

Leonora Carrington. Frente a la desestructuración.

Leonora Carrington. Facing the disruption

Leonora Carrington. Contra desestruturacão

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Resumen

En el presente trabajo se busca un acercamiento al conocimiento psíquico de la artista Leonora Carrington. Analizar a un personaje tan complejo no es sencillo, porque las facetas que presenta el desarrollo de su personalidad son múltiples. Aunado a ello está la dificultad para encontrar bibliografía que hable extensamente de su vida, sobre todo de la segunda parte —después de 1942—. Para revisar el análisis de su psiquismo se han tomado dos fuentes: la biográfica y la autobiográfica. A través de este análisis puede observarse la evolución psíquica que la artista logró, lo que permite un mejor entendimiento al legado que su trabajo dejó a la humanidad.

Palabras clave: Leonora Carrington, arte, psicología, surrealismo.

Abstract

In the present work it is sought an approach to the psychic knowledge of the artist Leonora Carrington. Analyzing such a complex character is not easy, because the facets that the development of his personality presents are multiple. Added to this is the difficulty in finding bibliography that speaks extensively of his life, especially of the second part -after 1942-. To review the analysis of his psyche have taken two sources: the biographical and the

autobiographical. Through this analysis can be observed the psychic evolution that the artist achieved, which allows a better understanding of the legacy her work left humanity.

Key words: Leonora Carrington, art, psychology, surrealism.

Resumo

Neste artigo procura uma abordagem de conhecimento psíquico do artista Leonora Carrington. Analisar um personagem tão complexo não é fácil, porque as facetas que apresenta o desenvolvimento de sua personalidade são múltiplas. Adicionado a isso é a dificuldade em encontrar literatura falar muito sobre sua vida, especialmente a segunda parte -após 1942-. Para rever a análise de sua psique ter tomado duas fontes: o biográficos e autobiográficos. Através desta análise evolução psíquica pode ser visto que o artista conseguiu, permitindo uma melhor compreensão do legado que o seu trabalho deixou a humanidade.

Palavras-chave: Leonora Carrington, arte, psicologia, surrealismo.

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Figura 1. Leonora Carrington, fotografiado por Lee Miller en 1939. Imagen cortesía Lee Miller archivos, Inglaterra 2016. Todos los derechos reservados (leemiller.co.uk).

Introduction

Approaching the psychic knowledge of a character like Leonora Carrington is not easy, because the facets that presents the development of its personality are multiple. Observing the girl who lived in the Gothic mansion of Crookhey Hall offers a perspective that is complemented by the experiences lived in his youth and in his maturity. Wondering what could be the guiding thread that guided the search for Leonora Carrington? Leads to analyze from the point of view of Jungian analytical psychology¹ On the one hand the available biographical elements and on the other the autobiographical data, specifically those referred to the narration in *The House of Fear. Memoirs of Down* (1992), where he relates his psychotic break, through writing shows the labyrinth of his inner world and the journey he made to reach the center of itself, After this terrible event Leonora will recover and seek to find her expression as a woman and painter in fullness.

That is why in this essay is carried out a tour on the life of Leonora Carrington, focused on analyzing the psychic nature of the artist. In this way, this first part addresses the spaces of time that cover his childhood and youth. Later, in another article titled "Leonora Carrington, Metamorphosis Towards Authenticity", of this same author, a psychological analysis of the artist is made starting from the time of its internment in a psychiatric center until its death.

The firsts years

Leonora Carrington was born on April 6, 1917 in Clayton Green, Lancashire, England. She was the daughter of Harold and Maurie Carrington, the only child in this marriage who had four children (Vodermayer, 2010). His father was an entrepreneur of English origin - it is said that among his ancestors was Oscar Wilde - and his mother an Irish woman. Harold had also been the son of the inventor of a machine that mixed cotton and wool to generate a new product called Viyella, from there came to form the company Carrington Cottons.

¹ Jung, Carl (2002 reimpr.) *Los arquetipos y lo inconsciente colectivo*. Madrid: Trotta.

Harold sold this company to the Courtaulds firm and thereby made large profits that made him the largest shareholder of Imperial Chemical Industries (ICI). In this way, he amassed a great fortune and devoted his work exaggeratedly. For his business training he developed no interest in art. He considered that this activity was an idiot, an unusable doing to which only poor social class and homosexuals were dedicated. Harold had a strong and authoritarian character that generated fear in his children (Poniatowska, 2011). He was Protestant and was not very interested in religion; For him the important thing was the work and the material gains. For his part Maurie, was Catholic and made his spiritual beliefs prevail over those of Harold.

Maurie Moorhead, Leonora's mother, had left Ireland at the age of 18 and had focused her life on the pleasurable activities of an aristocratic lady: hunting, croquet games, horseback riding, bridge, massage, charity sales, beauty treatments And public assistance to fashion shows. He cared little for the children; Were placed in the right wing of the house where the governess and the nanny-Nanny- were in charge of their care (Poniatowska, 2011). Maurie lived trying to act in accordance with the people of her own social status, as part of a group of noble lineage. Mrs. Carrington was proud of the origin of her family and the greatness of her country. All these prejudices of the society of which Maurie was part, would asphyxiate the freedom of his daughter.

Leonora was the only daughter of the marriage (Poniatowska, 2011); He had three brothers, Patrick, Gerard and Arthur. Major-Patrick was a cruel person habitually (Garuyo, 2016), as mentioned by Carrington. Leonora was closer to Gerard, who followed him in age. Patrick was very old and Arthur too small. Gerard was the playmate of Leonora, also his defender and accomplice.

Leonora was a mischievous and idealistic girl; Did not adhere to the canons of the conduct expected for a young lady of English society. Games, drawing, and daydreaming ensued, because of the fantasy he found in the Irish legends he listened to (Abelleyra, 2007). For such a vivacious character, being a woman prevented her many privileges: to play, to converse and to develop at her leisure.

Leonora was different from her siblings, not only physically because of her eye color and dark hair, but because of her restless nature that she did not accept limitations as to what she wanted to be and do. Reiterating the above, Carrington's friend, the celebrated writer Elena Poniatowska in the novelist biography Leonora (2011), gives her voice like this:

Leonora- Everyone hates me because I'm a girl. When I take classes, my brothers play.

Harold: You're not going to play man games, Harold Carrington says.

Leonora -My brothers and their horrible friends say that girls can not do the same as them and it's a lie because I can do everything they do. I strike as hard as Gerard and I draw horses, dragons, crocodiles and bats better than Pat (p.19).

With this treatment Leonora was forbidden the possibility of being a free woman. His father was convinced that the woman's only mission was to please her, for she was carrying the ideas of the nineteenth century, that is, a Victorian and moralistic conception of the women's mission. This view underlines this Poniatowska (2011):

Harold - Leonora, the training of women is different from that of men. You have to educate them to please.

Leonora - I do not want to please! I do not want to serve tea! All I want in life is to be a horse!

Harold: That's impossible ... And you can not be a mare, either. It can only be you (p.20).

Leonora demonstrates her love and identification with the horses, this is reflected in the story of The Oval Lady (1939), she would speak of Tartarus, a wooden horse, a seesaw, her favorite toy. This object not only accompanied the experiences of Carrington in childhood, but also was an identifying figure used in his projections; In the continuous search for its strength and freedom.

Tartarus is a wooden horse in which, as a child, he swings several times a day. "Gallops, gallops, Tartarus." His black eyes twinkle, his face sharpens, his hair is the mane of a steed, the reins sway madly around his neck, which lengthens.

"Prim, get down," Nanny says. You've been here a long time. If you do not dismount, your father will come to put the brakes between your teeth (p.8).

From a very young age Leonora intuited the connection that she had with the animals who represented natural drives. The horse for Leonora was not only a child's toy, but the most dignified representative of the desperate struggle to defend its essence:

– Tartarus is my favorite. She hates my father - (Poniatowska, 2011, p.15) - Leonora ruling.

Regarding the meaning of the rocker, Poniatowska points out:

If they scold her, she gets on the horse. If Gerard does not want to accompany her to the garden, he rides on Tartarus until someone enters the nursery. If it is deprived of dessert at mealtimes, Tartar's swaying more than fills the taste of any chocolate cakee (Poniatowska, 2011, p.15).

Leonora in her desire to be herself, from an early age struggles against impositions; He defends himself against the way in which he is required to mature and grow at the speed stipulated by the society to which he belongs; Is required to be an aristocratic and almost adult girl, responsible for a lineage and a caste that will represent. Harold, his father, does not respect the times or the personality of his little girl. It forces her to grow, to be what he assumes to be right, and continually tries to impose her will over her daughter's wishes. Recall that Harold is an entrepreneur who has no time to play or daydream.

Harold –It is time for you to leave Tartarus, you are too big to play with him, it is a little boy's horse, "warns the head of the family.

Leonora screams.

Harold: It's for your sake, I told you before. In addition, this rocker and serves only as wood for the fireplace, you have already extracted all the juice.

Leonora: No, Papa, no! Not that! Tartarus, not everything you want except Tartarus!

Harold - Tartarus is for children. I'm going to burn it myself until there's nothing left of it. You have to mature, you are too big for that toy.

Leonora: It's not a toy. Tartarus is me.

Leonora howls, her teeth chatter, Harold Carrington covers her ears and tells her to burn the rocker (Poniatowska, 2011, pp.36-37).

The rebellious nature of Leonora is evident, since from small expressed the non acceptance of the lines of authority, especially those of its father, whom in the aforementioned story calls "pig". That phrase shows the aggression that he felt towards the figure of his father, who represented a tax authority, repressive and oriented by the interests of the high society of his time. Among these interests can be mentioned the fact that in presenting her in society, she did not seek the emotional satisfaction of her daughter through the fulfillment of love, but sought to achieve an advantageous arrangement through marriage, that is, a kind of Commercial transaction, by arranging the "sale" of his daughter. Leonora shows her consacted antipathy toward the father figure by calling him "pig." Another possibility occurs in the sense that Leonora herself, knowing the unethical behaviors of her father, think of the following way:

... Even if I starve to death, he will never win. From here I see the funeral procession with its four fat and glistening horses ..., marching slowly, and my little white coffin in the middle of a snow of red roses. And the people crying, crying ... After a short pause, he continued, sobbing: "Here is the little corpse of the beautiful Lucrecia! And, once dead, you know, there is nothing to do. I want to starve myself, just to syringe it. What a pig! (Carrington, 2013 [1943], p.28)

Leonora was in some way not accepted by the social environment of the time, just because of her way of being, although the same society tried, in vain, to impose rules of conduct very foreign to its interests. At the same time Carrington sensed its value and capacity, but also perceived how they were minimized, when it was expected that it would only serve as a bridge to the family to establish a stronger bond with the aristocracy. On the part of the father, Leonora was subjected to a repressed life, far from being listened to by its tastes and interests. On the part of the mother, the artist lived marginalized because for Maurie, her position and social image was more important than the closeness with her children.

As a child Leonora tried to have an approach with the figure of the mother, who in fact allowed her to paint the walls without calling her attention. At this stage of her life the girl imitated her mother who also painted. Together they went out on the field to enjoy horseback riding, although Maurie was astonished at her daughter's audacity at many points. For Maurie to manifest sweet was a social posture, because deep down she was in agreement with the hard treatment that her husband used with Leonora.

... "It's harder for you to educate yourself than your brothers," says Maurie, then softens and explains, "If you're hard on children, you'll educate them; If it is soft, it spoils it. (Poniatowska, 2011, p.26).

Youth

At this stage Leonora Carrington develops a stage of experimentation. She did not feel identified with the sense that her father gave to the woman as "subject of complacency"; He wanted to be natural and strong like a horse. Her inclination to self-expression in her masculine aspect held her. This expression was associated with the desire for freedom and the renunciation of the family, social and religious schemes by which it was constrained. The young woman found in art, the world of fantasy and freedom where she felt full. In contrast, she lived the paternal intransigence where she felt threatened by the possibility of being devoured by him. This sensation would be materialized years later when Leonora painted *La comida de Lord Candlestick*².

In the painting can be appreciated humanoid characters with equine features accompanied by Harold Carrington and several women who in the middle of a feast, devour an infant. Lord Candlestick was the nickname Leonora referred to her father. Carrington spoke of his father as a being that caused him fear and when not, boredom. Consciously Leonora tried to change her father to be able to achieve greater freedom, an example of which is the moment in which, as a young girl, she inquired into the processes of alchemy, seeking a transformation in her father:

When leaving class, sometimes with Stella, sometimes with Ursula, Leonora buys alchemy books in the old stalls with her savings.

Alchemy, says the old bookseller, is an instrument of total knowledge and leads to liberation.

That's what I'm looking for, "says Leonora," freedom, but I also want to transform my father.

Your father is going to annihilate you."

² Leonora Carrington estando en el estudio de Marx Ernst conoce a Peggy Guggenheim, ésta se interesa el cuadro antes aludido, *Lord Candlestick*.

Leonora buys an amber bottle that changes individuals, makes them born again and avoids nervous breakdowns.

*— That's what I want, that Harold is born again, "Leonora said. —
(Poniatowska, 2011, p.65).*

Poniatowska, on the basis of her knowledge of Leonora, mentions that despite the various negative opinions that the artist might have against her father, she could recognize in him the intelligence.

For Maurie, everything turns into a party-how nice it would be to live like this forever! - Although it is incomprehensible to Leonora that any woman wants to be married to Harold Carrington, Maurie's life has been easy.

Maurie – Your father was a very handsome man.

Leonora "I doubt it very much.

Maurie - A man of character.

Leonora: I do know that, because I am suffering.

Maurie "He is of superior intelligence.

Leonora: That's where I agree with you.

Maurie - What we are we owe it to your father.

Leonora "I do not owe you anything," Leonora says angrily.

(pp.46-47).

Paradoxically, Leonora, as she grew older, took her father as the principal guide of identification; Modeling his strength and his boldness. Harold realized Leonora's haughtiness and obstinacy: "She is my daughter, Carrington from the tip of her hair to the tip

of her feet" (Poniatowska, 2011, p.20). The imposition and aggression of the father did not submit to it but served as a pattern for the formation of his character.

It might be supposed that Leonora had been a consenting girl and that she was always trying to impose her will, but her behavior was aimed at countering the figures of authority, that is to say, it was an aggressive tendency caused by the lack of recognition of her Identity on the part of the father. Ironically with the passage of time Leonora becomes the reflection of Harold.

At this stage Leonora approached Maurie, her mother, to prove that she had more drive than she, daring to experiment. An example of this we have in Leonora's account when she - according to Poniatowska - threw herself with her mare to the water in front of her mother, during a ride on horseback, showing the superiority of her will over that of her mother to go further:

Maurie -Why did you do that? You're soaked.

Leonora-A Winkie likes to swim and to me to see how her legs flutter in the water.

Maurie "You're the ravenous filly, not her. Why are you doing crazy?"

Leonora: It's not crazy, it's an experiment. You never did experiments, Mom?
(Poniatowska, 2011, p.21).

Leonora was sent to prestigious internships of young ladies located in Chelmsford and Ascot, however, did not manage to adapt to the rigid system of these Catholic institutions. All this provoked in Leonora a feeling of inattention to his person, aggravated by the continuity of the hostile authoritarianism of the father, favoring with this reactions of rebellion and aggression. An example of this is found in Leonora's manifest behavior during her internment in the Convent of the Holy Sepulcher (Poniatowska, 2011). He often made fun of ecclesiastical teachings

In class, when they told him that Moses opened the sea and that Joshua stopped the sun before reaching the zenith, Leonora thought, "I can do the same." Cosmic laws were part of his life (Poniatowska, 2011, p.27).

In the convent he felt disqualified by the authority represented in the mother superior, repeating in this relation the conduct that had maintained with Harold. In this place Leonora was hurt in her image by forcing her to a haircut that she did not want. This affront hurt not only his affinity with the feminine, but also violated his freedom again. Such a painful anecdote is narrated by Poniatowska (2011) in the novel Leonora:

We have to cut our hair. - making reference to the nuns-

-Do not. - says Leonora-

-Your vanity is concentrated in your hair.

The ebony curls are rounded on the floor and Leonora tears away, which she tries to clean with a lock as usual, but the length is not enough. Then the nun pitied:

- You look nice with that cut.

"I look horrible." Leonora. "Where are you, Lake Windermere?" Where are you, Nanny? (pp.27-28).

Her stay in the Convent of the Holy Sepulcher was full of events that showed her restless and eager to differentiate, interrupted and constantly inquired during the classes. In this convent Leonora returned to find incomprehension towards his person, lack of attention and of respect to its own interests. Before this he reacted abruptly, which introduced it into a vicious circle of greater repression by the authorities. All this shows the process in which the audacious and brave character of Leonora was conceived. The rigidity and authoritarianism of the father was repeated in the treatment that gave him in this institution and intensified during a second internment to which it was submitted in the convent of Saint Mary in Ascot. Leonora was accepted in this new convent thanks to the intervention of the bishop of

Lancaster, friend of the Carrington family. It was a conservative Catholic institute (Poniatowska, 2011).

In this place his resistance to authoritarianism manifested itself in indiscipline, evasion and forgetfulness, coming to challenge not only the authoritarian figures who reminded the father but also the symbolic figures of the maternal feminine; Thus emerged an 11-year-old Leonora who smoked in the convent, in the grotto of the virgin of Lourdes. A short time later she was expelled from the boarding school again.

The insistence of the father and his grasp on taming his daughter and inserting her into the aristocratic English society continued; Sent her to Florence, to the residence of Miss Penrose, where she returned to show her indomitable and rebellious character, proposing to write a manual of disobedience. In this place he had the opportunity to approach the work of great painters such as Francesco di Giorgio Martini (1439-1501) and Giovanni di Paolo (1403-1482).

It was in Florence that he openly expressed his rejection of motherhood. I thought: "Motherhood generates discomfort." It is probable that this conception learned it from the relation with its own mother, when perceiving it, continuously, annoying with her. We can observe this situation in the following narration:

An afternoon is lost and Miss Penrose finds her sitting in front of the Annunciation of Simone Martini.

"The Virgin is in a bad mood, she does not want to be the mother of God.

"Your daughter is uncontrollable," sends a new message to Maurie. "No one ever knows what he's going to do or how he's going to react.» (Poniatowska, 2011, p.41).

It is interesting this expression of Leonora, because it projected its own bad humor before the possibility of becoming a mother. She did not want to follow the model of Maurie, that woman who complied with all the indications of her husband, the great father, in imitation

of the Virgin Mary, who humbly accepted the proposal of God, the Great Father to become a mother.

The rebellious, defiant and aggressive character of Leonora generated a new expulsion. After this measure her father made the decision that Leonora would attend a school with a more authoritarian style, a school Leonora would also prefer to seek out Professor Simon, a friend of her parents (Poniatowska, 2011). At this time Leonora lived a carefree and free life in Paris; Sometimes Simon himself accompanied her on her walks and in her quest for books on alchemy.

Leonora did not care about the material. Once, he ran out of money, then stayed at the Ritz Hotel where Harold had a suite. Later Maurie arrived in Paris for his rescue and traveled together for a season. On this trip, Leonora - again and again - was responsible for pointing out the differences that existed between her and her mother.

The debutant

On the way back to England preparations began to be made for Leonora in her presentation before the court of King George V of the United Kingdom. Leonora was forced to attend a ceremony at Buckingham Court, where aristocratic heirs were presented to royalty (Ezquerro, 2015). To this event Carrington attended with reticence, contradicted by the convention of the events of the high society. Leonora disdained this event and with him, the possibilities of marriage offered by such an event. At that moment I did not want to be a wife or a mother. I wanted to be like a hyena of rebellious spirit and with ambiguous sexual characteristics.

The story of the debutante written by Leonora shows the position that she took before the event of its presentation before the royalty. In *La debutante* Leonora showed her rejection of the way in which the mother - as an extension of the father - wanted to organize her life. The account shows the psychology of a young woman who did not agree with the ways of incorporating a woman into the social world. The protagonist of the story resorted to its

basic aggressive instincts to evade traditional forms even when it is forced to incorporate itself in its processes.

My mother had organized a dance in my honor for the first of May. What I suffered for whole nights! I have always hated dances; Especially those that were given in my honor (Carrington, 2013 [1943], p.35).

Leonora felt that when she wanted to introduce her to the high society group, she had been attacked and reacted by assaulting. Metaphorically in the story he points out by dividing his presence into two characters: the girl and the hyena. Leonora in this story has to remain locked, confined in her room. The mother's attitude toward Leonora's behavior was one of disapproval. The fact that the daughter did not accept the social formulas that offered him, was unpleasant for Maurie. For the mother, it is as if Carrington dismisses a bad odor:

« "This room smells bad, my mother said, opening the window; Before tonight take a shower with my new salts" » (Carrington, 2013 [1943], p.36).

The hyena would be Leonora's projection in the narrative, she was able to destroy and debunk the servile beings by mocking conventions and maternal pressure to accept the lines of authority of the father (Carrington, 2013).

Leonora finally showed in the story the extreme disagreement she came to, when she dissented with her mother from the forms of behavior that awaited her. For Maurie, her daughter's behavior expressed only wild and aggressive ways that could destroy and devour the social image.

–We just sat at the table," he said, "when the being who has taken your place has risen up, shouting," My smell is a little strong, eh? Then the face has been ripped off and eaten. Then he took a big leap and disappeared out the window (Carrington, 2013 [1943], p.40).

As in her real life, Leonora thwarted her parents' expectations of being integrated as the wife of an aristocrat. In her presentation to members of the high society, she declined every opportunity. As we read in the story of *La debutante*, the attitude of the artist, is represented with the bad smell of the hyena who ends up running away from the family through a window after devouring the face of the maid. Leonora hid her aggression under a face of servitude, but finally - as will be seen later - she left definitively, fleeing with a married painter - Max Ernst - done by which Harold, rejected it forever.

By this time Leonora makes the decision to become a plastic artist against the wishes of her father, who considered it a vagueness. After the tireless insistence of the young woman, Harold agreed that she began her studies in the art school of Chelsea in London. A year later Carrington would leave this institution. In 1936 with only 19 years Leonora entered the art academy of the painter Amédée Ozenfant, who was also in London (Abelleira, 2007). One can observe in this the continuity of Leonora's reactive behavior to rigid forms of society in general and her father Harold in particular. Painting meant for her a free way of seeing and understanding existence, and of course her own life.

In distancing herself from her parents, Carrington gained a new freedom that allowed her to know the bohemian atmosphere in England and to give free rein to her new interests: alchemy and the occult, which was a way to discover the bottom of a full reality, which had been obscured by the rigid social forms that had surrounded him.

In the artistic environment, it was gradually introduced into the surreal world through painting and illustration; An important fact that encouraged this interest was given by his mother, who gave him a book by Herbert Read, where Leonora first observed an illustration of Max Ernst, which caused a great impact (Vodermayer; 2010).

Although he had shaped the father's strength of character to be able to assert himself, he needed to find a meaning to life different from his, and the polar opposite of Harold's commercial and social world was the inner world where the magical beings whose existence denied the father.

Leonora had a classmate named Ursula Goldfinger, this woman was an important character for the artist, because thanks to her she met the surrealist Max Ernst, during an event organized in his honor, by Ursula and her husband (Vodermayer, 2010 , P.355). This encounter unchained in a love affair between the young artist and Ernst, at that moment married to Marie-Berthe Aurenche - from which it would separate soon after. The relationship between Max and Leonora was inked by a large age difference. It is interesting to note that some of the contents of the talks of Max to Leonora, keep traces of stories for children that a father tells a son. Elena Poniatowska (2011) tells us the following:

Leonora does not mind. So this genius takes twenty-six years? Between 1891 and 1917 there is a stretch almost as long as that between her and her father. Max tells him that the dome of the cathedral of Cologne protects the skulls and bones of the three wise men, Gaspar, Melchor and Baltazar, and that they take them every year in their gold coffers encrusted with jewels that he, as a child, loved. (p.73).

The escape

At the end of the thirties there was a break between Leonora and her father, when she decided to flee with Max to the south of France. The bond had been strengthened in such a way that it went beyond love interest, also feeding on the creative life they had. During this period, Leonora continued to paint and entered the writing, in this way come to light short stories that had a characteristic seal of surrealist type. For 1939 the pair made a joint publication where the stories of her were illustrated by Ernst, among these excels the oval lady, story characterized by its autobiographical content. In this story Leonora described the characteristics of a submissive and "stretched" woman, submitted to the will of her oppressor, with characteristics very characteristic of Leonora's father, this character appears as authoritarian, destructive and unethical throughout the narrative.

During this time, Leonora's relationship with Max led her to meet other surrealist artists of the time.

Max introduces him to the group of surrealists, André Breton, Paul Éluard, Benjamin Péret, and meets all the great painters, Pablo Picasso, Salvador Dalí, Joan Miró, Yves Tanguy, André Masson, Marcel Duchamp, photographers Lee Miller and Man Ray (Ezquerro, 2015, p.353).

During this time, life as a couple of Leonora and Max in Saint-Martin-d'Ardèche, France, was characterized by tranquility and freedom, which did not last, as the events took a lamentable turn. Due to Nazi occupation in 1939, the couple received the terrible news of an arrest warrant against Max Ernst who was German of Jewish origin.

Max was detained in L'Argentière-la-Bessée, next to Saint-Martin-d'Ardèche. Later he was transferred to an even more terrible concentration camp Les Milles (Ezquerro, 2015). Near the Christmas of 1939 Ernst was released, this gave great relief to Leonora, although this situation lasted a short time, because the artist was denounced and recaptured by the German soldiers. In the middle of despair, by this second imprisonment Leonora full of anxiety and despair became emotionally destabilized and her personality turned to a behavior of vagrancy and alcoholism.

Leonora ended up finishing the house and all the property of the couple with the purpose of fleeing to Spain along with her friend Catherine and the Hungarian Michel Lucas. Carrington hoped he would get a visa for Ernst in that country.

Road to psychosis

Leonora's mental balance was altered. Nazi persecution of Ernst and the invasion of French territory removed his childhood memories when he had been threatened and persecuted by his father Harold's authoritarian regime. As the events happened, this sensation increased, which precipitated the confusion and mental disorganization in Leonora. Several events were associated with the child's experience of marginalization and loneliness. It was not a denial of external forms of behavior, but the right to be and to decide as she wished. The authoritarianism that lived again, was a new negation to the very essence of his person. As

they advanced on their way to Spain, the experiences of persecution and exclusion increased their mental destabilization.

The anguish of Leonora grew as the days went by, getting worse. After crossing the border, they undertook their march towards Madrid. Her mental situation became more precarious. With the idea of obtaining a visa for Ernst, Leonora took his papers, claiming that Mr. Van Ghent, adept to both the Nazi government and Imperial Chemical Industries - an enterprise run by Harold Carrington - Salmerón Cabañas, 2006, pp.167-168). Van Ghent was extremely reluctant at the request, to which Leonora had no answer but to say: "I understand, I must kill him, or disconnect from Max (Carrington, 1995 [1943], p.11)." That night Leonora not only received a strict rejection of her requests, but a confirmation of her impotence and her loneliness before what was happening. No matter how hard he tried, he was out of power.

Carrington, aware that the time had come to break the last bond that bound her beloved, was overwhelmed by new questions about herself, about her life, and what she would become in the face of the chaos of war. This break with their autonomy in front of the outside formed the foundation of their mental imbalance.

After meeting with Van Ghent, Leonora believed that he had the ability to manipulate the beings around him. During the unfortunate night that she met him, she was raped by officers Requetés, who left her in the Parque del Retiro with her clothes destroyed, where she was found by a police officer, who took her to her hotel (Guiral, 2012, p.121).

...Some of those men got up and pushed me into a car. Later he was in front of a house of balconies adorned with wrought iron railings, in the Spanish style. They took me to a room decorated with Chinese elements, threw me on a bed, and after tearing off my clothes, they raped me one after the other... (Carrington; 1995 [1943], p.12).

For Leonora these dark days at the outbreak of war, they formed shade and persecution, their body being used as spoils of war, like many others, which were converted into the object of great vexations. In an upset state, Leonora managed to survive in the face of disintegration.

From this unacceptable fact it lost the control on itself, this one was extracted to him. From this point, he advanced towards a state of total alienation. In the end, the shadows of the outside took shape through its persecutor, the Dutch Van Ghent, relating it with a malignant and tormenting power. He believed that he enslaved the inhabitants of Madrid with his mental powers, and that through his control he could interfere in the minds of the Nazis to do their will with them. Now he had to face his pursuer.

...The logical conclusion of this idea was to denounce the ghastly power of Van Ghent to the authorities, and then proceed to release Madrid. It seemed to me that the best solution was to contribute to the establishment of an agreement between Spain and England. So I called the British Embassy and went to visit the consul. I endeavored to convince him that the World War was being hypnotically directed by a group of people - Hitler and Co. - who in Spain were represented by Van Ghent ... This good British citizen - the consul - immediately realized that he was crazy, And telephoned a doctor named Martinez Alonzo, who once informed of my political theories coincided with him (Carrington; 2013 [1943], pp.165-166).

After these facts, Leonora was locked up in a room of the Hotel Ritz, where it continued with its eccentric behavior. Some days later the doctor who was in his care had to leave to Portugal, reason why Carrington was appointed another caretaker, Alberto N. In Leonora then his eroticism was exacerbated. He sought to beautify his body. He wanted to use it to enthrall others, in this case Alberto N., his temporary caretaker.

Alberto was handsome. I rushed to seduce him; Because I said to myself: Behold my brother who has come to deliver me from the fathers (Carrington, 2013 [1943], p.167).

In this statement you can see an incestuous trait, the erotic desire for a brother. Likewise, in his relationship with Max we can observe this type of tendencies because he, by his age, could have been his father. Later, when he married Renato Leduc, the tendency to relate to an older man, in this case, 20 years older than her, will recur.

This information allows us to understand that although it was of a rebellious character, its essence had not been recognized and therefore had not been able to strengthen itself, bearing the need to depend on a paternal or protective figure. It is not a mature erotic expression but a way of using sexuality and seduction to manipulate a relationship.

Leonora's mental state worsened. In her delirium she was convinced of a mission which she herself attributed: her obligation was to save the world. Increasingly, the artist defended its political arguments on what propitiated the barbaries of the time. He visited the director of the ICI in Madrid, talked about his theories, as well as his wife and anyone who came his way. The accusations leveled at the perpetrators - whom she considered guilty - were simultaneously thrown at Van Ghent - as an extension of her father - who was seen as an oppressor. Shortly afterwards Leonora was taken to a religious sanitarium. This place, like in her adolescence, was not useful to confine her since she was uncontrollable. Here Carrington escaped to the rooftops where she sat. He said that was his place.

The psychological analysis of all the previous manifestations Leonora presented during the gestation of her psychotic outbreak, allow us to understand the relationship between her childhood lived under an oppressive regime and the gestation of a mental imbalance. The authoritarianism of Leonora's father had created as an effect on her the resounding negative of her right to be herself. The impulse to explore through the life that the father's permission should have granted her, had managed to split from her inner world the masculine psychic force that she should possess in order to face existence and break through. Only her feminine phase had been allowed in Leonora, not in her sexual fullness, but as an erotic system of seduction and manipulation. The inner psychic polarity of the masculine and feminine, which should be in agreement to achieve a balanced thought and behavior, had been separated. The same thing that was manifested abroad with the separation and loss of

Max Ernst occurred in the inner world of Leonora. The psychological damage went further, requiring him to symbolically kill what Max represented. Simultaneously Leonora's femininity had been outraged over and over again from her childhood until the moment of her mental imbalance. The rapes of the soldiers Requetés only made explicit what had long been in their minds.

Without a male force to make his way in life, he had only the possibility of adhering psychologically dependent on the symbolic figure of a protective father, which was manifested in alliances with older men who could suggest the possibility of incestuous behavior, But in reality represented the effort of his mind to preserve its integrity, which later in his delirium manifested as the need to save the world. In his delirium he expressed the desire to destroy the oppressor symbolized in Van Ghent, who in turn represented the father. This fact shows the basis on which the psychic recovery of Leonora was built, because in her mind there was still the confidence in an internal authority that could destroy the repressions and allow her to reintegrate what the authoritarianism had split, that was her right to live and Explore your own life.

Conclusions

In this work, different events were considered in the life of Leonora Carrington, beginning with stages ranging from her birth, her childhood, to the year 1940. The artist lived in a very rigid environment, where the rules of A social class that is linked to royalty are strict, and therefore require a very accurate education for the future life. We can point out that he grew up perceiving as hostile to his family and social means, plagued by authoritarian norms that were not always founded, which of course he had to respect. This environment was very sparse in terms of affectivity, much needed in childhood, because his father was a businessman for whom only cared about wealth and social recognition. As for the mother, we can say that she likewise had little affective attachment, since she was engaged in the tasks that allowed her to function within the aristocracy. This context framed the evolution of the artist, who from a young age rejected the rules that were dictated to her.

The fact that Leonora Carrington was subjected and limited on several occasions, made her perceive as part of the incompleteness. Examples of this were the burning of her favorite toy, the different internments she suffered in religious schools, or forcing her to attend rigid aristocratic events such as her presentation to the royal family.

To get rid of them he sought the support of affectionate parent substitute figures. This led to the social rupture of his relationship with the father, and on the psychic level to the split in his mind of what the male psychological elements could represent. This split did not immediately trigger a psychotic outbreak, as his mental balance was temporarily sustained by the presence of Max Ernst. When the latter was arrested for the first time, the psychic manifestations of internal disorganization began in Leonora. In this case, such demonstrations were diluted upon Max's return, but they manifested again when he was arrested and separated from Leonora for the second time.

At that moment begins in the internal world of Leonora a struggle not to get lost in the disintegration. External characters are the reflection of their internal struggle. Each one is a metaphor of their effort to save their essence and reintegrate their different potentialities. The latter occurred in a historical-social moment in which violence and abuse were common.

An important conclusion is that the psychological analysis of this character up to this point in his life has provided insight into the relationship between Leonora's experience and the manifestations of the mental imbalances he presented in the psychotic outbreak. It is necessary that this analysis be continued with a careful review of the psychological processes that he experienced during his internment in the psychiatric institution Santander and in the different stages of his later life. This analysis, as mentioned in the beginning of this article, was carried out in the article titled "Leonora Carrington, Metamorphosis Towards Authenticity," by the same author.

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