supervision from far as well as near. She also initiated what may have been the first formal university courses in art therapy, in the Psychology Department at New York University and later at the New School for Social Research. She was, in addition, a tireless crusader on behalf of this new discipline that she had helped to create. She gave lectures and short courses all over this country and across the seas, eager to spread the word about this idea in which she believed most passionately. It may never be possible to enumerate those individual art therapists whose careers were strongly shaped by her writings, courses, or personal contact. Similarly, it may not ever be possible to know how many institutions offering courses or training programs in art therapy were first alerted to its potential by this articulate traveling salesperson. *Dayenu!*

I am certain no one ever questioned that she should be the recipient of the first Honorary Life Membership Award of the American Art Therapy Association, presented at its first meeting. I remember her talk that year, a sharply reasoned and eloquent plea for art therapists to be trained, like other clinicians, in sound principles and techniques of interviewing. She always was concerned with improving the quality of work done in the field, never content to rest on her laurels. Through her writing and teaching Margaret Naumburg provided a model of excellence in a field that could easily be diluted by mediocrity and superficiality. Her own standards were very high, her thinking deep and complex, and her contributions to the "peoples" of art therapy worthy of many *Dayenus*. We should feel the deepest admiration, respect, and gratitude for a woman we can proudly call "the mother of us all."

The Legacy of Margaret Naumburg

Patricia Buoye Allen, MA, ATR

Patricia Buoye Allen, MA, ATR, is an Assistant Professor in the Art Therapy Graduate Program at the University of Illinois at Chicago and is in private practice.

There is an enormous temptation, upon the death of someone as venerable as Margaret Naumburg, to idealize her and to focus only on her tangible achievements and contributions. Such an idealization seems analogous to erecting a monument in stone: a certain aspect is caught and frozen, larger than life, to serve as a continuing inspiration for the survivors. Yet, when I reflect on my relationship with Margaret, I am intrigued less by her greatness than by the richly complex and contradictory aspects of her human nature.

I came to know Margaret in Boston where she lived in the early seventies, ostensibly in retirement. She became my teacher and a great deal more. I was her disciple, supplicant, and companion for several years. Traditional boundaries of student and teacher did not apply. We might drive to the ocean or shop for clothes as often as we discussed art therapy. The living room of Margaret's small Brookline apartment, stacked with books and papers that she never found room for, was as familiar to me as my own.

Margaret's interests were wide-ranging. She fostered in me the view that all disciplines, whether artistic or scientific, traditional or esoteric, have the potential to contribute to one's own discipline. Although we identify her as the original art psychotherapist, to her art therapy was not a narrow offshoot of psychoanalytic psychotherapy. Rather, it was the practice of understanding human nature by employing a fruitful conjunction of the psychological, historical, spiritual, cultural, and artistic aspects of human experience.

Although her name is synonymous with dynamically-oriented art therapy, Margaret's approach was actually quite eclectic. She underwent Jungian analysis in addition to psychoanalysis during her career and was most attuned to the universal archetypal layer of symbolism. Her knowledge of world culture, art history, and of religion, especially Eastern religion, was considerable. At a certain point, when I was undergoing considerable stress due to the concurrent demands of school and work, Margaret suggested that I attempt meditation at the Buddhist Temple in Cambridge. She correctly assessed my need for centering and greater

inner focus that was answered by the discipline of meditation.

Margaret was also interested in the potential relationship between biofeedback studies and art therapy. It was a source of great pain and disappointment to her that, due to her age, research opportunities at the local universities were not available to her.

Another area in which Margaret was quite knowledgeable was psychic research. She believed implicitly in the existence of psychic phenomena. In fact once, when I left Boston somewhat suddenly to take a position assisting in a research project in Washington, D.C., Margaret consulted a psychic friend of hers about this development. She later told me that she knew I would return soon and indeed I did so in order to take my first job in art therapy in a summer program for disturbed children.

Margaret introduced me to a process of self-exploration that she considered vital to an art therapist's development. It involved a commitment to using one's own art for self-understanding, following a sequence of steps. After I had completed a free painting or scribble drawing, she instructed me to write in a looseleaf notebook any thoughts, feelings, or associations that came to mind. These included both the personal and the universal aspects of symbolism. The page was folded in half length-wise and the large margin reserved for later associations and insights. I have continued this process, although sporadically, for 10 years. It is an invaluable aid both to my art therapy work and to my personal growth.

Margaret was my mentor in the truest sense. Her participation in my life was the major influence at the formative time when I began my career. Her support and belief in me, as well as her teaching and emphasis on personal and professional discipline, have been the foundation of my development as an art therapist. Yet, as with any mentor, there are contradictions. For all of Margaret's vast knowledge and creativity, her serendipitous openness to ideas did not extend to people. She had few kind words for any other practitioners of art therapy. In fact, she advised me to focus my energies on my work rather than on personal relationships with others, which she felt would inevitably be disappointing.

It has always seemed highly paradoxical to me that a woman with the extraordinary insight into human behavior that Margaret showed in her clinical skills and writings would be so adamant about the dismal potential for human relationships. Perhaps this was the result of attitudes that she encountered in the era in which she herself lived as a determined, intelligent, professional woman struggling to create a new discipline and to gain recognition.

I shall never know with certainty the reasons for Margaret's advice to me not to bother with relationships, although I felt the echo of past pain in her words. For her and for all of us, the exclusive focus of her will and energy on her work produced the seminal writings and principles of art therapy. It seems a bittersweet legacy, containing within it not only the gift of art therapy but also the seeds for thought about the personal sacrifices women have often made in the process of contributing their knowledge and insight to society.

A Naumburg Bibliography

(1928). *The child and His world.* New York: Harcourt Brace.

(1943). Children's art expression and war. *The Nervous Child, 2*:4.

(1944). A study of the art expression of a behavior problem boy as an aid in diagnosis and therapy. *The Nervous Child, 3.*

(1944). The drawings of an adolescent girl suffering from conversion hysteria with amnesia. *Psychiatric Quarterly, 18.*

(1945). A study of the psychodynamics of the art work of a nine year old behavior problem boy. *Journal of Nervous and Mental Disease*, January.

(1945). Fantasy and reality in the art expression of behavior problem children. In N. D . C. Lewis & B. L. Pacella (Eds.), *Modern trends in child psychiatry*. New York: International Universities Press.

(1945). The psychodynamics of the art expression of a boy with tic syndrome. *The Nervous Child, 4*:4.

(1946). A study of the art work of a behavior problem boy as it relates to ego development and sexual enlightenment. *Psychiatric Quarterly, 20.*

(1946). *The art expression of a behavior problem boy and an adolescent schizophrenic girl.* (Annual meeting of American Psychiatric Association, Chicago.)

(1947). *Art therapy in diagnosis and treatment of behavior problem children* (Fifth Pediatrics Congress, New York).

(1947). Studies of the "free" art expression of behavior problem children and adolescents as a means of diagnosis and therapy. *Nervous and Mental Disease Monographs, 71.*

(1949). *The psychotherapeutic significance of the art productions of a college girl.* (Annual meeting of American Psychiatric Association, Montreal.)

(1950). *Schizophrenic art: Its meaning in psychotherapy*. New York: Grune & Stratton.

(1951). *The survival value of fantasy projection in art therapy.* (Annual meeting of American Psychiatric Association, Cincinnati.)

(1952). Spontaneous art in therapy and diagnosis. In D. Brower & L. E. Abt (Eds.). *Progress in clinical psychology*. New York: Grune & Stratton.

(1953). *Psychoneurotic art: Its use in psychotherapy*. New York: Grune & Stratton.

(1954). *The use of spontaneous art in psychotherapy.* (Annual meeting of American Orthopsychiatric Association, New York.)