

score, rather the entire configuration must be compared with the clinical picture obtained from other procedures such as psychiatric examination.

From 1945 onward, a number of investigators sought to establish the usefulness of the Rorschach test in the diagnosis of male homosexuality. In a paper of 1949, W. M. Wheeler developed 20 content signs which he attempted to make as unambiguous and objective as possible, and found a low, but consistently positive relationship between them and clinical diagnoses of homosexuality. Five years later, R. Shafer published a book in which he outlined a number of themes in Rorschach content relating to homosexuality.

In 1954 Evelyn Hooker set out to compare the incidence of the Wheeler homosexual content signs in the Rorschach protocols of overt male homosexuals as compared with the protocols of heterosexuals, and also to compare the two groups with respect to the frequency of occurrence of Shafer's content themes relating to homosexuality.

Hooker's findings, published four years later, were that the Wheeler signs did, as a whole, differentiate a homosexual from a heterosexual group, but only when matched pairs were considered. When highly qualified Rorschach experts attempted to distinguish the homosexual records, the process was marked by uncertainty and precarious vacillation. Agreement was primarily in the correct identification of records characterized by open anality, perverse or parhedoniatic sexuality, and "feminine emphasis." In other words, the Rorschach test served to diagnose homosexuality correctly only in a limited number of cases in which specific elements of personality distortion were present. The relationship of the Rorschach picture to overt behavior depended upon many complex variables in the subject's life situation which tended to be overlooked in the clinical picture of homosexuality that prevailed in the 1950s. Continued use of the Rorschach technique

alone for diagnosis of homosexuality, without other substantiating evidence, Hooker concluded, would lead to erroneous findings, both positive and negative, and perpetuate false concepts that disregarded the cultural aspect of the problem by focusing on the supposed clinical one.

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## ROUGH TRADE

See Trade.

## ROUSSEL, RAYMOND (1877-1933)

French poet, novelist, and playwright. Roussel was born into an upper-class Parisian family, friends and neighbors of Marcel Proust. Jean Cocteau (who spent time with him in a drug treatment program at St. Cloud) called Roussel "the Proust of dreams."

The young Raymond studied piano, composed songs but at seventeen turned to poetry because "the words came easier." Publication of his first book *La Doublure* (1897) led to a deep depression and treatment by the noted psychiatrist Pierre Janet, who published an account of his patient. Another book of poems, *La Vue* (1904), followed and two novels, *Impressions d'Afrique* (1910) and *Locus Solus* (1914).

In 1909, Roussel won a gold medal for his marksmanship; he was an avid chess player and adored the writings of Jules Verne. He was an early fancier of **camp** since he enjoyed melodramas and in 1914 had his own *roulette* (housetrailer) built.

In 1912 *Impressions d'Afrique* ran as a play with a distinguished cast and important praises by Apollinaire, Duchamp, and Picabia, but its unorthodoxy aroused vehement public ridicule. *Locus Solus* was likewise adapted for the stage in 1922, and Roussel wrote two additional plays, *L'Etoile au Front* (1925) and *La Poussière de Soleils* (1927). The surrealists defended *L'Etoile* and confronted the jeering audiences; the fighting aroused public scandal.

Roussel's sexuality is described by Houppermans as not unlike his writing: "Pluperversity, that fundamental elasticity, that continuous back and forth of libidinal drives, was to be the hallmark of a new universe." Roussel found a new realm of libidinal pleasures (including both drugs and men) in travel: in 1920–21 he visited India, Australia, New Zealand, Tahiti, China, Japan, the United States, and other developing areas. His greatest fascination was with Africa, where he often visited and found inspiration.

In 1933 he took up lodgings in Palermo, Sicily, with his platonic companion Madame Du Frêne, who never established whether his death was by accident or suicide. His ending, like his writing, remains (as he said of the surrealists) "a bit obscure." Roussel's obscurity was not entirely clarified by his posthumous (1935) explanations of *How I Wrote Certain of My Books* (perhaps an echo of Nietzsche's "Why I Write Such Good Books"). "Taking the word *palmier* I decided to consider it in two senses: as a *pastry* and as a *tree*. Considering it as a *pastry*, I searched for another word, itself having two meanings which could be linked to it by the preposition *à*; thus I obtained (and it was, I repeat, a long and arduous task) *palmier* (a kind of pastry) *à restauration* (restaurant which serves pastries); the other part gave me *palmier* (a palmtree) *à restauration* (restoration of a dynasty). Which yielded the palmtree in Trophies Square commemorating the restoration of the Talou dynasty."

Michel Foucault analyzed the relation between Roussel's cryptology and homosexuality: "When Cocteau wrote his works, people said, 'It's not surprising that he flaunts his sexuality and his sexual preferences with such ostentation since he is a homosexual.' . . . and about Proust they said, 'It's not surprising that he hides and reveals his sexuality, that he lets it appear clearly while also hiding it in his work, since he is a homosexual.' And it could also be said about Roussel, 'It's not surprising that he hides it completely since he is a homosexual.'"

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## ROZANOV, VASILII VASIL'EVICH (1856–1919)

Russian writer and social critic.

Rozanov came of a poor middle-class family from the government of Vetluga. Educated in a classical high school, he then studied history at the University of Moscow. He taught history and geography for many years in various provincial secondary schools, but had no vocation as a pedagogue. About 1880 he married Apollinaria Suslova, a woman near forty, who in her youth had been intimate with Dostoevsky. Apollinaria was a cold, proud, "infernal" woman, with unknown depths of cruelty and sensuality, who left Rozanov after three years but refused him a divorce. Several years later Rozanov met Varvara Rudneva, who became his unofficial wife