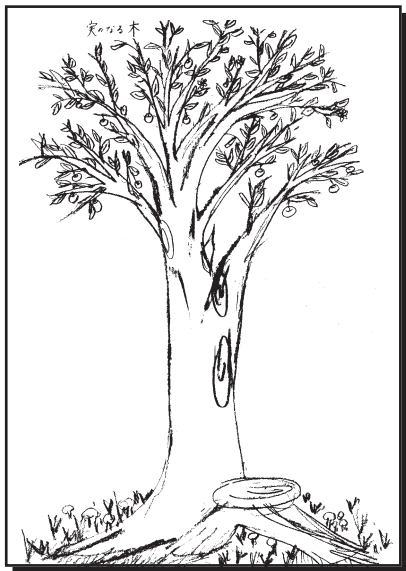


Figure 21

People who draw a base of a tree which is broad on the right are very often cautious and un-cooperative, and they don't trust other people easily.

On the contrary, people who draw a base which is broad on the left, like Figure 22, have problems of being "inhibited" or "sticking." Especially in the case of people who are sticking, they sometimes draw the base in this form when they are having problems of the relations to their past, their unconsciousness and their bond to the mother. In the case of Figure 20 shown earlier, conflicts with the mother are expressed not only in the broadness on the left of the trunk but also in how the roots are growing. Figure 22 is a

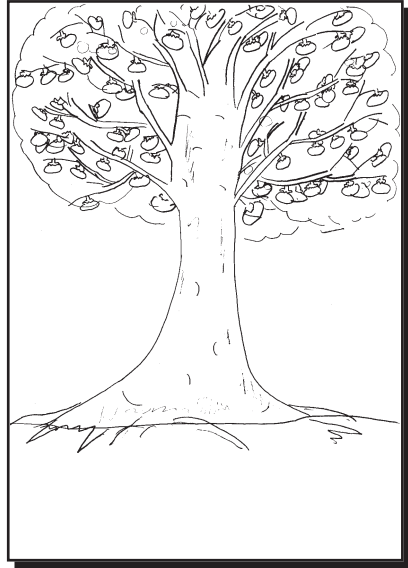


Figure 22

drawing by a subject, K, who admits to sticking. K talked about troubles with K's mother. In this case, K's mother is a mother-in-law. However, the mother lives in K's world of unconsciousness probably as K's own mother, and thus it has slightly different meanings. Since K's problems are very serious, the bond to the mother is probably a normal interpretation. But it might be combined with K's sticking to something else. In this view, the issue of the case of Figure 20 is more serious in terms of the bond to the mother, since the drawing seems to show indications of problems with the mother in several areas.

Though this is straying off the topic, I should make a note of what K asked me. K asked, "What I draw now is for the present, and if I draw again next time, is it going to be different?"

The answer is yes. But innate personality features will be expressed

somewhere still. Or, something innate will appear in different expressions. Some experts say that it is easier to grasp the subject's features from the subject's second drawing than the first one.

As described above, people's personality features will not be understood from one part of one drawing. In the interpretation of the Baum test, some people think that all of the cases with broad space on the left-side are connected to the problems of the bond to the mother. But test evaluations are not made only from a few parts. When you look at a drawing, you should not conclude immediately and just by making some reference to Koch's tables. It is important to investigate the person's personality features. Thus, even if you find that your drawing fits into certain categories, you will need to determine your subject's personality after you put everything you have read in the book *Baum Test* together.

(4) A wide base: Slow understanding

In some cases, the roots are spread very wide as shown in Figure 23. This kind of expression is often seen in drawing by people who are around 20 years old.

This is described as, for example, "difficulties in learning", "blockages in thinking", "retardation of development" and "hebetude". In other words, lack in intellectual aspects. But only a few cases are actually cases of a disorder of mental development as is suggested in the list. For example, Figure 23 is not drawn by a person with retardation of development. Drawing such a wide base is quite common. Peo-

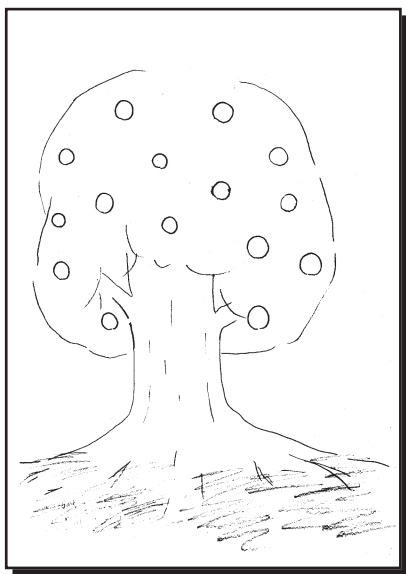


Figure 23

ple who draw a wide base are generally simple, lacking a broad view and comprehension of everything and are not clever, though they don't quite fit into the level Koch suggested. Only a few cases fit the level of retardation of development written of by Koch. Why is it so? I guess that the expressions in Koch's tables may be very particular. Or, it may be because few subjects with retardation of development have been given the Baum test. Whether the reason, it seems that a wide base, which is drawn by predominantly a large number of young people, has other meanings. In the Koch tables, the personality features are described as: "practical people rather than theorists, 'not clever', more practical, concrete, visual." (p.51, *Baum Test*) This is, as a whole, interpreted as having problems in intellectual development. But if it is interpreted straightforwardly, it means a typical tendency among young people today, that is to say, being unconscious, frivolous and having a preference for doing something rather than thinking deeply. Possibly, this fits the reason why they draw a wide base. I guess it is expressing a tendency to favor easiness and convenience without making effort, rather than dealing with or thinking about something by taking time. In other words, this might mean no deep thinking and a dullness of comprehension.

5.1.2 The expressions of trunks

Koch's words in Baum Test shall be used for describing the meanings of trunks.

"Trunk and branches from the 'wood', the substance. The trunk is the center, the middle, the carrier; together with the branches it is the skeleton, the substantial part, that which is lasting and stable and cannot be lost, in contrast with the decorative foliage. It is to be assumed that when a tree is drawn, knowledge of the essential nature of the wood will cause everything relating to inherent endowment to be projected into these parts of the tree more clearly than into the foliage." (*Baum Test*, C. Koch, p.15, L.12-18)

This states that expressions of trunks are highly innate. In this section, the characteristics of expressions of trunks will be studied.

(1) Thick trunks: Inadequate development of ego, attention seeker

With the trend of “big is good”, there was a time when the merits of drawing a picture which filled the entire paper was underscored in children’s drawing, too. Even now, pictures in which target objects are drawn all over a paper are highly evaluated, especially in kindergartens and in early school years. Thus, parents of children who draw a target object small become seriously concerned about their children, and if they see other children’s drawings of an impressive size, they wonder; “Why does my child only draw such small-size pictures? Is my child timid? How should I guide my child to draw something big?” I have given the following reply to such parents:

“Each child has his/her own personality, and each makes a decision on whether the drawing is small or big. Who has decided that big drawings are good drawings? They should draw what they want to draw on a sheet of white paper. You shouldn’t make a judgment on your children only because of the size of drawings.”

Children’s creativity is developed from their energy and liveliness, and most of this type of child fills the entire paper with a picture when they draw. They are so energetic that going over the edge of the paper doesn’t bother them. But if you think of this calmly, you will realize that this means that the child has not yet reached the development phase where the relation between the size of the paper and the target objects are usually considered. On the contrary, it is also true from my experience that many of the children who draw small size pictures are quiet and gentle. And even if you try to make them draw in a bigger size, they tend to draw relatively small size pictures. It is very possible that this relates to their personality backgrounds, such as inactive nature and smallness of scope of living, but also it could relate to their attempt to draw target objects within the size of the paper. This shows in many cases a personality type which involves considering others or working carefully.

How about if we fit the points above to the cases of adults?

In many cases, adults decide the size of target objects by taking the size of paper they draw on into consideration. If they don't have this kind of consideration and if they begin drawing with a thick trunk, they will probably find that the branches and crown will go over the edge of the paper in the end.

As shown in Figure 24, if someone draws this kind of tree even after he/she becomes an adult, he/she is still carrying a tendency he/she had in early childhood. This means he/she is poor in systematic thinking. In other words, he/she is immature in development.

When we say a thick trunk, this means a trunk of which the width is wider than that of three fingers – the index, middle and fourth fingers – put together. People who draw such a thick trunk have a personality feature with an enlargement of the ego as well as the features already described. It also means that they tend to be attention seekers. They are self-conscious about being approved of by others, so they try to sell themselves.

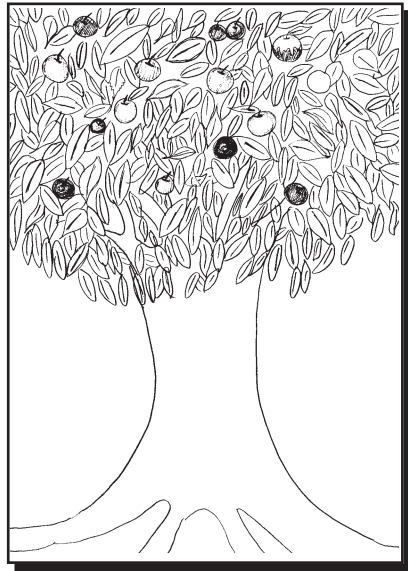


Figure 24

- (2) The thin trunk, a small tree: Diminution of the ego, lack of self-confidence

On the contrary, what kind of tendencies does a thin trunk express?

A thin trunk shows a tendency toward diminution of the ego, as a thick trunk means the enlargement of the ego. Having a tendency toward diminution of the ego means that the scope of life is small and communications with other people are less than normal. A small tree shows similar tendencies.

If a tree is drawn small on the whole, its trunk becomes thin naturally. According to the adults' normal sense of drawing, the size of a picture drawn on an A4-size paper is on average almost the same size of the paper. But in some cases, we see the size of picture is under one-fourth or sometimes under one-ninth of the size of the paper.

This type of drawings is often seen in drawings by patients who are trying to avoid external contact like, for example, the case with a schizophrenic. But predominant cases of this are the senile elderly. Most of their drawings are small, and this almost helps to identify senile elderly people. A patient with schizophrenia is a case of mental deficiency, while a senile elderly patient is a case of someone with the atrophy of a physiologic function, the brain. The atrophy of the brain causes the interiority of "self" to become weak, mental energy is lacking and the scope of external and internal influences becomes narrow. As a result, these people draw a thin trunk or small tree.

- (3) A thick trunk and the tree drawn as if it goes over the edge of the paper: Strong sense of inferiority and being incapable of settling frustration

I described earlier the immaturity of development by referring to a drawing which is started with no systematic thickness or bigness. People who fall into this category somewhat know that they are not quite fully developed, but they still wish their existence to be approved of somehow. Most of the people who draw something similar to the drawing in Figure 24 feel that they are insufficient. In other words, they have a strong sense of inferiority. This is why they are psychologically affluent enough to deal with problems by using reasonable methods. At the same time, because they have a strong desire to be approved of by others, they have no choice but taking uncommon methods when they face problems in order to compensate for their sense of inferiority and their insufficient development. In extreme cases, they may take socially deviant methods to solve problems. As described in the section on delinquency, people who draw a trunk very thick or draw a tree as if it goes over the edge of the paper have similar

tendencies to the people who draw lines of both sides of a trunk over and over again, or who draw a trunk with black shadow..

So, when I meet people who draw in this way, I try to say to them:

“Try to make some efforts to improve your inner self. Try not to be egoistic, consider others, don’t be in haste, deal with things thoroughly even if the matter is difficult, and be flexible so that you can consider matters from different angles.”

(4) Irregular trunk-outline: Signs of a psychological sense of insecurity and conflict

There are cases in which one side of the outline of a trunk is expressed with an irregular line. Koch describes the meanings of irregular lines differently on each side of a trunk. One of the clear indications about irregular lines between the both sides is: an irregular line on the left is inner vulnerability, and an irregular line on the right (Figure 25) is difficulties in adaptation. This possibly relates to the concept of space symbolism. That is, the left side shows the inner world while the right shows the outer world, and meanings on the left and right are different because, according to the aspects of space symbolism, the trunk is a borderline between the left and right “self” of the body.

As a result of a comparative study between the MAS (Manifest Anxiety Scale) and the Baum test, which were conducted on patients with schizophrenia, the following points were discovered about irregular lines.

The occurrence probability

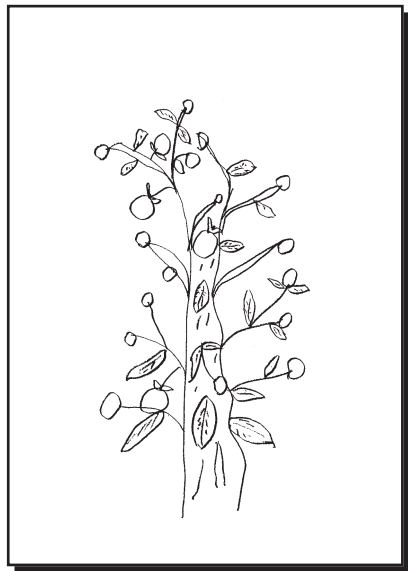


Figure 25

of irregular lines on the left was extremely high among patients with high anxiety levels. On the contrary, however, irregular lines on the left were high among patients with low anxiety levels. This study was conducted on hospitalized patients with schizophrenia, thus this group for study is considered to be particular. Therefore, other studies will be required if this result is to be applied to general subjects. But still, the contrasting result obtained from this study is very interesting. It seems that irregularity on the right indicates flexibility, which equates to expressions with wavy lines, and irregularity on the left shows anxiety, which equates to tremulous lines.

Thus, the outline on the left of a trunk is related to emotional anxiety at least. Probably, wavy lines are a proof that the trauma a person has relates to his/her mental anxiety or conflict, and it destroys his/her mental balance. But Koch uses the word “traumatism” for describing irregular lines on either side of a trunk; therefore, it is necessary to review the meaning of irregular lines on either side among general people.

Irregular lines are sometimes observed on both sides of a trunk. In this case, too, though the meaning is basically the same, Koch is interpreted in different ways.

Wavy lines are interpreted as “liveliness”, “animation” and being “skilled in adaptation”, while irregular lines indicate “self-centeredness”, “crankiness” and being “selfish”. The meanings of wavy lines are interpreted completely differently from the meanings of irregular lines. But it is very difficult to distinguish between irregular and wavy lines. Irregular lines are usually drawn as if they are quaking. On the contrary, deliberate gentleness can be sensed from wavy lines. Wavy lines are also related to Koch’s table of “round shapes”. Drawing a flow-like line is also evidence of having a certain flexibility and capacity to adapt. Judgment on which should be chosen is really dependent on the contents of the interview with the subject. There are many cases in which the line appears wavy, like Figure 25, but still the subject expresses emotional anxiety in interviews.

(5) Discontinuous outline of a trunk: Nervousness, excitability

The outline of a trunk connects the “self” and external matters. Personality features become clear depending on how the lines are drawn. People who are not good at external communications draw lines over and over again. Even if the outline of a trunk is drawn with a plurality of lines, if the main outline or the shape of a trunk is clear, his/her level of external communication is not very bad and he/she is still capable of admitting his/her weakness. But if the outline consists of diffuse strokes and the main line is unclear, you have to expect his/her personality state to be serious and devastated. In this case, his/her personality features can be interpreted as, for example, “loss of personality”, “recognition of boundaries is not clear” and a “drifting state”.

If the subject is capable of having and maintaining mutual communications, such a severe judgment is not required, but still this type of person is generally sensitive and easily influenced by others. (Figure 26)

People who produce this kind of tree-drawing are nervous, impatient, irritable, sensitive and sometimes emotionally explosive.

Generally, halting and discontinuous lines give an impression that the subject is timid and easily exploited, compared to, for an example, a single line which is drawn at a stroke. This impression is probably attributable to the personality features of the person who draws, and the features include shyness, nervousness and weakness inside.

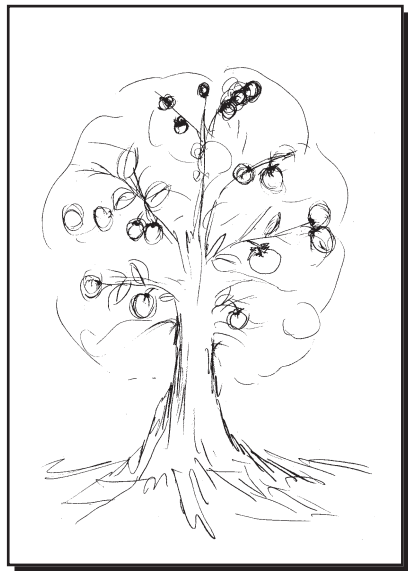


Figure 26

(6) Patterns on the surface of a trunk: Expressing the degree of sensi-

bility

Various kinds of patterns are drawn on the surface of a trunk sometimes. In many cases of this pattern drawing relates to the sensitivity of the person who draws. If the person has a certain degree of sensitivity, some patterns are drawn on the surface. This is proved by the fact that many schizophrenic patients who are apathetic draw a trunk with a white surface. This means that people who try to draw long lines or try to draw what the surface of a tree looks like are observing things perceptively and try to express what they feel from the outside.

The interpretations will be a little different depending on how the patterns are drawn. If people draw patterns of which the edge is pointed, angular or indented, or rough, the personality features of being irascible, violent, critical, or grumbling will fit them. When people draw patterns with round lines, some of them have a capacity to have good contact with people and other attractive personality features. This type of person has good adaptability.

Blotched surfaces are considered to be a little problem. Blotches on the surface of a trunk are also an index for nervousness. When blotches appear on the surface, the subject is in the most sensitive state. Blotches are drawn when the subject is feeling strong anxiety. And also, the subject's traumatism is sometimes expressed as blotches. (Figure 6)

Blotches are also found in Figure 27. The subject was not in a severe state, but this was drawn when the subject was feeling very unbalanced. Something was

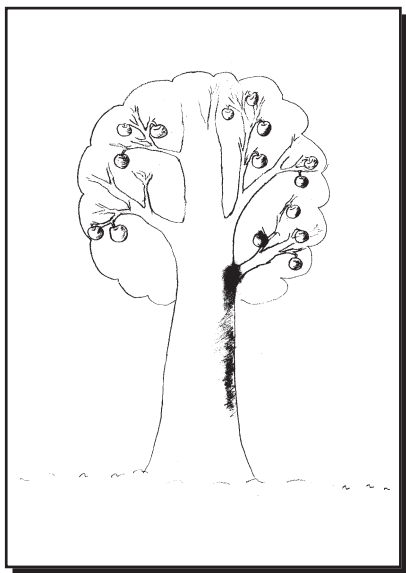


Figure 27

bothering the subject at that time, and the anxiety was expressed on the surface of the trunk as rubbed blotches.

(7) The straight and parallel trunk: A stiff and hard-headed person

If you are told to find something with straight lines among natural objects, you will find it difficult. When you draw something from nature, you will find there is nothing with straight lines except for artificial objects. Only the horizon is a straight line. But strictly speaking, it is a round line along the outline of the globe.

The reason why I am describing this here is that, though none of parts of “wood” in a natural state show straight lines, some people try to draw the trunk of a tree with straight lines. This point might be easy to miss, but this is an unnatural expression if you are trying to draw something from nature. People who draw the trunk with parallel and straight lines, like the trunk in Figure 28, are hard-headed as a whole. They are not flexible, and they tend to take a conventional condition or tendency. It is possible to say that they have a well-behaved and correct attitude. It is so as long as the attitude is approved objectively. But even in a case where the attitude is not approved, this type of people doesn’t change their attitude stubbornly and insistently, and they don’t waver easily. In a sense, they are a type with a strong tendency to show their correctness and the fineness of their attitude, as well as a sense of justice. Sometimes, they are just emphasizing their superficial goodness. A very stiff and hard-headed tendency is seen

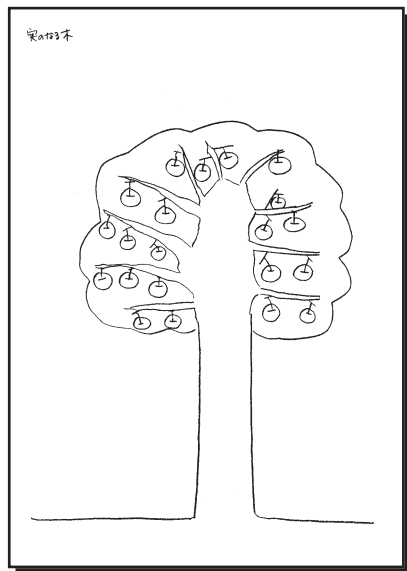


Figure 28

predominantly among the subjects who draw this type of drawing when they are asked to draw. When this type of person faces problems, in many cases they lack flexibility and the capacity to adapt.

(8) Thickenings of trunks: The type of a person who stores up emotions

As shown in Figure 29, we see many cases of drawing trees with the trunk thicken. The thickenings also appear in branches. These types of drawings are judged as sharing the same personality features. Where it is found difficult to make judgments based on such thickenings of a tree is that some parts of trunks or branches may happen to be drawn in different sizes because of his/her poor drawing skills. Shall it be still acceptable to make the usual judgments? In such a case, you probably have to think a little differently from what will be described next. But you may also find it difficult to judge which thickness of a drawing is created because of poor drawing skills. Thus, we have to guess based on the subject's reactions and stories. In my experience, most of the following trends fit for drawings with thickenings.

Thickening means that emotions are stored up. The stored-up emotions are not be released to the outside, but plunged inside. Imagine that a rubber tube is swollen because something gets stuck in there, and replace this imaginary scene with someone's mental background. This is what is expressed in these type of drawings. Thus if the thickening of a tree is drawn not because of his/her poor drawing skill, he/she has a personality feature showing an incapability of spitting out

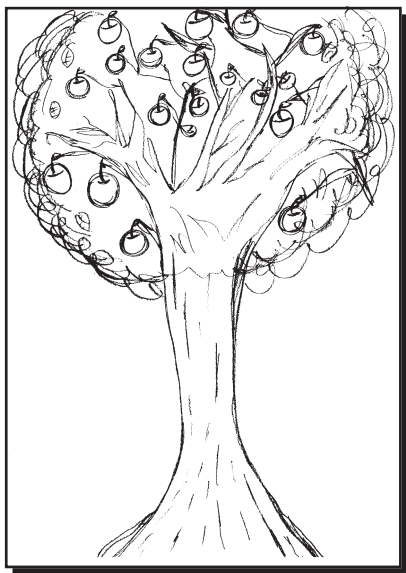


Figure 29

emotions, shyness and an incapability of rebutting satisfactorily against what others say. If someone's mind-set of the time is expressed in such a way by chance, he/she has a mind-set of choking because of the pressure from circumstances around him/her. The subject, Y, who drew the drawing in Figure 29, didn't appear to be having special problems. But once listening to what Y said, it was found that Y was troubled by many things. But Y cannot let them out. This is why Y lost useful ways to solve problems, stored up problems one after another and became more and more inwardly chaotic. The "constriction" seen in the middle of the lower part of the same drawing indicates the same personality features.

(9) Inclination of a trunk to the right: Readily influenced

Generally speaking, we have an impression that a tree stands vertically on the ground in the natural environment. That is, we have an image that it is growing towards the sky. Differently, bonsai trees, pine trees in the garden or other types of trees which are arranged by people have a curvy trunk or are inclining either way. A certain degree of bending in a drawing indicates personality features of good adaptability and flexibility. But as shown in Figure 30, a drawing with "bending" – which is different from intentionally bent trunks or branches – indicates, if the bending is weak, he/she is in a state of having self-control or self-discipline. And if the degree of bending is strong, it indicates he/she is placed in a state of compulsive or strong inhibitions.



Figure 30

In the case in which a tree is

growing naturally but its trunk is inclining, the interpretation will be different depending on whether the inclination is to the right or to the left. And the indication of personality features is clear for both sides. A tree which is inclining to the right clearly indicates the personality feature of being easily tempted. (Figure 31) When people are put under strong pressure by someone, they incline towards that person. This means that they take the person at his/her word easily and they are readily influenced. In a good

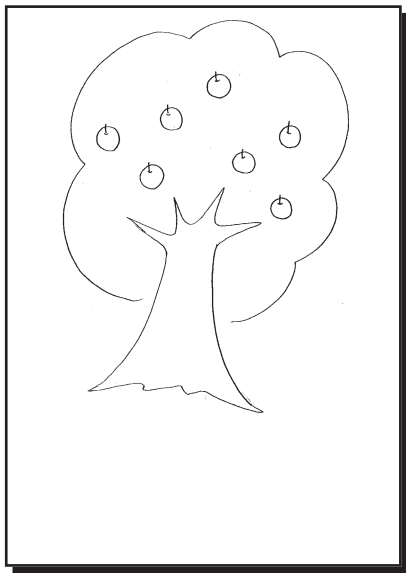


Figure 31

sense, they become enthusiastic easily or they are highly sensitive. And they tend to think of others before thinking about themselves. When people are in an unstable state due to mental disorders, many of them tend to draw a tree inclining to the right.

- (10) Inclination of a trunk to the left: People who suppress their own emotions
On the contrary, some people draw a trunk which inclines to the left.

People who draw a trunk inclining to the right are described as the type of people who are easily influenced by external stimulus. The inclination of a trunk to the left is, on the contrary, described as showing the type of people who are easily influenced by others. This type of person contains their own feelings and takes a defensive attitude.

Their drawing indicates that they might appear to be capable of having good communications with others, but actually they tend to have a sense of aversion and very often they have an introverted nature.

Figure 32 shows a drawing done by a subject, L. L's personality fea-

tures can be observed from the inclination of the trunk to the left as well as other parts of the drawing.

The subject L has a strong tendency towards abulia and autossynnoia. The subject's family is worried about his/her condition and he/she is in and out of hospital.

The drawing tells us that the subject is very sensitive and sensible. And as the "inclination of the trunk to the left" indicates, L's tendency to suppress his/her own feelings is quite strong. When

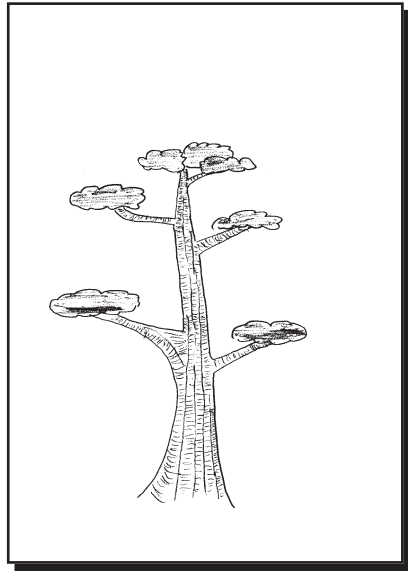


Figure 32

the subject L faces problems, he/she fails to have communication or give explanations to others successfully, and L cannot tell even half of what he/she wants to say. The cloud-like foliage at the ends of branches in the drawing also indicates that the subject is having difficulties of expressing feelings satisfactory or is choosing not to express his/her own feelings. Comparing the ratios between the left and right areas with the trunk as a medium, the ratio of the left is higher than the right. This indicates the subject has an introversive personality. As we have seen, an indication of one personality feature is not necessarily found from one expression in a drawing. Rather, the indications for one personality feature are found in many parts of the same drawing. This means that L's introversive personality is assured if we put together all the indications in the drawing to make a judgment. The subject L; suppresses his/her own feelings, is incapable of reacting well to external stimulus, has difficulty expressing feelings, and thus he/she does nothing but retire within his-/her-self.

During the time the subject L was hospitalized, I saw him/her try-

ing to explain at a nurse station that he/she wanted to have his/her room changed. L's personality feature as described above was clearly shown in the conversation he/she was trying to have at the station. It would be easier if he/she explained what he/she needed in a simple, clear and direct way. But instead, L was trying to explain what he/she wanted while suppressing his/her own feelings as much as possible. I felt even sorry for L at that time. L was sweating on the forehead and looked as if he/she was about to cry at any minute. As a result, L failed at explaining what he/she wanted, and L was persuaded by a nurse to go back to his/her room. Later L explained to me what happened then. L was having difficulties of expressing and telling what he/she wanted. And what is more, L was not even convinced by what the nurse told him/her. But L would not try to make the same proposal again. Instead – and this is a problem – the way L found as a resolution to this situation was to hide and suppress his/her feelings inside. If patients like L can deal with problems by themselves, this is considered to be all right. But if they cannot, their condition is more serious. This is what exists in the psychological background as a reason why this type of patient lacks adaptability and they need to be hospitalized.

5.1.3 Expression of a crown

Various expressions are found in a drawing of a tree crown. It is sometimes expressed with a round outline, or sometimes expressed by foliage with many branches. Sometimes, an individual leaf is drawn, or a crown is drawn only with branches and looks bare. Sometimes, a dead tree is drawn with almost no branches. Each of these expressions has different meanings. For instance, the tree without even a single leaf in the crown is usually drawn by people who lack communication ability and tend to retire within themselves. These tendencies are stronger among people who draw a dead tree. The crown on a tree is considered the place where the energy of the trunk, which is the main body, is emitted. The crown is also considered as a contact point with something external. Thus, the death of the contact point is an indication of serious psychologi-

cal problems. In many cases, the roots of the dead tree are drawn alive. But we uncommonly find drawings with the wood drawn as rotten. In this case, the person is in the condition of “a dead tree.”

On the contrary, though, most people draw a living tree. Even if the crown of a tree is not drawn with individual leaves, it still gives an impression that the crown is growing thick. Personality features are different depending on how the crown of a tree is drawn. In this section, expressions in crown drawings will be described.

(1) Cloud-like ball-shape crown: Emotion and caprice

Many young people today draw a smoke- or cloud-like crown, like Figure 31.

In this sense, this can be considered one of the common expressions of tree-drawings. This type of tree appears frequently in drawing tests. When the Baum test was conducted in a women’s college, nearly 90 percent of the drawings belonged to this type. People who draw a “cloud-like ball-shape crown” have an institutional personality and lack individuality. That is, they are uninteresting people. It means that these types of people are so common that you can find them anywhere. They are ordinary and shallow. They are fad seekers rather than logical thinkers. They think sensuously. If they are asked a question such as “why don’t you like it?”, they will not reply logically and probably say “I don’t like it because I don’t like it.” In a good sense, they are friendly and active. They don’t usually have big arguments with other people and they obey people very well.

But we can conclude that this type of crown indicates the personality features of young people today, which are volatile, simple and emotional. This is the personality of young people today.

This crown is sometimes drawn by people when they are feeling emotionally unstable for minor reasons. Many of the patients who have a mental disorder with a loss of susceptibility also draw this expression. People who rely on their instincts or follow their imagination also tend to draw this cloud-like tree. When people lack concentration, they draw this type

of tree. And if the outline of a cloud-like crown is trembling, the subject may be suffering from mental anxiety.

(2) Large crown, short trunk: People full of self-confidence or ambition

The tree in Figure 23 is a relatively small in the ratio of size between the tree and the paper, but in the ratio of the crown and trunk, it is a tree with a big crown and a short trunk. In the interview after drawing, the subject M told me as follows:

“Though I am studying to be a nurse, I don’t intend to end up being a nurse.”

When you see the drawing, you will immediately notice that the trunk is thick and there are white fruit in the crown. This indicates self-praise or high pride. This type of person has self-confidence and has a desire to reveal his/her-self with something. But there is a problem. Many of the people who draw this type of tree don’t have a correct understanding of their ability. They lack subtle susceptibility, objectivity and the ability to judge logically. Thus, their understanding of their ability is not accurate.

A thick trunk is often drawn by people who have a sense of inferiority. Their sense of inferiority is so strong that they express something which indicates they are over-evaluating themselves.

People who draw this type of tree have the personality features of being cheerful, enthusiastic and motivated. Many of them give a very good impression to others. But when you have a little closer relationship with this type of person, you may find that they are self-centered, full of conceit and they try to appear impressive. They sometimes show personality or behaviors which you could not imagine from the first impression you received.

It is interesting to know that in Koch’s table he describes the differences of personalities according to whether the right or left side of the crown is higher than the other. He notes that when the left side is higher than the right of a crown, the subject “is living in the world of wishes”, and when the crown is higher on the right side than the left, the subject has “intel-

lectual ambition.” (*Baum Test*, p.57) What the subject M told was proof of his/her confidence and ambition. And when other subjects who draw this type of tree are interviewed and asked a similar question, they tend to answer with a reply which indicates similar personality features to the subject M. In the case of M, the crown is a little higher on the left, so he/she has a desire to fulfill his/her own “desire.” But this is no clear proof, thus you need to check carefully every time you interpret personality features based on this indication.

(3) Small crown, long trunk: Childishness, regression

In contrast to the drawing of a “big crown, short trunk”, some people draw a tree with a small crown and a long trunk.

In this case, the interpretation is different between adults and children. This expression is commonly seen among children. But if the ratio between crown and trunk doesn’t change even when they become adults, they have a problem in their mental development. Figure 33 shows a tree-drawing produced by a 27-year old male patient who was hospitalized with schizophrenia. He has small problems in mental development, and that is probably the reason why he drew such expressions. This is also shown when the base of the trunk is set on the bottom edge of the paper. In many cases, children of an age up to eight years old tend to draw trunks from the bottom edge of the paper. But this type of drawing is rarely found among adults. Problems of mental development are one of the reasons why some

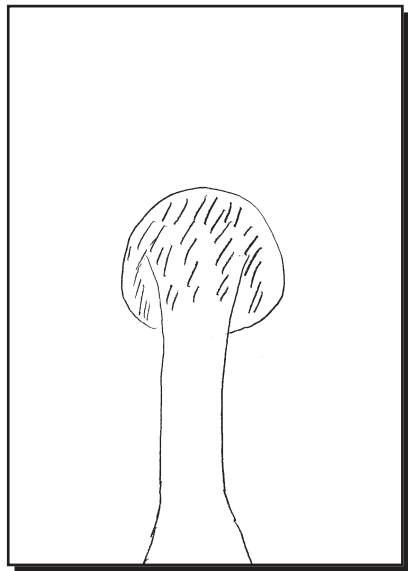


Figure 33

people draw a tree in this way. But even if mental retardation is not a problem, some people draw with such an expression. In this case, he/she might be childish, or has a child-like personality. Or, the person may be having a mental problem and he/she is in a regression phase as a part of a mental process of moving towards a positive direction.

“Regression” is a phenomenon which occurs when people make a psychological return to an infant stage. Sometimes, this is an important sign which indicates a psychological change. Regression can be a sign of a worsening of a medical condition. But sometimes, regression plays an important role in the process of medical improvement by being a temporary shelter to protect the self from mental anxiety.

Thus, “regression” is an important indication which should not be missed when the Baum test is conducted as part of counseling.

During the phase of regression, trees like Figure 33 are sometimes drawn.

Koch lists the indications of “regression” in detail in his table, and they include thickenings and constrictions of the trunk, disproportional branches, a fan-shaped crown, a one stroke branch, an angular form of the crown and the bending of branches. Regression and mental retardation are considered to share the same expressions for characteristics, and these expressions are also used as indications for categories including the radiating crown, the landscape, stereotypes and indications for light and darkness.

(4) Crown falling down on the trunk like a sack: Easily driven by others

Some people draw a tree crown of which the lower part is hanging like a sack, as shown in Figure 34. This type of person usually has a very weak will. If they are put under pressure from other people, they are easily controlled by others. They avoid conflicts with others. And even if they think they are right, they tend not to follow what they believe. Thus they obey others without any strong resistance. This type of person is easily caught up in the emotion of a moment, and they accept or admit the situation they

are in, even if it is against their will.

- (5) Foliage wrapped around the ends of branches: People who cannot tell what they think honestly

As shown in Figure 32, some people draw trees as if something is wrapped around the ends of the branches. This is described in Koch's table as "ends of branches wrapped in cloud-like balls".

(*Baum Test*, p.59) This kind of drawing is similar to the pictures drawn by people who are talented at drawing, and soft strokes are

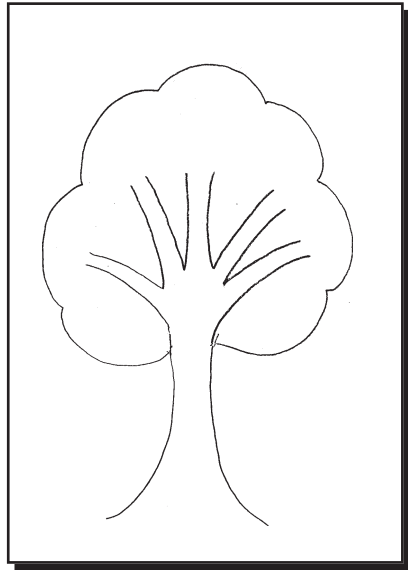


Figure 34

used for drawing the outlines. But we sometimes see branches are drawn in stiff strokes and the ends of the branches are as if wrapped by something. Unlike Koch's suggestions, the ends of branches are not always wrapped by cloud-like balls of foliage. In some cases, foliage is drawn individually, as shown in Figure 35, or in some cases the end of a branch is covered by one leaf. There are also cases in which some fruit is drawn at the ends of the branches, which are considered as childish expressions. People who draw so-called wrapped branches sometimes have difficulties trusting other people. They are afraid of having contact with others and avoid having communication with other people. When we see a tree as a figure of the person who draws, the end of a branch or the outline of a leaf or foliage is considered to be the person's contact area with the outer world. Thus, when the ends of branches are hidden, we understand this as the person cutting off contact with the outside, or hiding the end so that they don't need to get closer to the area where they have contact with the outside.

The subject N who drew the tree in Figure 35 constantly felt that he/she had a problem communicating with other people. N explained that he/she was hospitalized for a mental unbalance which was caused by his/her problems in communicating with people at his/her work-place. Various kinds of mental burdens generally occur as long as people are living in group environments. But this type of person avoids having the necessary problem-solving processes and sets up a barrier of self-containment. As a result, they suffer from mental unbalance.

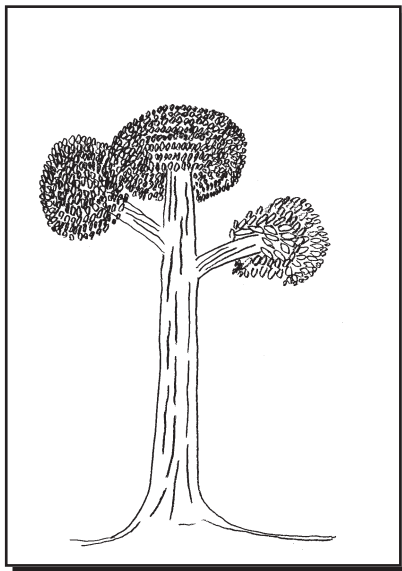


Figure 35

(6) Fan-shaped crown: Reflecting feelings of a negligent air

“Centering branches” and a “radiating crown (fan-shaped)” are the same shapes, and it is difficult to judge the difference. One of the ways to detect the difference is to observe whether each stroke is drawn with an outer direction from, or an inner direction to, the trunk while the tree is actually being drawn. When strokes are drawn towards the outside, this is a drawing with a “radiating crown (fan-shaped)”, and when the strokes are drawn towards the inside, this is a drawing with “centering branches.”

Thus, it is difficult to tell the difference when only finished drawings are presented to judge. The words “stroke-branch drawing” refer only to fan-shaped crowns in Koch’s table, and this is an attempt to make a comparison of the two types of crowns. “Stroke-branch drawing” means a drawing of which the branch is done by one stroke. Some people draw branches as well as a trunk with one stroke. The meanings of these ex-

pressions are used for both branches and trunks. According to Koch, if a stroke-branch drawing is seen in adults' drawings, it is a sign of neurosis or regression. But in fact, it is rare that people who produce a stroke-branch drawing are judged with neurosis, regression or other serious conditions. Drawings with strong pen-pressure or drawings which give an impression of having been drawn with strong strokes can be interpreted as showing a personality in which childishness still exists. But more serious attention should be given if a stroke-branch drawing is expressed with weak pen-pressure, where the size of drawing is small, or it is drawn in a broken-up shape. This type of drawing is often seen among patients with autistic schizophrenia who lack energy in having external communication, as well as in patients with alcohol dependence. And patients with senile dementia often draw a small and broken-up shaped stroke-branch drawing. In general, stroke-branch drawings are not interpreted as having good meanings. Thus, careful observation is required for stroke-branch drawings.

“Centering branches” and a “radiating crown” (fan-shaped) share basically similar meanings, apart from the fact that the expression of “stroke-branch drawing” is emphasized only for fan-shaped crowns. Thus the same interpretations are allowed, apart from some differences listed. Actually, tree words are the same in their interpretations for the two types of drawings. They are “indolence”, “regression” and “throwing away.” The relaxed and loose feelings which are connoted in these words are specially

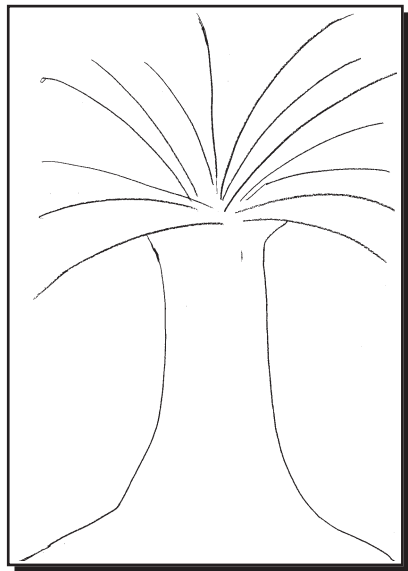


Figure 36

emphasized in fan-shape drawings. Koch also notes that a fan-shape is often drawn during the crisis of puberty, and it is often seen in drawings by neurotics. Koch explains that in that case it is a sign of regression.

The differences in Koch's table between the two types of drawing are as follows:

When branches are drawn centrifugally as if they are radiating from the center, positive meanings are more emphasized than in the case of fan-shapes. Zeal, industry, fondness for enterprise and planning, and an inclination to adapt and adjust are examples.

In this case, contact with the outside becomes a focal point since the stroke of the branches is directed from the center to the outside. If we see this as when one's drive is fulfilled and it is directed to the outside, this is considered as a tendency for positive personalities. But in some cases, branches are directed in a reverse way at the ends, and this is interpreted as a cause of outer pressures. When this expression is found, it is understood as a reflection of a passive personality, and the person is easily influenced by others. In addition, when the outer pressure is strong enough to force him/her to make a reverse turn, it will cause a rejecting and defensive tendency in the person's personality. Other kinds of information, as well as the Baum test, are necessary in order to judge whether centrifugal branches indicate positive or negative features of a personality. Thus, the main stream of an interview is to find out about problems in the negative aspect, and if no problem is found, then, what is found in the positive aspect are judged as the person's personality features.

On the contrary, fan-shaped crowns have many negative meanings, such as being arrogant, impatient, uncontrolled, having a weak stability, no depth and no thoroughness and a weak concentration. But, according to Koch, sometimes fan-shaped crowns are temporarily expressed because of neurosis, the puberty crisis or other psychological causes, and in this case the personality features observed should not be considered as permanent and innate personalities.

(7) The “welded” trunk: Feeling a discrepancy between will and deed

As shown in Figure 37, some people draw branches or the crown as if they are welded onto a rectangular trunk. This clearly shows a gap between something which actually exists inside and something looking as if it exists if you look at it from the outside. For example, a tree with a welded trunk is drawn when people are experiencing a big gap in between their wish and reality, or when people cannot behave by being true to themselves. Or, the tree is sometimes drawn by people who often change their jobs, or by people who change a job but they are aware that they are engaged in the wrong job. These people suffer from occupational neurosis. They believe their occupation is different from their expectations, and they feel that they are forced to do the job. They realize that reality is completely different at the moments when they observe their environment by following their honest feelings. This discrepancy appears as an expression with welded trunks.

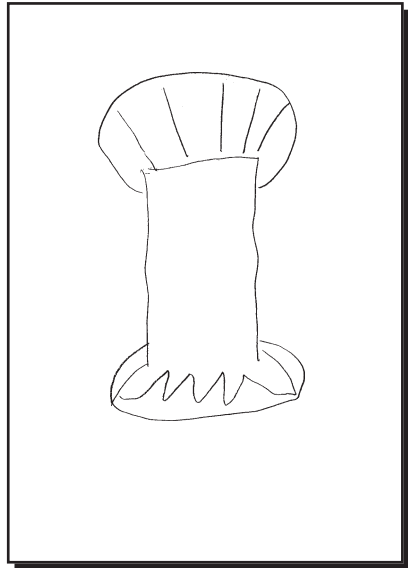


Figure 37

By contrast, children who are in their early school years often draw this kind of welded tree. This is normal and this indicates no problem. But if they continue to draw this kind of welded trunk even after they become adults, it is interpreted as they are either experiencing a discrepancy between their will and reality or they are lacking in maturity. This type of person lacks combinative ability, and they can not think comprehensively. Their thinking process is disconnected and broken, and they think in steps. Their mental view is limited, and they fail to connect facts or matters. In

short, this type of people can be interpreted as (psychologically as well as mentally) childish.

- (8) Right accentuation of the crown: extroversion; Left accentuation of the crown: introversion

We can make a comparison between the right and left sides of a tree with the trunk as the medium. Either side is sometimes drawn as bigger. When the ratio is the same on the right and the left, the person's personality is considered as balanced. But sometimes, being too fixated to the idea of keeping balance, some people draw the right and the left in equal size. This kind of drawing is interpreted as showing indications of psychologically negative aspects. Personality features such as lack of a wide vision, posing, vanity, a conflict of two values, and indecisiveness fit this type of person.

Please see Figure 38 as a reference for a right accentuation. If a comparison of the ratio of the size between the right and the left of the crown is made by drawing a line in the centre of the trunk, you will find the right side is bigger than the left. This is called a right accentuation. People who belong to this type are generally extroverts. They are active in relation with others and they keep to a position where their existence is approved of by others. They are attention seekers, and sometimes they take an arrogant and aggressive attitude. But the existence of a psychological unbalance can also be expected from a balanced drawing. That is, the subject feels

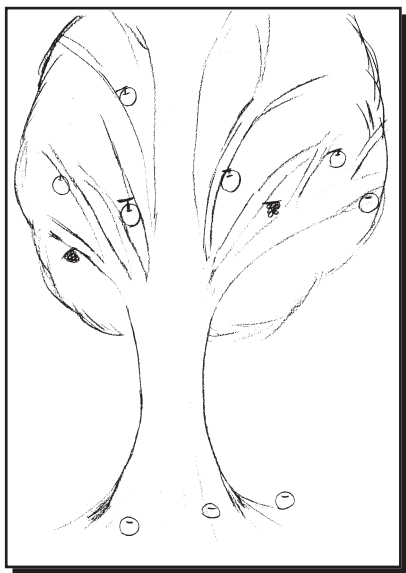


Figure 38

uncomfortable or irritated because of an unknown anxiety. People sometimes draw this type of drawing when they are unconscious of what they are doing, and they are feeling uncertain and inconclusive.

A left accentuation indicates introverted personality features. People who produce this kind of drawing are passive and worry about even small matters. They look quiet and calm. They are interested in themselves and are well-considered. They are seemingly weak and unreliable as friends, but you might be surprised with how much they consider about you.

- (9) Straight and angular forms; angular form of the crown: Adamant and belligerent people

As shown in Figure 39, some people draw a tree with a sharp-pointed crown, which looks like a Christmas tree. This indicates the diligence of the person. This personality feature is also interpreted as excitable. They are frank, quick and busy. You might have to be a little careful when you have conversations with this type of person. Because they are adamant, full of complaints and stubborn, and if you present them with your different opinions, they will respond to them aggressively. Even if you think it is unimportant, they might be ready to have an argument about your points.

Crowns with an angular form are sometimes observed among schizophrenic patients. The crowns are drawn when they are nervous and unable to adapt to society. They are supposed to be full of energy, according to interpretations of this drawing, but they do not have the flexibility to

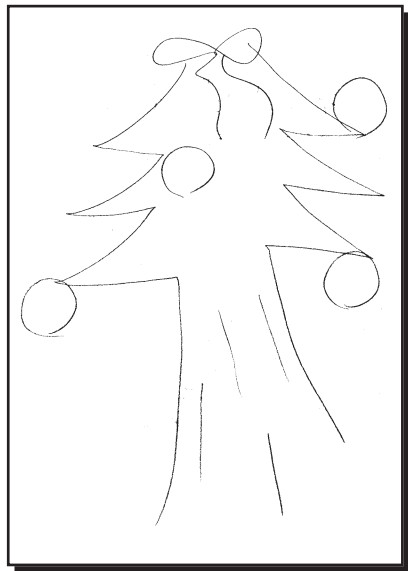


Figure 39

release their energy. Thus they become stubborn, take a rough attitude or get angry easily. They are the type of person who has conflict in their feelings.

(10) Trend to the right dominant: gentle, kind, good-natured

“Trend” is different from “inclination.” “Inclination” means that a tree leans to one side from the base. But a “trend” is shown in a tree which grows vertically up to the middle of the trunk and, then, it bends to the right or the left.

It is difficult to decide whether this section concerning “trends” should belong to the section which describes trunks or crowns. From my experience, the personality features which belong to the “trend” area are expressed clearly in drawings when the upper part of a trunk bends. In tree drawings, if the upper end of a trunk bends, the crown naturally follows the bend toward either side. Thus this section can belong to both the sections for trunks and crowns. Regardless of whether it is the upper part of a trunk, branch or crown, a drawing’s feature belongs to the category of “trend” as long as it is bending, because the interpretation is made according to the expressions of the crown. This is why the concept “trend” belongs to the section for the crowns.

People who draw trees with a “trend to the right dominant”, as shown in Figure 40, have good adaptability. They are good at keeping good social relations and they are interested in external matters. They are benevolent, kind and gentle. People often de-

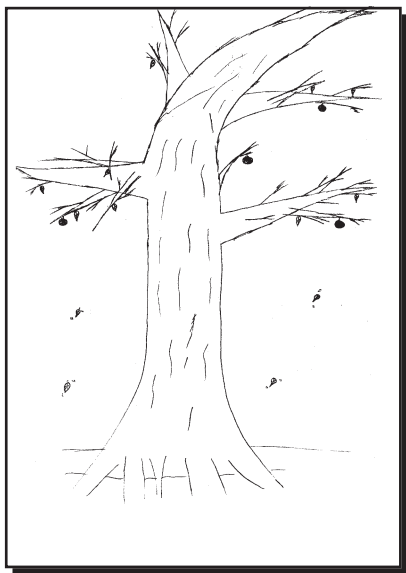


Figure 40

scribe this type of person as good-natured.

But sometimes we have to be careful with a “trend” which is bent by some kind of force. Pressure forces it to bend. When the expression of a crown looks like it is “wind-swept”, it is an indication of a mental unbalance. People who draw the crown as if it is fluttering tend to lack adaptability, similarly to the people who use straying lines.

- (11) Trend to the left dominant: A person who is self-centered and has no close friends

The number of drawings with a trend to the left dominant is surprisingly high. The personality of people with this trend is interpreted as being turned inward, self-related, dreaming, meditating and prone to reflection. In other words, the people who draw this have a type of introversive personality.

The end-point of the tree shown in Figure 20 is unnaturally bent to the left dominant. It is really a strange tree in any normal sense. If the subject observed this tree calmly, the unnatural bend of the tree would have bothered him/her. But the subject drew this without being bothered at all. Why so? This is a mysterious point behind the psychology of the person who produces drawings. The drawing tests have been developed in order to find such psychological mysteries, which are hidden within.

In this type of drawing, the left part has indications of, according to the concept of space symbolism, escape, objectivity, inhibition, introversion, self-reflection, the female, the past, regression and recession. The subject I who drew the tree in Figure 20 experienced bitter and conflicting days with I's mother. The subject I fought internally as well as externally in order to keep a sense of balance and independence, though he/she had been experiencing mental unbalance and social immaturity since puberty. As a result, the trunk is bending to the left from the middle area. This is an indication of females or mothers, according to Koch's table.

- (12) Crown flattened, crushed: People who are feeling themselves under strong

pressure.

Sometimes people draw a tree of which the crown looks as though flattened and crushed, as shown in Figure 41. This is drawn when people feel psychologically under pressure. Most of these people reply that they are feeling pressure when they are interviewed. This psychological expression could be only a temporary one. But it is also possible that it is an expression which stems from the person's innate nature. Some people draw flattened and crushed crowns repeatedly even if there are some intervals between the tests. Their personally feature is probably described as being the type of person who feel pressure easily. A drawing sometimes shows people's temporary mindset, and sometimes it shows people's internal personalities. Thus, people who draw flattened and crushed crowns are possibly under psychological pressure but they are trying to assure their own safety by being submissive to the cause of the pressure.

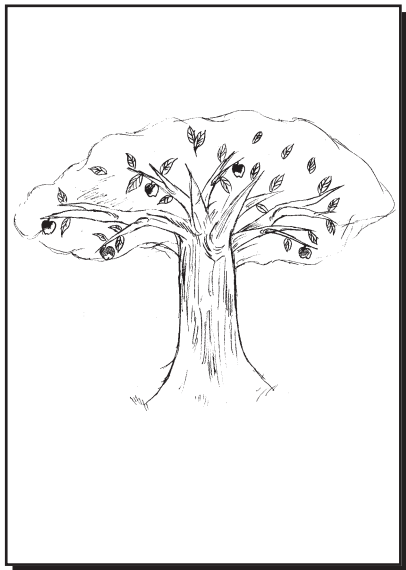


Figure 41

In addition, people draw this kind of tree when they are in a situation in which they have a drive to do something but they are unable to do so and are ready to give it up.

5.1.4 Expressions of branches

Trees in the Baum test look very much like human beings, though their shape is not really a figure of people. In this view, the branches of a tree are equivalent to people's arms and hands. In tree-drawings, as with human arms and

hands, branches are a connecting point where the mind-shift inside people is embodied for the external world. Thus, when interpreting branches, it is important to observe how the connecting points on branches are drawn. Personality features of people are interpreted differently depending on whether the end-point of a branch is closed or open. Furthermore, if it is the case that the end is closed, it is necessary to check more carefully whether the end is, for example, round, sharp, cut off or drawn in some other way.

In the book *Manwatching*, by Desmond Morris, there is a section which describes how to see into people's lies. According to this book, hands are an important cue to detect lies. For example, when people are lying, they move their hands less frequently, and they touch their face with their hands more frequently, or they shrug with their hands. These movements are caused by their feeling of a moment of bewilderment about lying. They touch their mouth and nose with their hands (which is far from their seat of consciousness), in order to erase expressions which include conflict on their face (which is closest to their seat of consciousness). This description is very interesting. People's minds appear accidentally on the part of the body which is the farthest from their seat of consciousness. In this view, the branches of a tree seem to be places which are far from the seat of people's conscious. It is also possible that people may draw the trunk and crown of a tree carefully, but, by the time they draw the branches, they have already lost interests in drawing. If this is the case, their personality features can be interpreted as irresponsible and impatient. They are quite comfortable leaving incomplete whatever they are engaged in. Assuming that such personality features appear naturally in drawing, the expressions which appear on the end-point of branches show rightly about these people.

In the following section, personality features will be described based on the expressions on branches, which are sometimes far from the seat of people's consciousness.

(1) End of a branch is open: Indecisive

Please observe whether the ends of branches are open or closed.

If the end of every branch is closed, you can interpret this as show-

ing that the person is capable of dealing with matters precisely, though there are exceptions. This point will be described later.

The ends of the branches in Figure 42 are all open. Unlike Figure 42, some people draw a tree with only some ends of the branches open. Both cases fit the following personality features described. You might find that people with a few ends open fit these features less, compared to the people whose ends of branches are all open. But basically they are all the same.

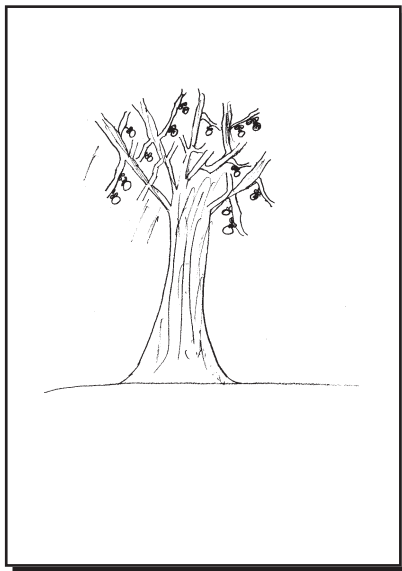


Figure 42

As I have already described, branches are a contact point with the external world. The expression with the contact point open is interpreted as showing no conclusion or no decision. When people who draw this type of branch face undeniable problems, they will not try to solve the problems, but instead, they will try to avoid the problems and try to delay their opportunities for solving the problems. Most of these people admit their indecisiveness if you ask them about themselves.

The expression showing open ends of branches can also be interpreted as showing those areas where one's inside energy to be released is open. This fits the personality feature of having vague contact with the outside world which was described earlier, but also it fits with an expression where the inside energy is about to be released to the outside. In this respect, the expression can be interpreted as a case where the person is "moving towards a great goal" or having a "desire for quest and discovery." If we assume that the flow of atmosphere is in the opposite direction, that is, flowing from outside to inside, the person is possibly a type who

accepts reality openheartedly.

(2) Branches with a sharp-pointed end: Aggressive person

The ends of the branches of the tree in Figure 43 are sharp pointed. Some people draw the ends of branches closed and without natural roundness. The ends of the branches are sharp pointed, like the end of a spear or sword. This expression is interpreted as being a personality feature showing a stinging contact with the outside. In other words, people with this personality feature tend to criticize or attack other people. Their self-assertion is strong, compared to the people who draw branches of which the ends are open. They are capable of making judgments. Some people of this type appear very quiet, but in reality, they often aware of their aggressiveness, and thus they are prudent in their manners so that they don't hurt others. It is difficult to know from the outside if people have this personality feature.

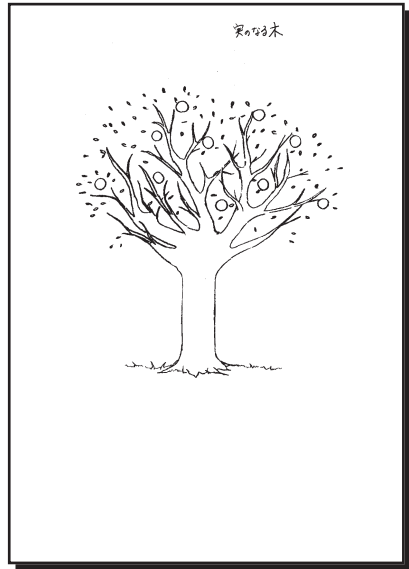


Figure 43

(3) Sawn-off branches: People whose desire to do something is inhibited.

Psychological considerations should be taken into account if you find the expression of “sawn-off” ends of the branches. When you give interviews to the people who draw sawn-off branches, you should focus on this point.

Please look at the ends of the sprigs of the tree in Figure 44. The ends of all the branches are closed. But the end of each branch is drawn as box-

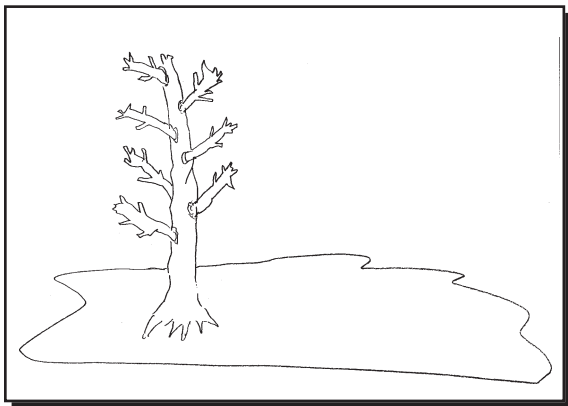


Figure 44

shaped, and it looks as if it was cut off by a saw. The words “swan-off” fit well with this expression. The people who draw this expression have a desire to do something, but they cannot do it. Even if they set a goal to achieve their aim, they can not take any action towards it. They are inhibited, as if everything stops there. This explains a psychological condition whereby people have a strong desire or will inside them, but they do not take any further action under any circumstances.

The patient O, who drew the tree in Figure 44, was hospitalized for schizophrenia. O’s life exhibited abulia and autism after he/she had troubles getting married. O was hospitalized because of insomnia and hallucinations caused by the troubles. The tree was drawn around the time when O’s passive attitude towards life continued, even after O’s symptoms of sickness disappeared because of effects of medication. The ends of the branches of the tree express O’s mind-set of having no confidence in relations with people, as well as on O’s sickness, though O had a desire for rehabilitation into society. O was unable to do anything to fulfill this desire.

“Sawn-off branches” also indicate unconscious mental-traumas which took place in the past, as well as personality features and psychological conditions of the present.

In Figure 2, you can feel something unnatural about the sawn branch-

es, compared to other expressions that you see on the same tree. More careful observations are necessary for this type of drawing, because the expression is possibly related to the person's mental trauma. In the case with Figure 2, the subject was involved in an incident whereby she dropped her older sister's child from the second floor, and her age when it happened is indicated on the tree. This unforgettable and bitter mental trauma is expressed on the tree. Defect-related conflicts, disappointment, failure, unconscious trauma and other traumatisms are sometimes expressed as "sawn-off branches." This expression is drawn quite often as an indication of personality features. Partially unnatural "sawn-off branches" are also considered as an indication of a person's traumatism, though it is thought of as a very rare expression.

(4) Unbalanced branches: People who behave in a bizarre way

As shown in Figure 45, people sometimes draw a tree with some branches sticking out from the low area of the trunk in addition to shaped foliage or branches. This is an expression of regression. Koch wrote that the expression "he has branches" used in the German language means a drunkard, or the condition of being drunk, and it is sometimes the cause of a sequence of regression. This also means a very childish or infant-like tendency.

In addition, if you interview people who draw this kind of branch, you will find that they are the type of people who behave in a bizarre way. They behave in that way probably because they

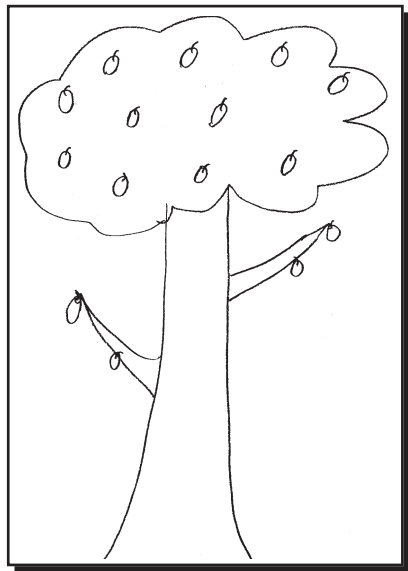


Figure 45

have a childish personality. They look quiet from the outside, but they suddenly behave in a silly way sometimes.

(5) Branches with opposite traits: A mind-set of deception

Branches are usually drawn in the same direction. With the tree in Figure 46, some branches are drawn in an opposite direction from others. This is interpreted as indicating that the person's stream of conscious is not flowing straightforwardly. The type of people who draw branches with opposite traits are described as having psychological backgrounds that include being refractory, complaining, self-willed and inconsistent. Since the directions of the branches are incongruous, it can be interpreted as showing that their psychological directions are variable. In other words, their personality features are described with words of deception and insincerity. Not many people draw this kind of branch, but if you ask meaningful questions to them in interviews, they normally admit their insincere personality. It is possible that branches are drawn with opposite traits because the subject is in a temporary mind-set where he/she has to hide something from others or needs to tell a lie. But generally, branches drawn with opposite traits are considered as an expression indicating some personality features.

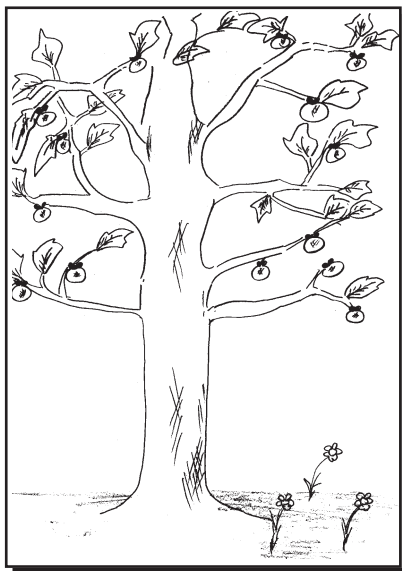


Figure 46

(6) Crossing branches: Looking surreptitiously in two directions

What we have to be careful with concerning this expression is the fact

that some branches look crossed anyway, if they are drawn in three dimensions. Koch instructs in his book that only crossings drawn in the same plane should be regarded as “crossing branches.” Actually, it is not easy to know how well the subjects of the test can draw, and judging whether branches are crossing or not is not easy unless the tree is obviously drawn well. Since crossing branches are seldom drawn, it is possible to check with the subjects in interviews.

Koch briefly describes branches which are drawn in three dimensions. He judges the people who draw this kind of branch as talented, with a talent for production, being an inventor type, with creativity and with a very high level of the other talents. Actually, drawings which can be judged as three-dimensional expressions are relatively rare. And in evaluations of the people who draw these expressions, they are often judged as creative and talented. Probably because of this, the personality features of selfishness and self-admiration fit this type of person. If the branches are drawn in three dimensions but they are drawn carelessly, unsociability, easiness, lack in adaptability and other relatively negative personality features fit those people who draw this expression.

Branches which cross in the plane are regarded as an expression of problems.

As shown in Figure 47, some branches cross in two dimensions. The patient P, who drew this tree, locks his-/her-self in a hospital room, and he/she seems to be always thinking something. Occasionally, P joins the drawing club of the hospital and asks “why?” very often, even for very



Figure 47

small matters which are generally considered as commonsensical. P appears to be a normal adult with common sense, but he/she is troubled with something inside.

Crossing branches indicate the personality features of conflict, self-contradiction, disruption and a lack of precision in thoughts and emotions. It indicates a condition where two “I’s” exist and he/she doesn’t know what to do about it. In a positive view, the person has the ability to make judgments or he/she can make well-thought-out judgments, because he/she considers matters not from one but from multiple points of views.

There are also some cases that the branch is discontinued in the middle because another branch is drawn crossing over it, as shown in Figure 48. This type of drawing is usually done by very cautious people. They don’t deal with matters aggressively and they don’t take the lead. But rather, they make other people take care of matters first. In other words, they play fox a little. They know that they lack in abilities, and they probably have no ability to achieve their goals.

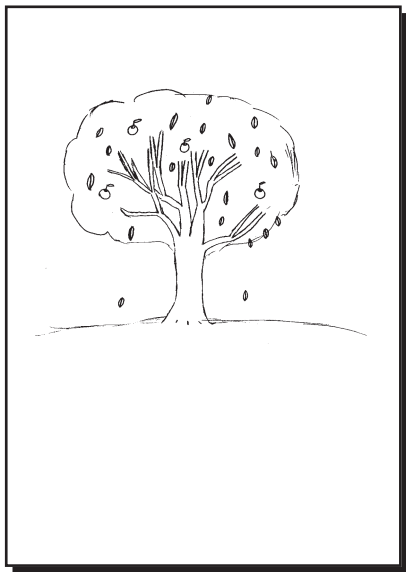


Figure 48

- (7) Striving upward, falling down:
Indicating the degree of mental energy

Observing naturally grown trees, we notice that most of their branches are striving upward. Some precious trees, like old pines, have branches which are falling down, but still it is rare to find naturally grown trees that have branches falling down. Branches of willow trees seem to be falling down towards the surface of water. But most of the newly developing

branches of willow trees are also growing upward. Thus, the number of trees of which branches grow downward naturally is much less than we expect. Especially, trees have a tendency to continue to grow upward to grasp the light of the sun, thus the tendency to grow upward is strong and natural. If this natural phenomenon is understood without protest, branches should be drawn in the upward direction naturally. But some branches are drawn as if they are falling down, and they definitely give us an impression that the person who draws them has something abnormal about their psychological background.

For example, the expressions of falling-down branches are drawn when people are feeling fatigue or they are under some strong influence or pressure. A sense of inactivity or inadequacy also causes a similar tendency. When people lack power or when people feel that nothing matters to them anymore, they tend to draw branches which are falling down. The branches drawn downward are definitely an expression of such a mindset. But Koch says that when we observe expressions of branches which are falling down, the focal point in this expression is the comparative relations between the branches which grow upward and downward

For example, some people draw a tree with branches falling down on the left while having branches striving upward on the right (with the trunk as its medium), as shown in Figure 49. Koch describes this case as “outwardly secure and gay, inwardly downcast and insecure.” And he also says, “outwardly supporting, showing conviction, with some-

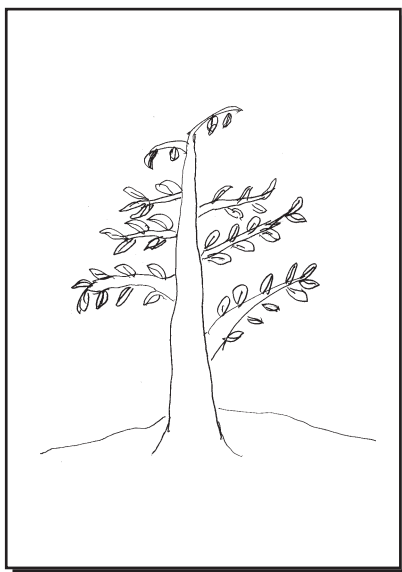


Figure 49

thing of which one is inwardly doubtful – as a result of which one fails to carry one’s point.” (*Baum Test*, p.72) If we assume that the left side of a tree expresses the inner face of an individual while the right side expresses a psychological condition which is directed externally, it will mean that the mind-set of an individual is also indicated by the directions of branches. In this case, it is obviously unnatural to draw branches downward on one side and upward on the other. Branches are not simply falling down. But rather, the branches are expressed in that way to indicate complicated psychological conditions which contain internal contradiction or conflict.

5.1.5 Other points of view

Insignificant details are also found in the Baum test. Though branches and leaves are not as important as the trunk, they describe the innate nature of people quite well. In tree-drawings, some people draw something less important than branches and leaves. Some people draw other types of leaves which have not been explained here yet. What do flowers and birds mean in drawings, for example? Quite a few people also draw the sun in their drawings. Since the first instruction at the beginning of the Baum test is “draw a fruit tree”, many people draw fruit naturally. But sometimes people draw bank notes.

Objects – those which are expressed a little differently from the indications which are expressed unconsciously – also have certain meanings. But leaves, fruit and flowers contain descriptive aspects, and their meanings are shallower than the depth of the people inside. Thus generally, they are interpreted as indicating the ability to observe external world, a desire to decorate, an attempt to put up a front, and other features such as self-appreciation and trying to be impressive. Considering the roots, trunk, crown and branches as parts of a human body, then leaves, fruit and flowers can be thought of as something like a cloth to cover the body.

There are other kinds of accessories. In this section, the meanings of the accessories will be described by following Koch’s table.

- (1) Landscape: Escape from reality

When a subject Q – he is a good young man with a bright personality and bright features – produced the drawing which is shown in Figure 50, he was still distressed a little. Just after he had entered a four-year university, he got sick. He quit the university in the middle in order to recover from his sickness. He suffered in many ways after that. But he set a goal to work in the area of old people's welfare. The drawing shown in the figure was produced around the time when he just started his new life. It was a time when both enthusiasm for the future and confusion existed within him.

Various kinds of mental conditions are expected in the mind-set of the people who draw this kind of picture.

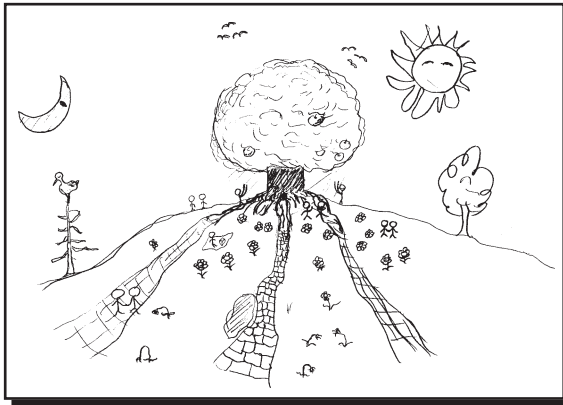


Figure 50

The theme which is given for the Baum test is only to “draw a fruit tree.” Normally, people draw only a tree. But some people feel unsatisfied and draw something else. This type of person wants to do something more than the test demands, and even only from this point of view, it is clear that they possess a descriptive capability and a large imagination. This can also mean that the drawing is the result of them acting moodily. They are the kind of person who cannot understand what is demanded precisely and who express their emotions as they feel. In a worse case, it is the result of them behaving at will, without examining the given reality. When

people are tired, they tend to ignore what they are instructed. They are too distressed to worry about the style that they are supposed to follow. When people are troubled by something unknown and when they are incapable of controlling themselves, they tend to ignore such styles. In this case, people behave in unusual ways, and conditions of mental sickness can also be expected. They are stirred up by some unknown force, and they ignore the style or the theme they are supposed to follow in the Baum test. Thus they continue drawing a landscape which is created because they are ignoring the reality which they are supposed to face.

In this view, when people draw a landscape, we should consider the possibility of these people having some kind of mental disorder. The typical case for this is the drawing in Figure 9, which was introduced at the beginning of this book. If a drawing is done by people who are considered to be normal and their drawing is not as significant as the drawing in Figure 9, their drawing can be interpreted as showing scatterbrained, very humorous and talkative personality features.

The case with Figure 50 can be interpreted – with some help from analysis based on interviews – as a tendency to escape from reality. If people choose not to look straight at severe reality and if, instead, they try to see the world differently, their focus is on somewhere else. When they are focusing on something other than reality, they can feel comfortable. Such a psychological condition is expressed in the drawing of landscape, which is expressed without consideration of given styles or themes. The drawing in Figure 50 was done in a Baum test conducted in April, when the subject Q began his new start towards pursuing the future in nursing care. His mind was in a state of confusion and hope. He started a new future which would be different from the university life which he had expected. He was not completely satisfied with his decision and this feeling was contrary to what he was saying. He avoided becoming an aggressive challenger in the outside world. He was living today as though regressing at the same time. He was ignoring “now (reality) = (draw only a tree)” and he was feeling comfortable by drawing “(freely the world which is not directed towards

him) = (landscape).” This interpretation can also mean that he was waiting for a real opportunity to have a complete recovery.

(2) The sun: Does it mean the existence of a father or authority?

Quite a few people draw the sun in their drawings. Koch doesn’t explain anything particular about the drawing of a sun. The sun is generally interpreted as a male figure, especially a father figure. Since the given theme in the Baum test is to draw a fruit tree, the subjects of the test are expected to draw only a fruit tree. But some people draw the sun, and it is to be assumed that the people who draw the sun have some reason to do so. It is possible to interpret the expression of the sun simply as “a landscape”, but the existence of a father figure is often sensed in interviews with those people who draw the sun.

A subject R, who did the drawing in Figure 51, said that he/she had always drawn the sun since childhood. R had always thought that the sun had to be drawn somewhere on the paper. In the case of R, the sun was not a round-shape, but instead it looked like a half moon. R draws the sun even now. In the Baum test which R took as an adult, R drew the sun unconsciously and it was placed on the upper left of the paper. R said that he/she had no special feeling towards his/her father, and their relationship was good.

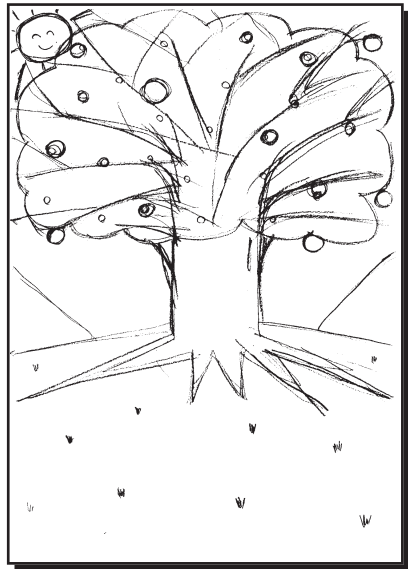


Figure 51

The sun also appears in the drawing in Figure 52, and the sun is drawn on the upper left of the paper in the same way as the sun drawn by the

subject R. Based on the concept that the sun is in the sky, the position where the sun is drawn should not be an issue. But, assuming that the sun has the meaning of a male figure, it is appropriate to place the sun on the upper right of the drawing. This might be considered as too deep an interpretation of the sun. According to the interview with the subject who produced the drawing in Figure 52, he/she was having problems in relations with his/her family, and especially the power relation between his/her father and mother was opposite from a so-called normal family. At home, his/her mother had a very strong influence and the subject was feeling strong pressure from her.

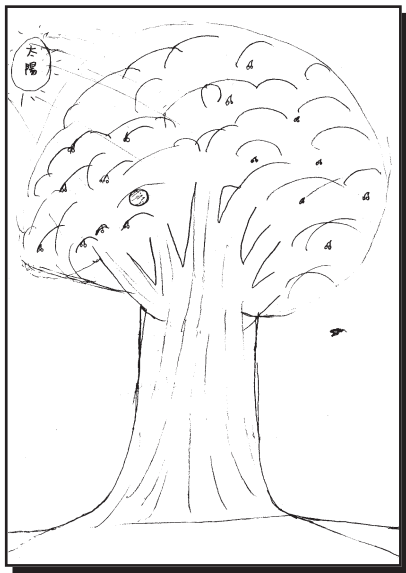


Figure 52

The sunrays reach the body of the tree in the drawing. The sunrays are an endowment from nature, but if the rays are too strong, they are harmful, so that the earth is dried out. How do we interpret the sunrays in this case? Are the blessed rays harmful? Or does it mean that the subject is striving for warmth? In any case, the correct answer is within the subject's mind. If we assume that drawings express people's mind-set directly, a story to help with the interpretation of the sun should exist.

Many people draw the sun. But it is difficult to decide that drawing "the sun" always symbolizes something about the father figure or that "the sun" always means something. But it is still natural to consider that the sun, which is drawn without any instruction to draw it, has some kind of meaning. Its meaning could be something other than the father. In fact, we can investigate more about the meanings of the sun drawn by adults. And

new interpretations are required for quite a few expressions, besides those expressions which are described by Koch.

(3) Accessories: Jocular and witty

It is absurd to draw bank notes on a fruit tree. As shown in Figure 53, it seems to imply that if something useful is to be drawn, money is better. In social conditions where money is everything, this expression is probably quite usual. But, if you are a serious kind of person, you would never do such drawings. People who usually do such drawings often like teasing people and have a mind-set whereby anything is o.k. as long as it is fun. Academic studies become more interesting when they rouse people's curiosity, and the people who draw such sketches tend to demand academic lectures to become something like a stand-up comedy. Their lives must be very funny and enjoyable everyday. Their everyday life might be like a comic scene. They are the type of people with such an atmosphere.

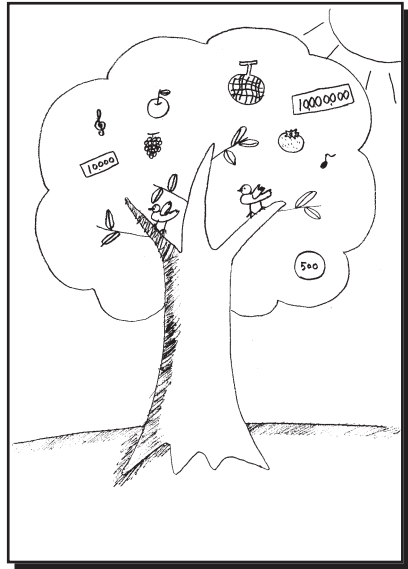


Figure 53

Similar interpretations are made for those people who draw “landscape” as described earlier, but the people who draw “accessories” seem to have a stronger tendency, with a cheerful personality. Some people draw various kinds of fruit on the same tree. It is not logical and it is strange. But they draw this without any hesitation. They just like having fun and they love teasing people. Many of the people who draw accessories have a cheerful personality.

(4) Supports: People who are wanting help

Figure 54 shows a tree which was drawn by a patient S. S was hospitalized for schizophrenia. S had an incident which was caused by the deterioration of the symptoms of his/her sickness. After being hospitalized, S's medical condition improved because of medical treatment, but he/she had no confidence because he/she couldn't recover from the shock of the incident. The tree was drawn at that time.

I have interviewed S since he/she was hospitalized and I asked S to draw trees at every interview. The drawing in Figure

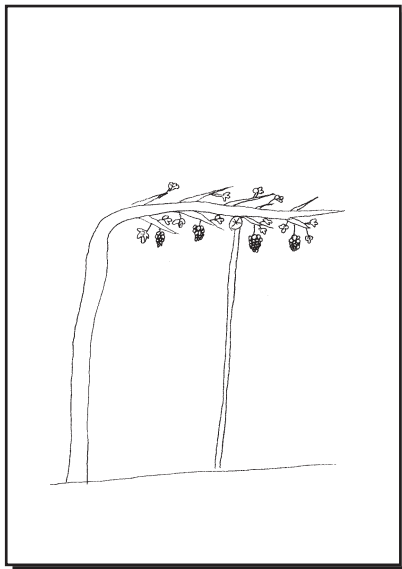


Figure 54

54 was produced at the early stage of the interviews. Around that time, S deeply regretted what he/she had done and he/she was in an unbearable mind-set. S really wanted to solve the problem more than anything. S was saying that thinking alone made him/her more confused.

The tree in Figure 54 is a tree with grapes. Since the given theme in the Baum test is to draw "a fruit tree", there is nothing unnatural about drawing grapes. But there are many other kinds of fruit tree, and the subject can have a choice of drawing fruit such as oranges, peaches or chestnuts besides grapes. The difference between the tree with grapes and other kinds of fruit trees is that grape trees cannot stand by themselves and require a support to keep standing. We have such an image for grape trees. Our image for grape trees is that the tree spreads horizontally and the fruit hangs down. Similarly to the falling-down image of branches, this type of

drawing is expressing the sense of fatigue and having no energy, as well as a depressed and anemic mind-set. In addition to such feelings, the subjects who draw such trees are wanting help from other people. In this case, they are in mental conditions of instability and lack confidence. If someone draws a tree which is standing straight but has a support, he/she has a strong tendency towards an unstable condition and a lack of confidence.

(5) The ground line above the base of the trunk: Longing for the remote

A ground line means something similar to a psychological base. Some drawings have a ground line and some do not have it. Some of Koch's indications about the ground line in his table don't seem to be agreeable, if interpretations are made based on my experience. For example, according to Koch, most adults draw a ground line, but the truth is that many adults do not draw the ground line. Though he says that the meanings for drawing a ground line cannot be generalized, he still interprets the meaning of the line as a "drifting state, having no ground under one's feet, being sneaking and submissive." (*Baum Test*, p.83) Certainly, these indications fit some people. In many cases of adults' drawing with a ground line, however, these meanings don't fit very well.

But, according to the replies received in interviews, a drawing such as Figure 55, which is with "the ground line above the base of the trunk", seems to fit in with Koch's interpretations very well. Koch describes it as: it "was observed in striking frequency of occurrence among hospital patients and former hospital pa-

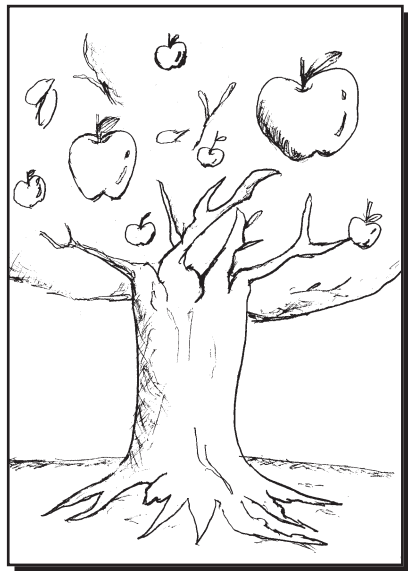


Figure 55

tients. A long period of enforced idleness obviously causes these people to put reality far away from them. The ground line as the expression of immediate reality pushed away to the horizon.” (*Baum Test*, p.83)

That is, Koch sees the expression as showing a mind-set of longing for something remote. Even the people who draw such expressions, regardless of whether they are hospitalized, confess that they have a strong feeling – stronger than average – of longing something for they cannot easily obtain.

The other type of drawing which has a ground line is a drawing with a ground line inclined. This is often drawn when subjects lack mental stability. Koch lists such words for this as “tuning away, aversion, reserve, caution, readiness to be spiteful” and this describes subjects’ mental state when they can easily loose their footing.

Another case which fits well with this interpretation is the case when the edge of a paper is used as a ground line. This is often observed among children. When adults use this expression, it can be interpreted as infantilization.

- (6) A hill-shaped or island-shaped ground line, a plant pot: A mind-set of isolation

Figure 44 is a baum test which was drawn by a patient with schizophrenia. According to nurses, the patient had a strong tendency towards abulia and autosynnoia, and he/she was walking around the hospital corridors every day. But I felt the conditions of the patient were a little different from the case of abulia and autosynnoiaor prowling, so I kept contact with him/her constantly while repeatedly conducting baum tests.

Having interview sessions repeatedly, the patient began being involved with activities conducted by the hospital more often, and he/she frequently participated in soft-ball games, social educational work and other activities outside of the hospital. But there was no further development in his/her condition. In spite of recommendations for hospital discharge many times, he/she was afraid that he/she might have no adaptability to society,

and he/she sought a safe refuge in the hospital. The patient's intellectual level was relatively high and his/her social adaptability seemed much higher than for other patients. But the patient couldn't break out of his/her shell. Unfortunately, he/she suffered from a pancreas-related sickness and was prohibited from doing any exercise. This made the patient more inactive and he/she spent more time in his/her hospital room. Now, we find it very difficult to bring him/her out of his/her hospital room. Based on these conditions, we can conclude that the earlier drawing shown in Figure 44 is expressing the patient's personality features very well. Such interpretations as isolation, separation, anxiety, autosynnoia, and a tendency to be silent relate to the drawing's expressions of a hill- and island-shaped ground line, and these personality features are causing troubles for him/her.

Some alcohol-dependent patients draw a tree on a hill. This kind of drawing is produced probably because they are feeling social isolation caused by drinking alcohol.

Figure 56 shows a tree-drawing produced by a healthy woman. This woman looked very cheerful and active from outside. But she said that she was a type who needed company all the time. The drawing of a plant pot indicates the same meanings as with the drawing with an island-shaped ground line.

- (7) Big fruit: People who make efforts to be successful

Since the drawing of "fruit" is clearly instructed in the Baum test, naturally many people draw

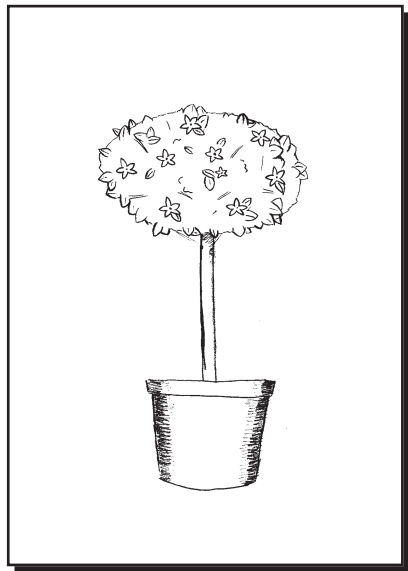


Figure 56

fruit and this is considered as a straightforward response.

Koch describes this as:

“Fruit is the use, aim, result, the end, the reality cash, that which is immediately exploitable, enjoyable and pleasant. The ripening process is omitted and the end anticipated.” (*Baum Test*, p.86)

In this way, drawing fruit is interpreted as showing shortsighted and simple conclusions. This implies opposite behavior from achieving results by diligent effort. This type of person wants to get quick results. Thus they make an effort to achieve success but lack in sustentation. They tend to be greedy, they tend to snatch opportunities which come with a high reward and they wish to be rich. If they are given some kind of good opportunity, they will jump on it immediately. If the fruits are extremely big, as shown in Figure 55, the tendencies described above are stronger.

Apart from the depth of the content, people who wish to display their capability also draw fruit. A showy person fits this type. The tendency is stronger for people who draw bigger fruits.

(8) Falling fruit: People who forget easily

Fruit are normally placed on branches. In Figure 23, 31 and 45, fruit are drawn in the crown which has no branches. This tendency is often seen in drawings by young children up to around 10 years old, as a part of the development of drawing. But such drawing is also observed in drawings by adult students at university. Koch describes the intellectual level of people who draw such drawings as seven to ten years old; thus the students who draw in this way also may be at such an intellectual level. This type of student often doesn't look as childish as is suggested, so probably they are psychologically childish. Students draw such fruit because of their infantization on the whole. In any case, this doesn't confirm Koch's suggestion of “drawing by children up to the tenth year of life; has not so far been observed in older persons and adults except in cases of deaf and dumb individuals.” (*Baum Test*, p.86)

Fruits are drawn as if falling in some drawings, as shown in Figure 38.

This expresses a situation in which people feel that something is lost or something is being lost. This describes the emotional status of people who are feeling anxiety but trying to put up with it.

People who lack concentration and people forget things easily also draw falling fruit.

(9) Foliage: Facility in human relationships

Drawing of foliage indicates the degree of facility a person has in human relationships. People who draw pictures with foliage can keep better human relationships than the people without foliage. The amount of foliage matters in this case. Too much foliage indicates obsessive-compulsiveness or anxiety, and in this case human relations are the least concern for the person drawing it. In this view, foliage indicates how much contact people have with outer world.

Similarly, foliage is something to decorate the surface of things. Drawing foliage indicates no hidden depth but shows only what we can actually see. It expresses something secondary rather than something internal. Drawing foliage means an expression of the surface but not of depth, and people who draw foliage usually have light and lively communications with other people.

Foliage also shows a feeling of wishing to decorate the surface. This type of person wishes to be approved of by other people in a similar way to those people who draw fruit.

How foliage is drawn may also have certain meanings.

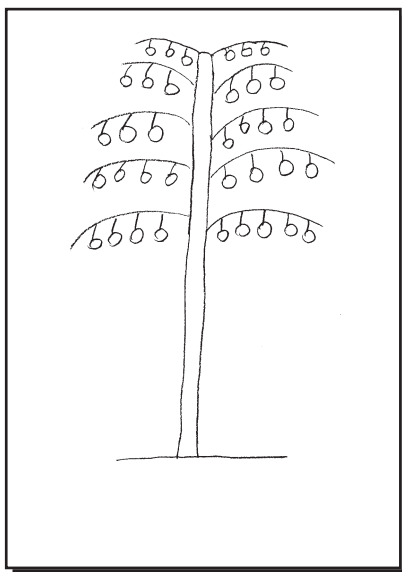


Figure 57

Foliage and branches are connected in a complicated way in the natural environment. When leaves are displayed in the same direction as shown in Figure 57, it indicates that the person has a problem of psychological development. People who draw and display leaves in a stereotyped manner possibly have problems regarding psychological development or have a narrow view, a narrow sense of reality, or poor talent.

(10) Falling leaves: People who like giving gifts

Some people draw leaves which are detached from the tree and have fallen. If you see people who draw such leaves, ask for presents. Most of this type of person says that they love giving presents. When I asked the subject, T, who drew the tree in Figure 58, whether he/she liked giving gifts, the answer was yes. I have asked the same question to people who draw leaves which have fallen, and it was very interesting to find that all of their answers were yes. It is a mystery why people who draw such leaves like giving presents. Koch lists the following personality features with regard to this expression:

“Releasing easily, expresses himself easily, sensibility, delicacy of feeling, sensitivity, looseness, forgetfulness, and desultoriness.”

Even if we investigate each feature on the list, it is not clear how this connects to a drive towards giving presents. It is possible that people of this type who have the personality features listed above may end up being people who love giving gifts. But still, it is a really interesting point that this kind of expression in

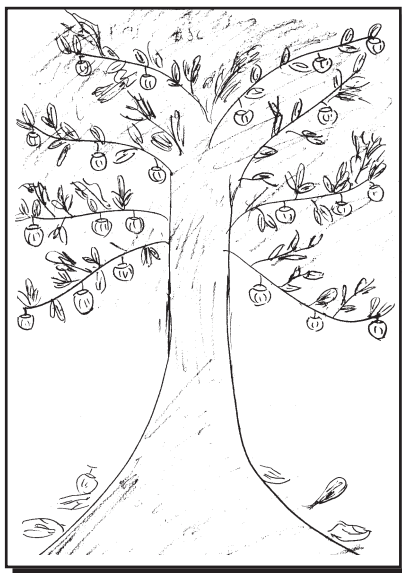


Figure 58

drawings fits with the description of certain personality features.

5.2 The Baum test by senior adults

5.2.1 Development of drawing and individuality

Many researches have been conducted concerning the development of drawing. Rhoda Kellogg's *The Psychology of Children's Art*, Victor Lowenfeld's *Creative and Mental Growth* and many other books describe the characteristics in the development of drawings after a person is born. But many of them are written mainly about the period between the birth and early childhood, or sometimes about the period between when a person is born and when they are in their puberty. Thus it is difficult to know about characteristics in the development of drawing after these periods. And these characteristics become more complicated as people grow up, because they are under environmental influences as well as other development factors. Adults tend to limit their way of expressing themselves to using words, and this is more frequently so than for children. Only artists or Sunday painters tend to express themselves in drawing after becoming adults. Even children who like drawing will stop drawing as they grow up. Many adults have no chances of drawing for many years. Thus, the development of drawings by adults is an unknown world.

In the psychological field, it has become clearer that psychological activities change in each step as people go through the stages of development. An activity of expressing something by drawing should also be influenced by such development, but expressions in drawing don't change and develop in many cases, as if the development stops at a certain period in people's life. Therefore, when people are asked to draw a tree in the Baum test, often it is the first time for them to draw something in many years. Usually, they begin drawing haltingly and often make comments like "It is the first time for me to draw since I left school", "I am not good at drawing," or "I feel ashamed to draw pictures." Drawings made by such people are usually very childish. It is as if the development of drawing activities has stopped at a certain stage of their life. This is probably why personality features of people are expressed very frankly in such drawings.

It may be possible to illustrate the process of drawing development in a cross-sectoral manner in the method of drawing trees. Differences between children and adults are described in the Baum test, and it is also possible that the same expressions produced by both adults and children may have different meanings if they are categorized by a strict timescale. Researches into the field of development have to be conducted by considering these points, but this is not the theme for this book. However, I often wonder, based on the results of the Baum tests and my experiences, whether drawings develop after the age of 15.

Nine drawings of a tree are displayed in this section. These drawings were produced by people of different ages, which are from 7 years old to one's 50s. Please guess the approximate age of the person who draws each tree. You might find how difficult it is to know people's age from their drawings. These drawings are displayed in an order of from being in the 50s to younger. Most of the subjects are healthy, and the occupation of the adult subjects is nurse. Their intellectual level is estimated as average. All of the drawings are by female subjects, except the one which was produced by the 7 year-old boy.

Figure 59 was produced by a 54-year-old subject, Figure 60 is 47, Figure 61 is 35, Figure 62 is 34, Figure 63 is 27, Figure 64 is 18, Figure 65 is 15, Figure 66 is 11, and Figure 67 is a 7 year-old.

As we can see, the differences in development are not easily distinguished among the drawings produced by people over 15 years old. Only the drawing produced by a 7 year-old child can be distinguished from other drawings because features of infancy are expressed in the fruit and branches. Among these drawings, development is clearly shown only in the drawing by the 7 year-old child, and the differences become vague in drawings done by people over 10 years old.

Figure 62 is placed among the drawings intentionally because only this is a tree drawn by a female patient hospitalized with a psychogenic reaction. You cannot distinguish this drawing from others which were conducted by healthy subjects easily, but if you observe its details more carefully, you can see that it is drawn with no pen-pressure and it is expressing fatigue and a lack of mental

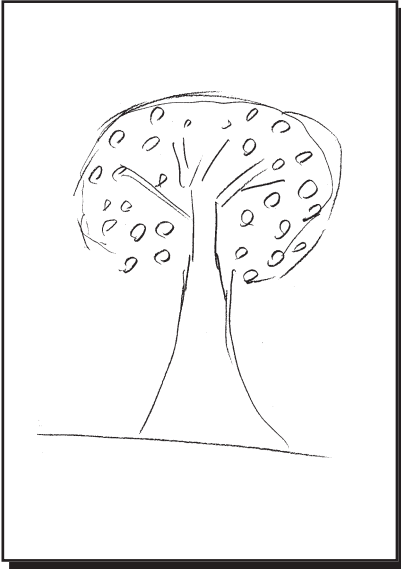


Figure 59

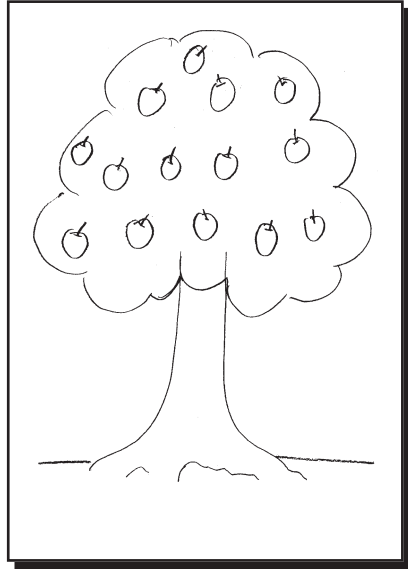


Figure 60

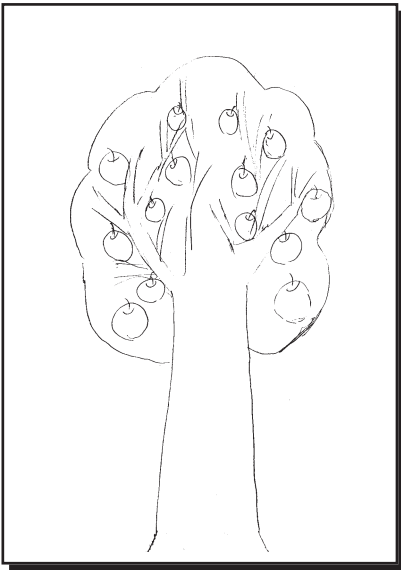


Figure 61

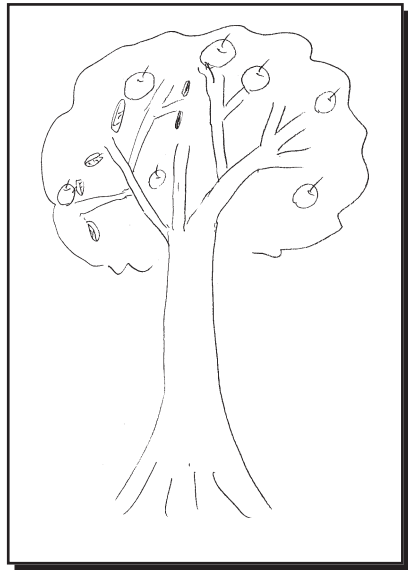


Figure 62

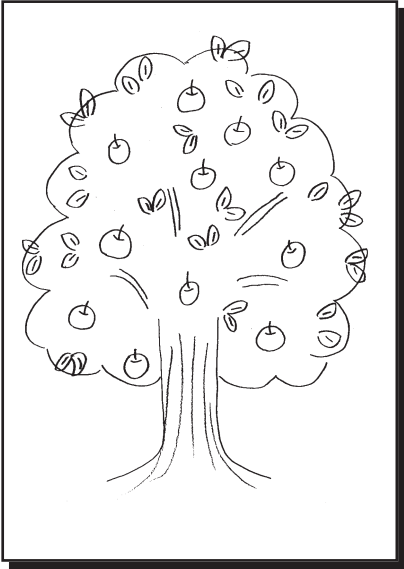


Figure 63

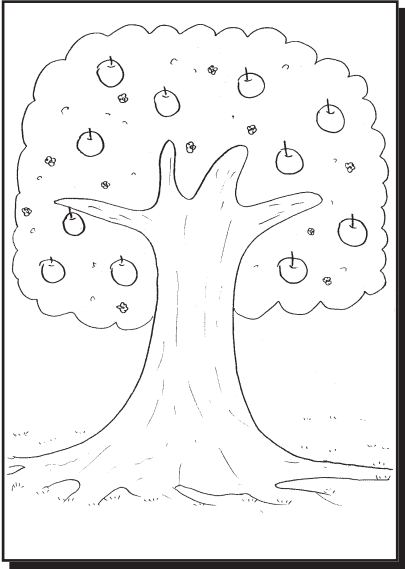


Figure 64

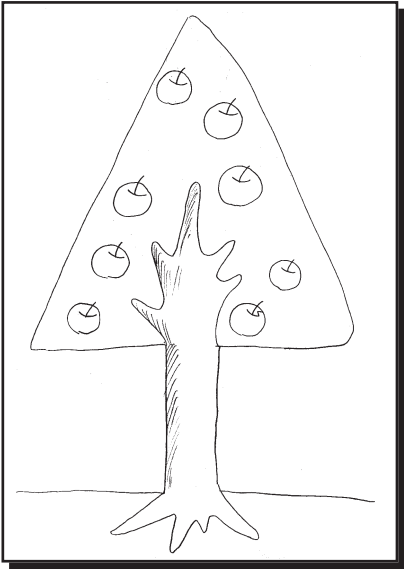


Figure 65

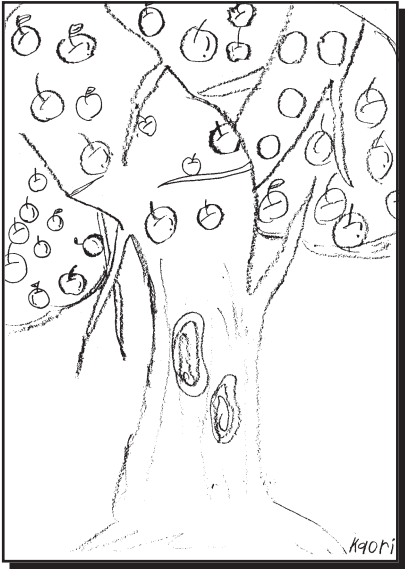


Figure 66

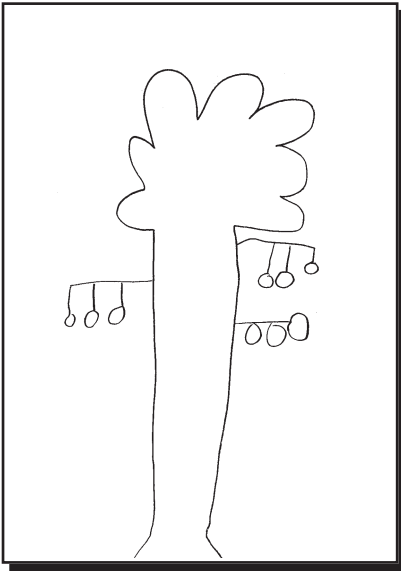


Figure 67

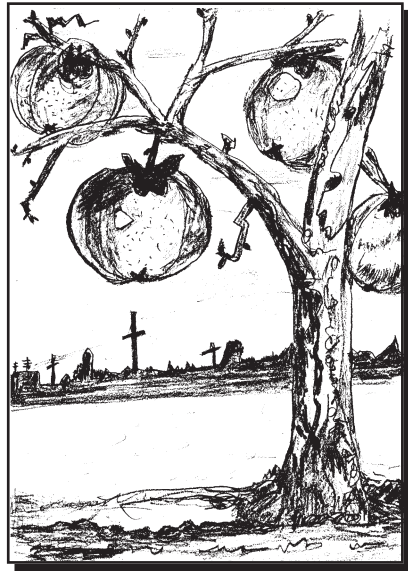


Figure 68

energy. But still it is difficult to determine sickness from these points.

Some studies have been conducted on the progress in drawing as a kind of activity, and it has been found that some different changes occur depending on different generations. But when the general changes in progress in drawing are observed and analyzed, we find that expressions in drawings don't seem to have many differences in spite of age difference, and it seems that changes or progress stop occurring once people grow older than early childhood. Drawings seem to have less expressions and content when they were drawn by people who had not drawn for many years, and these people draw with a feeling of confusion towards the actual action of drawing.

Figure 68 is a drawing conducted by a 72-year-old male who was hospitalized with dementia. Analyzing the progress of the drawing, we can say that this shows more progress than the drawings above. This person, U, had experience of drawing and he had been involved with and practiced artistic activities throughout his life. So, when he was asked to draw a tree based on a theme, he had an image of drawing at that moment. And during drawing he often revised

and added landscape. He was observing the tree well and drew in details. The result also shows that he drew with a concept of the entire scene. Thus, he didn't stop in the middle and he continued drawing towards his goal for as long as he wished. In fact, it took nearly an hour before it was completed.

However, besides the view of the process of development, we can observe a feeling of anxiety in U's drawing. About six months before he was hospitalized, he lost his consciousness because of a stroke. After this incident, his behavior, which including wandering at night and difficulty sleeping at night, had worried his family and he had been hospitalized. He had had a life which had been well approved of in society, and thus he had difficulties of adapting to his new and different environment. His depressed feeling as well as his mental shock is expressed in his drawing.

The "left accentuation" indicates that he is more interested in something inside himself than his activities. Psychologically, his actions and his evaluation of himself don't match. The "landscape", which is the main characteristic feature of this drawing, seems to be indicating his "contemplative and meditative" tendencies, rather than the feeling of being full of himself or talkative. It seems that he is seeking for a place where he can quietly escape from his sense of harsh reality.

We can sense a fullness of energy from U's drawing generally, and this is a difference between U's drawing and drawings produced by people with severe senile dementia. In a case like U, the period for hospitalization is relatively short and the patient tends to do well after being discharged from hospital.

Like U's drawing, we sometimes encounter a special drawing in terms of both development and sickness.

Individuality exists in this kind of drawing, and it is often impossible to generalize.

Going off the track, I have to say that problems related to drawing tests are also issues here.

One of the dangers of the drawing test is the point that fixed concepts already exist and people try to fit these concepts to individuality. In this case, the drawing test has no difference from tests like blood typing, which aims to

understand people by stereotyping people's personal features.

Drawing is unique. Individuation is required more if the personality features of the people who draw are unique and if their consciousness is stronger. On the contrary, generalized personality features are expressed more easily when a drawing is produced without special intentions but with some effort. Thus, while considering these two points, it is necessary to interpret each drawing separately.

5.2.2 The Baum test by senior adults

As we get older, we become slower to learn. Our relationship with other people becomes narrower and our living space gets smaller, and we tend to take less energetic activities. As we get older, we become less precise in dealing with matters and tend not to finish things and quit in the middle. We become obsessed with the same tendencies and show no interest in something new. This kind of change in people's behaviors is caused by changes in the mental structures which support their behaviors. As the mental structure and behavior deteriorate, their energy relating to them deteriorates. Drawing is the same, thus it is normal to have some kinds of changes in drawings as people get older.

As our thinking power gets weaker, we lose intellectual aspects in drawing. And the narrower living space relates directly to the size of the space in the drawing. Deterioration of mental energy is expressed in the strength of the lines. Lack of interest in something new relates to the stereotyped expressions and fixed lines we find in drawings. In this way, we can make a guess what kind of drawings will be produced by senior adults.

The drawings by older people have features which will be described below based on the book by Toshiko Kobayashi. (A Study of Baum Test (Koch's Tree-Drawing Test) with Aging: An Investigation to Tree-Drawing Test in the Aged and Dementia of the Alzheimer Type.)

One of the general features is the tendency for the size of drawing to become smaller. The size of the drawings is seldom bigger than the size of the paper, unlike some drawings by young people whose "ego" is not fully developed, though their "ego" is growing fast. Branches as well as the trunk become

narrower in senior adults, and branches are usually drawn with a single line. Everything is drawn comfortably within the paper. Accuracy disappears and the strokes become weak and soft. Kobayashi indicates these features as changes of characteristics. She lists them as:

- Reduction in the ratio of the thickness of the trunk in comparison to the ratio of the height of the tree.
- Increase in the ratio of the thickness of the trunk in comparison to the ratio of the height of the crown.
- Reduction of the size of the tree.
- Disappearance of the ground.
- Trunk as a one-stroke line.
- Less chances of drawing a tree of which trunk is covered with a crown.
- The end of the trunk is left open.
- Less chances of drawing in three dimensions.
- Drawing a branch with a one-stroke line.
- Weaker pen-pressure.

If you find that some of expressions described above fit to you, then it means that mentally you are aging more. Or, at least, your mental condition is older than your actual age.

5.2.3 The Baum test for senile dementia

When getting old, many people will use the expressions described above when they draw a tree. In other words, this is a process which everyone will experience. Compared to the expressions above, clearer characteristic features will appear in drawings conducted by patients with senile dementia. The features appear so clearly in drawings that it is possible to distinguish patients with senile dementia from others by just studying the drawings.

I was working for a hospital where many patients with senile dementia were committed. The Baum tests conducted on them are usually found with those features which are typical among patients with senile dementia.

Please look at Figure 69. You may immediately notice that the drawing is very small. This was drawn by a patient, V, who was hospitalized with a cer-

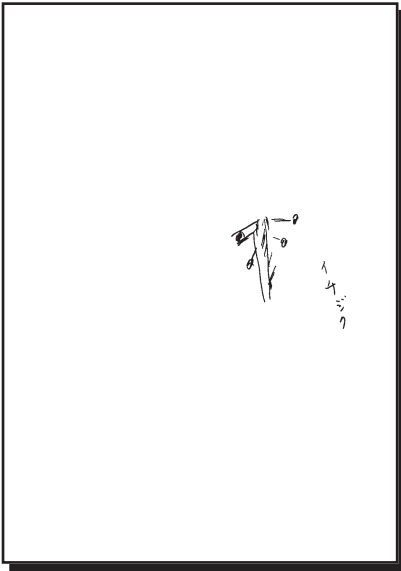


Figure 69

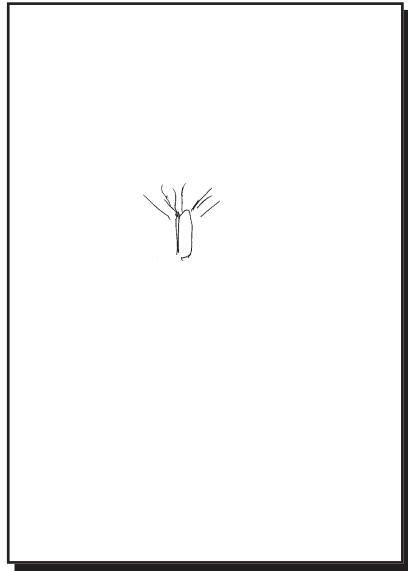


Figure 70

erebral vascular after-effect. V's IQ was 87 according to WAIS-R, and thus V's intellectual ability has been reasonably well kept up. In spite of this result of the test, V drew a very small tree, and the position of the tree is not in the center either. V didn't appear to be suffering from senile dementia but V's progress toward dementia is shown in the Baum test. The tree in Figure 69 is barely distinguishable, but people with more progressed senile dementia will draw a tree which can not be distinguished as a tree, in spite of their great effort, like the drawing shown in Figure 70. Strokes in their drawing are weaker and less energetic. Drawing of the trunk and branches is rough and these lack preciseness. Their drawings are significantly different from the drawings conducted by senior adults who have aged in a normal way. Especially, the collapse of shapes of the tree clearly shows the degree of brain lesion, and patients with this level of sickness usually die in hospital.

Senile dementia is mainly caused by a cerebral vascular disorder in Japan. In Europe and America, dementia is called Alzheimer-type, and it is a type of dementia caused by brain atrophy. In the hospital where I worked, patients

were hospitalized from both cases, but the number of cases with cerebral vascular dementia was significantly high. In any case, patients with severer dementia tend to show clearer features, which are described above, in their drawings. Thus, the Baum test is an easier way to distinguish patients with dementia than any other type of test.

Chapter 6: Conclusion

Is it possible to change a person's personality?

This question is often asked. It might be difficult, but it is not impossible at all. What is important for changing your own personality is to understand your personality precisely. "Understanding the self" is a quite difficult task. The Baum test and other similar psychological tests are very effective ways to understand oneself. If you wish to change your own personality, it is good to observe and analyze the tree which you have drawn.

I often use cognitive therapy when I have consulting sessions with my patients. How people observe and think about certain situations in which they are placed – in other words, how they recognize those situations – is different depending on the person.

For example, A is talking with B face to face, and B suddenly bangs a desk near B. How does A observe and think about the situation?

A may think that B is losing his temper again, and A escapes from the situation without causing any trouble. Or A may be surprised at the bang and just stand still. Or A may be worried that A has said something to upset B. Feelings and responses to the same situation vary, depending on the person.

The first A is a type of person who tries to understand the situation calmly and tries to find ways to master the situation. The second A is a type of person who is weak under pressure, and when he/she is under strong pressure, he/she goes blank and is bewildered. The last type of A takes the situation negatively and dismissively by believing that he/she did something wrong to B, and A feels anguish with him-/herself further.

People understand the same situation differently, and people who are mentally unbalanced are the most likely to believe that everybody shares the same view and ideas as him-/herself. Their negative and dismissive view and ideas

worsen their lack of comfort and anxiety, and eventually they may suffer from anxiety neurosis or depression. But they usually cannot understand why they feel in that way. This feeling is caused by their belief that their view and ideas are nothing unusual, but rather normal, from their repeated experiences.

For changing the personality of people who are prone to be mentally unbalanced, such people need to make their ideas more flexible and diversified. Improving and adjusting their nature in perception is necessary for creating a stable and confident everyday life.

Changing the ways of perceiving things requires recognizing their own unnaturalness in observing and thinking about the things happened to them. How much the person knows about him/herself affects how much change he/she can have within him/herself. .

One of the merits of the Baum test is that the action of “drawing a tree” will not make people feel that they are taking a test, and thus they accept the test without problems. However, we also encounter people who reject the test, though it is rare. Reasons for the rejection vary, but it happens with senior adults more often. This is because they have lost, or have almost lost, their ability to draw, or this is also because they are conscious of defending themselves against their deteriorated ability psychologically as well as physically.

There is another type of drawing which can be conducted even in such a situation of rejection. That is the drawing of a basic figure. If you ask patients – who cannot or do not intend to draw a tree – to draw a circle, most of them draw it. You might be surprised how much you can know about the patient by only observing this circle.

The indications for characteristic features of dementia have been described in relation to tree-drawings, but the same indications can be found in the drawing of a circle. The size of a circle generally becomes smaller, the shape or figure deteriorates, the sense of energy lacking in strokes, and other indications, help for distinguishing dementia.

Figure 71 shows a circle drawn by a senior adult with dementia. This drawing shares many common points with tree-drawings which are produced by patients with dementia.

Based on the idea that instead of using tree-drawings, other kinds of simpler drawings can be used as a personality test, I have also conducted “a circle-drawing test”. “Five circles-drawing test” is also useful in understanding personality features, as well as in distinguishing dementia, and is useful in its severity up to certain degrees in certain categories, including degrees of understanding shapes and figures, perception of living space, mental energy, mental tension, anxiety, confidence, organic functions, and an ability at self-expression.

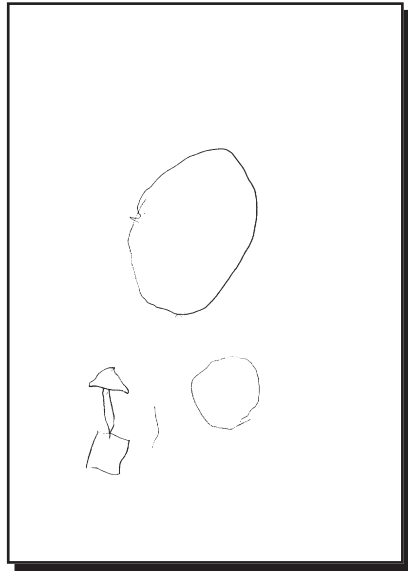


Figure 71

Some psychological tests require complicated methods and a lot of time for diagnosis. The typical case is the Rorschach test, which is famous as an inkblots test. Sometimes, these psychological tests are useful to understand deeper areas of people’s psychology, which with the Baum test cannot be done, and thus it is important to obtain the techniques for conducting these tests, too. Though it will require a long time to analyze the results, the Baum test and other drawing tests are simple to conduct and use. Furthermore, these tests have the merit that they can be used not only for psychological determination but also for clinical practices.

References

- Aihara, Y. (1987). *Kodomo no senzainouryoku wo shiru: Baumu test no himitsu*. Seishun Publishing.
- Aoki, K. (1988). Baum test: Baumuga wo hyogensinrigaku kara yomu, *Japanese Journal of Clinical Psychiatry*, 17, 979-987.
- Avè-Lallmant, U. (Watanabe, N., Sakamoto, T., Noguchi, K. trans). (2004). Baum test: Jiko wo kataruki; sonokaishaku to shindan. Kawashima Shoten.
- Bolander, K. (Takahashi, Y. trans.). (1999). *Assessing personality through tree drawing*. Nakanishiya Shuppan.
- de Castilla, D. (1997). *Le test de l'arbre: Relations humaines et problèmes actuels*. Masson, Paris.
- de Castilla, D. (Abe, K. trans.). (2003). *Baum test katsuyo manyuaru*. Kongo Shuppan.
- Hatano, K. and Yoda, A. (1973). *Zidoshinrigaku handbook*. Kanekoshobo.
- Hatta, T. (1986). *Nobiru sodatsu kodomo no nou*. Rodokeizaisha.
- Hayashi, K. and Ichitani, T. (1986). *Baum test no rinshoteki kenkyu*. Nihon Bunka Kagakusha.
- Ishibashi, T., Kosaka, S., and Moritsu, M. (1991). Baum test kenzaiseihuan-shakudo. *Research Bulletin of Higashiosakatankidaigaku*, 17.
- Ishikawa, H. (1988). Kazokubyougahou: DAF, CKFD wo chushin ni. *Japanese Journal of Clinical Psychiatry*, 17, 947-956, Kokusaiishoshuppan.
- Ishuin, S. (1988). Hukeikouseiho: Sonomirai to hokosei. *Japanese Journal of clinical psychiatry*, 17, 957-968.
- Jung, C. G. and Wilhelm, R. (Yuasa, Y. and Sadakata, A. trans.). (2004). *Ogon-nohananoimitu*. Jimbunshoin.
- Jung, C. G. (Hayashi, M. trans.). (1991). *Koseika to mandara*. Misuzu Shobo.
- Kato, H. (1992). *Ningen kankei rikai to gokai*. Chuoshoin Publishing.

- Kazokuga Kenkyukai. (1987). *Rinsyobyougakenkyu I*. Kongo Shuppan.
- Kazokuga Kenkyukai. (1988). *Rinsyobyougakenkyu II*. Kongo Shuppan.
- Kellogg, R. (1971). (Hukada, Naohiko trans.). *Zidoga no hattatsukatei*. Reimei Shobo.
- Kobayshi, T. (1990). A study of baumtest (Koch's tree-drawing test) with aging: An investigation to tree-drawing test in the aged and dementia of the Alzheimer type. *Psychiatria et Neurologia Japonica*, 92, 1, 22-58.
- Koch, C. (1952). *The tree test*. Verag Hans Huber.
- Koch, C. (Hayashi, K., Kuniyoshi, S., and Ichitani, T. trans.). (1970). *Baum test: The tree-drawing test as an aid in psychodiagnosis*. Nihon Bunka Kagakusha.
- Koch, K. (1949). *Der baum-test*. Verag Hans Huber.
- Koch, K. (1954). *Der baum-test*. Verag Hans Huber.
- Koch, K. (1957). *Der baum-test*. Verag Hans Huber.
- Koch, R., Hayashi, K., Kuniyoshi, S., and Ichitani, T. (1987). *Baum test jireikaisyakusyu*. Nihon Bunka Kagakusha.
- Komine, M. (2003). *Mandaranomikata*. Daihourinkaku.
- Kosaka, S. (2001). *Baum test: Jumokuganiyoru seikakushindan no kenkyu*. Union Press.
- Kubota, K. (1994). *Nou no techou*. Kodansha.
- Lowenfeld, V. (Takeuchi, K. and Horiuchi, S. trans.). (1965), *Bijutuniyoru ningenkeisei*. Reimei Shobo.
- Matsui, N. (1989). Recreation tositeno ongakuryouhuo tosaiteno ongaku. *Japanese Journal of Clinical Psychiatry*, 18, 1819-1824.
- Matsunaga, Y. (1983). *Mandara-iro to katachi no imisurumono*. Osaka Shoseki.
- Matsunaga, Y. (1985). *Shingonshu*. Shogakukan.
- Miyagishi, T. (1986). *Hyoujunseishingaku*. Igaku-shoin.
- Morris, D. (Fujita, O. trans.). (1991). *Manwatching I & II*. Shogakukan.
- Morris, D. (Fujita, O. trans.). (1992). *Bodywatching*. Shogakukan.
- Nakai, H. (1994). *Bunretsubyo*. Nakai Hisao tyosakusyu I. Iwasaki Gakujutsu Shuppansya.

- Nakai, H. (1994). *Tiryōu. Nakai Hisao tyosakusyu II*. Iwasaki Gakujutsu Shup-pasya.
- Nakakawahara, M. (1988). TogogataHTPho. *Japanese Journal of Clinical Psychiatry*, 17, 971-978.
- Saikoji, T. (1990). *Edemiru kodomono seikatsu*. Kyouikushuppan.
- Sakamoto, K. and Nishizono, M. (1987). *Seishinbunseki*. Gendaiseishinigakutaikei 5A, Seishintiryogaku I, Nakayamashobo.
- Sawa, T. (1991). *Bukkyobijutsu nyumon*. Gendai Kyouyou Bunko.
- Sergeev. (Abe, M. trans.). (1988). *Sanou to unou no hanashi*. TokyoTosho.
- Shukutani, K. (1988). *Art therapy. Koza Psychotherapy*, 7, Nihon Bunka Kagakusha.
- Storr, A. (Kawai, H. trans.). (1978). *Jung*. Iwanami Shoten.
- Takahashi, M. (1985). Byogatest. *Kokoronokagaku*, 3, 103-109, Nihonhy-ouronsya.
- Takahashi, M. (1986). *Byouga test: HTP*. Bunkyoishoin.
- Tokuda, Y. (1978). *Rikurieishonryouho*. Gendaiseisinigakutaikei 5B, Seishintiryogaku II, Nakayamashobo.
- Tokuda, Y. and Murai, S. (1988). *Art therapy*. Nihon Bunka Kagakusha.
- Uchizono, K. (1991). *Jusetsu kioseirigaku*. Medical Friend.
- Usami, E. (1992). *Hoen manhitsu*. Misuzu Shobo.
- Yamadori, A. (1990). *Nou kara mita kokoro*. NHK Books.
- Yamanaka, Y. (1984). *Hukeikouseiho*. Iwasaki Gakujutsu Shuppansya.
- Yamanaka, Y., Kaito, A, and Kadono, Y. (2005). *Baumu no shinrinrinshou*. Sogensha.
- Yamaori, T. (1991). *Sekai shukyo daijiten*. Heibonsha.
- Yoritomi, M. (1996). *Mandara no hotoketachi*. Tokyo Bijutsu.
- Yoritomi, M. (2004). *Mandara no hotoketachi*. Tokyo Bijutsu.
- Yoshino, K. (1988). Jiyuga. *Japanese Journal of Clinical Psychiatry*, 17, 937-945.

Index

A

Abe, Keiichiro 17
abulia 59
aggressiveness 77
aging 103
Akshobhya 38
alcohol dependence 67
Amitabha Tathagata 38
Amoghasiddhi 38
anxiety 25
apathetic 54
autosynnoia 59

B

blotched surface 7
bodhisattvasare 31
Bolander, Karen 17
Buck, J. 15
Buddhism 31

C

de Castilla, Denise 17
cerebral vascular dementia 106
children's drawings 4
circle-drawing test 109
cognitive therapy 107
collective unconscious 43

crisis of puberty 68

D

dementia 101
Dementia of the Alzheimer 103
Der Baum Test 15
drawings 3
drawing therapy 25

E

ego 49
ego-development 29
extroversion 36

F

frontal branch cut 7
Freud 31

H

Hayashi, Katsuzo 7, 15
House-Tree-Person Technique 15
HTP 15
HTPP 15

I

Ichitani, Tsuyoshi 7, 15
inhibited 45

introversion 36

irregular line 7

irregular trunk-outline 7

J

Jung 31

K

Kawai, Hayao 38

Kellogg, Rhoda 97

knot 7

Kobayashi, Toshiko 103

Koch, Charles 7

Koch, Karl 5

Kuniyoshi, Masaichi 7, 15

L

Lowenfeld, Victor 97

M

Machover, K. 15

Mahaavairocana 31

Mandala 38

MAS 51

Morris, Desmond 75

methods of projection 17

morphology analysis 28

N

Noguchi, Katsumi 17

P

personal traumatism 7

projection methods 18

projective tests 17

psychological tests 4, 18

psychoanalysis 31

psychotic expressions 22

R

Ratnasambhava 38

regression 64

S

Saikoji, Toru 3

Sakamoto, Takashi 17

schizophrenia 8

self 31

senile dementia 24

social deviance 25

social phobia 25

stereotyped expressions 103

sticking 45

Storr, Anthony 38

symbols 31

T

Takahashi, Yoriko 17

tathagata 31, 38

The Tree Test 15

trauma 8

traumatism 8

trimmed branches 7

U

unconsciousness 42

Ursula Ave-lallemant 17

V

Vajra dhatu 38

W

Watanabe, Naoki 17

Wittgenstein, Graf 11

Y

Yamashita, Mariko 11

A list of drawings

Chapter 1



Figure 1

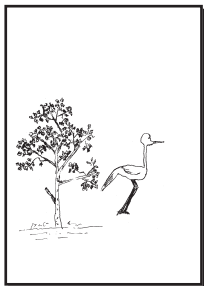


Figure 2

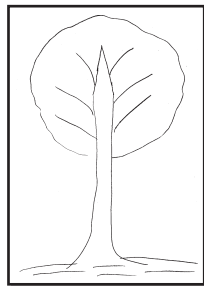


Figure 3

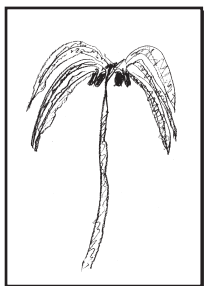


Figure 4

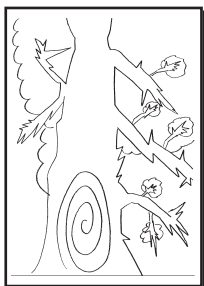


Figure 5

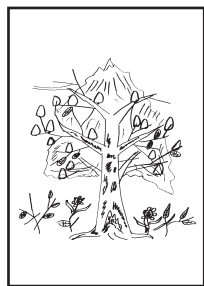


Figure 6



Figure 7

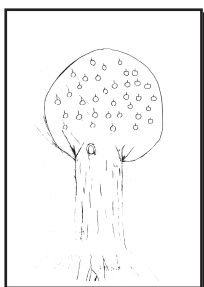


Figure 8

Chapter 3

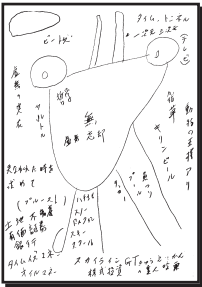


Figure 9

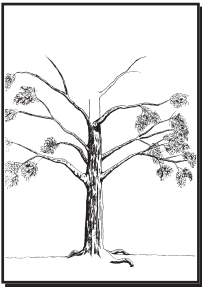


Figure 10

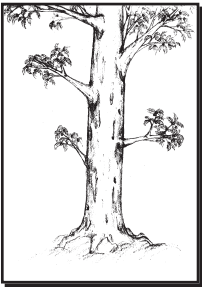


Figure 11

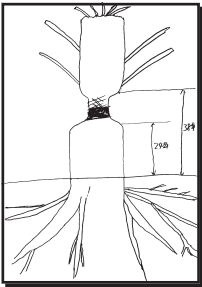


Figure 12

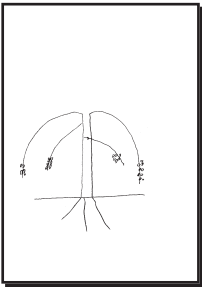


Figure 13

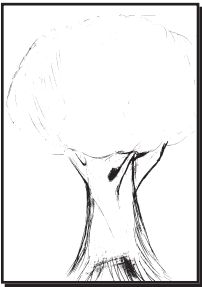


Figure 14

Chapter 4

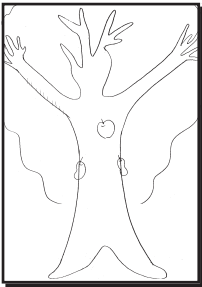


Figure 15

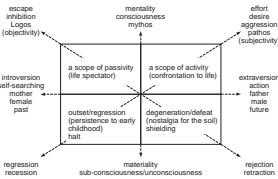


Figure 16

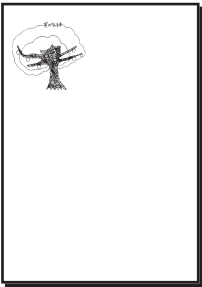


Figure 17



Figure 18

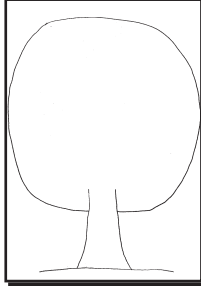


Figure 19



Figure 20

Chapter 5

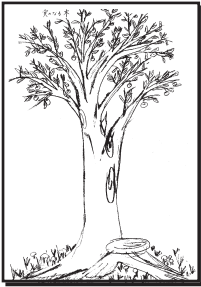


Figure 21

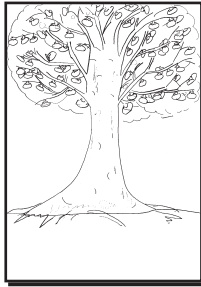


Figure 22

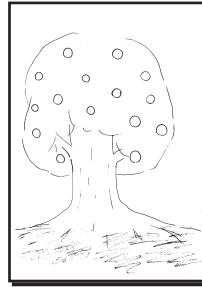


Figure 23

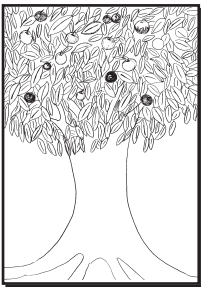


Figure 24

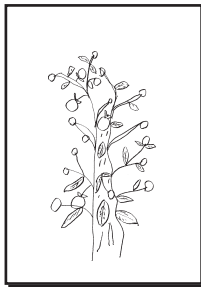


Figure 25

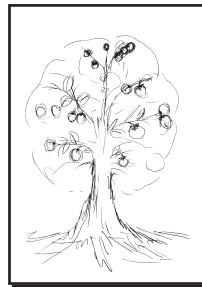


Figure 26

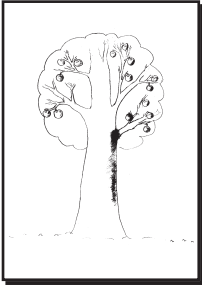


Figure 27

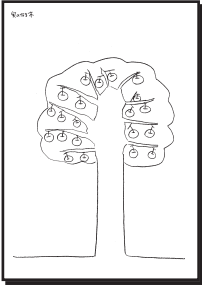


Figure 28

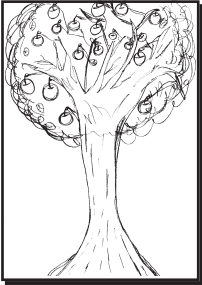


Figure 29



Figure 30

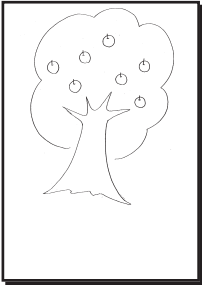


Figure 31

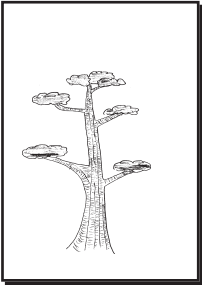


Figure 32

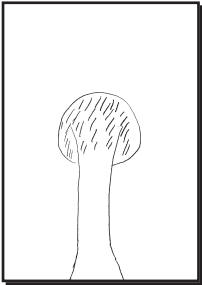


Figure 33

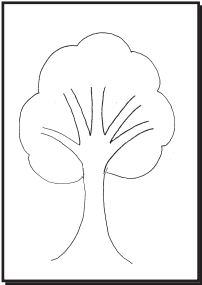


Figure 34

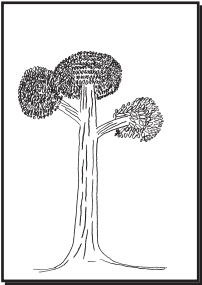


Figure 35

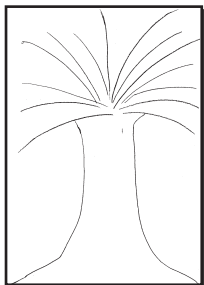


Figure 36

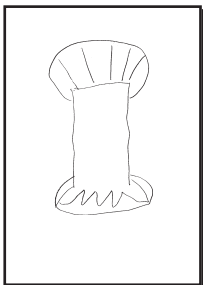


Figure 37

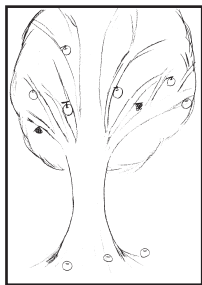


Figure 38

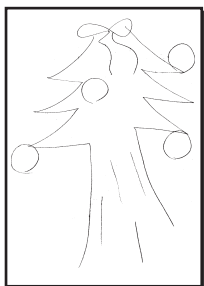


Figure 39

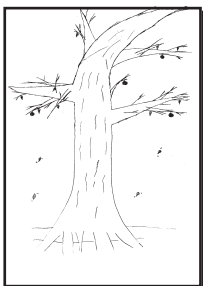


Figure 40

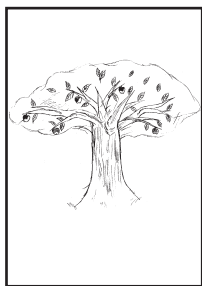


Figure 41



Figure 42



Figure 43

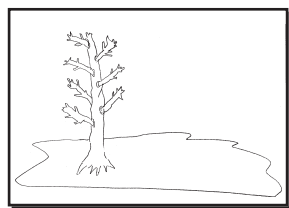


Figure 44

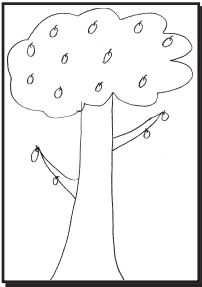


Figure 45

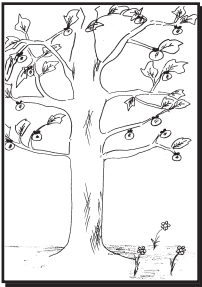


Figure 46



Figure 47

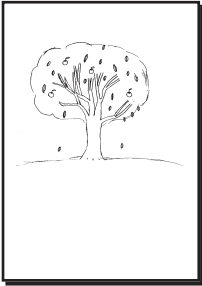


Figure 48



Figure 49

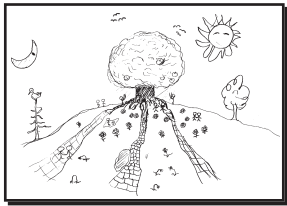


Figure 50



Figure 51

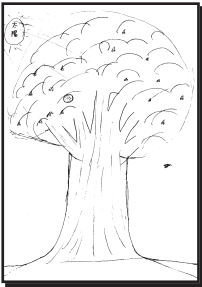


Figure 52

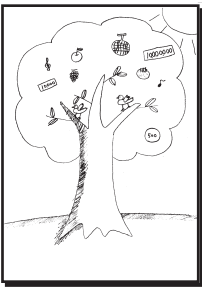


Figure 53

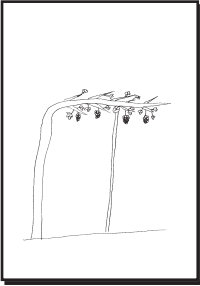


Figure 54

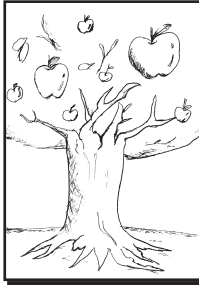


Figure 55

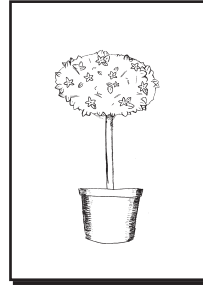


Figure 56

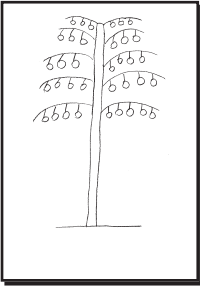


Figure 57

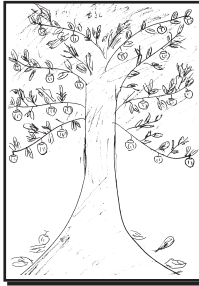


Figure 58

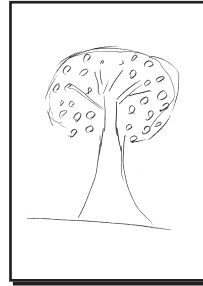


Figure 59

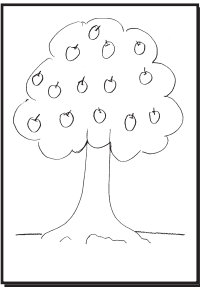


Figure 60

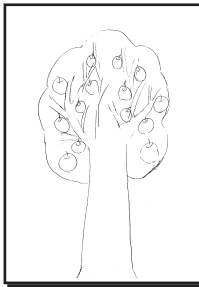


Figure 61

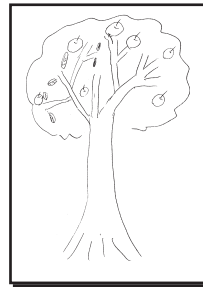


Figure 62

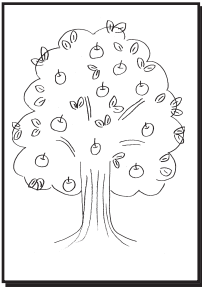


Figure 63

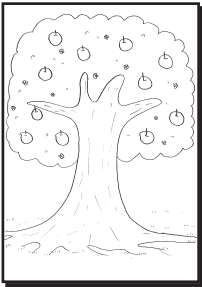


Figure 64

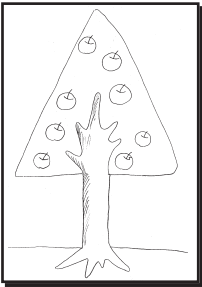


Figure 65

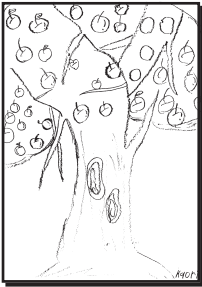


Figure 66

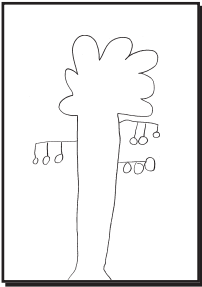


Figure 67

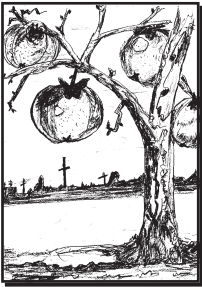


Figure 68

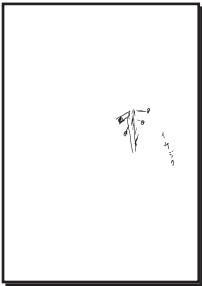


Figure 69

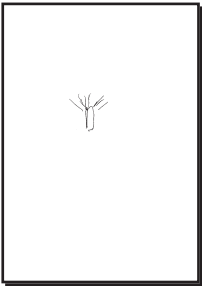


Figure 70

Chapter 6

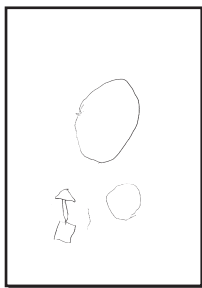


Figure 71

ISBN978-4-946428-37-1
C3011 ¥6500E

Published by
Union Press (a division of Union Services Co.,Ltd.)
1-6, Uehommachi-Nishi 5 chome
Chuo-ku, Osaka, 542-0062 Japan
発行 ユニオンプレス/株式会社ユニオンサービス

Illustrated by Shigko

About the author

Shigeru Kosaka

Born in Shizuoka-city, Shizuoka, Japan in 1948
Professor of Tokushima Bunri University
Clinical psychotherapist
Graduated from Department of Education at Shizuoka University
Mater degree from Hyogo University of Teacher Education

After worked at Kande Hospital and also worked as a director at Healthcare Corporations Kouseikai, the author has worked at the current University.

Books

Manabuchikara wo hiraku jyugyo zukuri (co-writing) Tairyusha.
Zugakosaku 2-6 Kyouikushidousho 2I (co-writing) Nihon Bunkyou Shuppan.
Ikiruchikarawo tsuchikau gakkoukyouiku no souzou (co-writing) Nihon Kyoiku Kenkyu Center. etc.

Aspect of this book

This book is written according to the numerous numbers of analysis and diagnosis through Baum test conducted by the author. This book is written in a way that people involved in psychology and education can make references easily when they conduct personality diagnosis. While references to the index exhibited by Koch, the founder of Baum test, are made faithfully, this book is written in a way that readers can fully understand the methods of analysis and diagnosis through the author's experiences with Baum test. Approximately 300 articles are introduced in order to interpret Baum test. Most frequent and most important 50 articles are chosen, so that diagnosis of personality can be conducted according to the index from these articles. This book also shows how he has conducted Baum test in clinical situations without conducting the test mechanically.



Union Press

The Baum Test: A study of personality diagnosis through tree-drawing

JPY 6,500. (excluding consumption tax)

定価 (本体6,500円+税)