

Leonora Carrington. Metamorfosis hacia la autenticidad

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Resumen

Este trabajo es continuación del artículo "Leonora Carrington. Frente a la desestructuración". En el presente escrito se aborda la estancia que tuvo la artista en el Sanatorio Santander. Se compara el evento psicótico de Leonora Carrington con el de Daniel Paul Schreber, ambos narrados por los propios sujetos que lo experimentaron. La finalidad de hacer dicha comparación es analizar las diferencias que hay entre el evento de Schreber y el de Leonora, para entender por qué ella sí logró salir y él no. Posteriormente, desde del apartado llamado *México*, se realizó un análisis psicológico de la artista a través de su obra y la evolución de la misma, donde muestra su proceso de individuación entre los años 1942 y 2011. 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 del legado que su trabajo dejó a la humanidad.

Palabras clave: sanatorio, Schreber, psicosis, psicología, Leonora Carrington.

Abstract

This work follows the article "Leonora Carrington, Facing the Destruction". The present paper approaches the subject about the stay that the artist had in the Santander Sanatorium. It compares the psychotic event of Leonora Carrington with the one of Daniel Paul Schreber, both narrated by the subjects who experienced it. The purpose of making the difference

between both is to analyze the differences between them, to understand why she did manage to leave and he didn't. Subsequently, from the section called Mexico, a psychological analysis of the artist was made through his work and the evolution of it, where she shows her process of individuation between the years 1942 and 2011. To do the analysis of her psyche we have two sources: the biographical and the autobiographical. Through this analysis the reader can observe the psychic evolution that the artist achieved, allowing a better understanding of the legacy that her work leaves to the humanity.

Key words: Sanatorium, Schreber, psychosis, psychology, Leonora Carrington.

Resumo

Este trabalho é uma continuação do artigo "Leonora Carrington. De frente para a desintegração". Nesta carta, o estadia que teve o artista no sanatório Santander é abordada. Psicótico evento Leonora Carrington é comparada com a de Daniel Paul Schreber, tanto narrado pelos próprios sujeitos que experimentaram-lo. O propósito de fazer esta comparação é analisar as diferenças entre o evento e Leonora Schreber, para entender por que ela conseguiu sair e ele não o fez. Posteriormente, a partir da seção chamada México, uma análise psicológica do artista através de seu trabalho ea evolução do mesmo, o que mostra o processo de individuação entre 1942 e 2011. Para rever a análise de sua psique que tinha 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: sanatório, Schreber, psicose, psicologia, Leonora Carrington.

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Figure 1. Picture: File/El Universal.

Introduction

To approach the psychic knowledge of a character like Leonora Carrington is not simple, because the facets that the development of its personality presents 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 herself to Leonora Carrington? Leads to analyze from the point of view of Jungian analytical psychology, on the one hand, the biographical elements available from the author Elena Poniatowska, and on the other the autobiographical data, specifically those referred to the narration in *The House of Fear. Memoirs of Down* (1992), where she recounts her psychotic breakdown showing the labyrinth of her inner world and the journey she made to the center of herself. After this terrible event, Leonora recovered its expression like woman and like painter in fullness.

That is why this text reflects on the psychic constitution of Leonora. In this article a comparison of the psychotic outbreak of Leonora Carrington with the one of Daniel Paul Schreber, described in *Memories of a patient of nerves* (2008) is made. These two characters have in common to have been able to narrate their experience during their psychotic events. The analysis is intended to elucidate the differences between both episodes and thus understand the reason why Leonora Carrington did manage to overcome that stage unlike Schreber. Finally, in the last section an analysis of the psychological content of the artist's

work is made, through the evolution of her works during the 69 years she was living in Mexico, in which the quest for her own individuation was shaped.

The Sanatorio Santander

After the first ineffective internment in the sanatorium of nuns, Carrington was taken by means of deceptions to the Sanatorium of Santander in the year of 1940. The director of the Imperial Chemical Industries (ICI by its acronym in English) with the help of the doctor Alberto N. , Led Carrington to believe that they would take her to her freedom, to the beach of San Sebastian (Carrington, 2013 [1943], p.167), for which she acceded unreservedly. Carrington despite having been sedated with Luminal, said to have been given to Dr. Morales, in an almost mortuary state.

The experience lived by Leonora in the Santander Sanatorium physically damaged her and exposed her to the possibility of psychic fragmentation, that is, that she was mentally destructive, psychotizing. However she reacted. In the depths of his being; She had a sense of herself and a deep love for her essence, so she was able to face the aggressions she was subjected to.

... I was alone and naked with my sheet and the sun ... Here, in the solarium I realized that I was driving the sky. I had discovered what was essential to solve the problem of my self in relation to the sun (Carrington, 2013 [1943], p. 190).

In his book *The House of Fear. Memories below* reports this experience at the Santander Hospital (Carrington, 2013 [1943]). In order to remember the events, he thought of a light that allowed him to observe these events in July and August of that fateful year in Madrid. During this time Carrington looked sensitively powerful, lived as part of the outside and felt that the outside was a part of him. He believed that she could understand the whole of what was around her, turning her perceptions into an extrasensory capacity to translate the universal language of things. Leonora felt the extraordinary capacity, unique in the world, to

feel the incessant noise of vibrations that were information that could only be interpreted by her, which can be seen reflected in his words:

In those moments I adored myself. I worshiped myself because I saw myself complete: I was all things, and all things were in me; He enjoyed seeing eyes turned into solar systems illuminated with their own light; My movements, in a limpid and faithful dance; My intestines, which vibrated according to the painful digestion of Madrid, satisfied me in the same way. At that time, Madrid sang The Green Eyes, from a poem by García Lorca... (Carrington, 2013 [1943], p.169).

In this text Leonora is seen on the one hand a state of supremacy and almost megalomaniac her stomach that contained Madrid, was a cosmic crusher and was collapsed. His capacity for assimilation of events had been saturated and collapsed. On the other hand, and from this text, it is important to point out the value that she gave to the eyes associated with her possible liberators. If she was unable to digest or face authoritarianism, others would do it for her:

The green eyes had always been my brother's, and now it was Michael's, Alberto's, and a young man from Buenos Aires whom I met on the train from Barcelona to Madrid ... Green eyes, eyes of my brothers who Finally I would be released from my father (Carrington, 2013 [1943], p.169).

The symptoms in Leonora showed her desire for liberation from the father's taxation reality. Likewise Leonora's omnipotent delusions also expressed the desire to regain the real power of her being.

She believed that she was being subjected to purifying tortures in order to reach absolute knowledge, a moment from which she could live in "Down". The pavilion of this name was for me the Earth, the Real World, the Paradise, the Eden, Jerusalem. Don Luis and Don Mariano were God and His Son. I thought they were Jews; I thought, a Celtic and a Saxon Aryan, endured these

sufferings to avenge the Jews for the persecutions to which they were subjected. Later, attained full lucidity would go to "Down" as the third person of the Trinity. He believed that by the action of the sun, he was androgynous, the Moon, the Holy Spirit, a Gypsy, an acrobat, Leonora Carrington and woman. It was also destined to be later Elizabeth of England. It was I who revealed religions and carried the liberty and the sins of the earth and transformed into Saber, the Union of Man and Woman with God and the Cosmos, all equal to each other (Carrington, 2013 [1943], pp.190-191).

During the search for herself she had to separate the image of her from that of the father. As a child she had defined herself as a colt. Now he was resuming the masculine-feminine duality to begin the affirmation of his femininity.

Time later Carrington stopped menstruating for three months. When the bleeding reappeared and under the previous slogan, she believed that blood had turned into energy, being an energy that she called total, with the content of duality, feminine and masculine, microcosmic and macrocosmic. His blood had become a wine that was drunk by the moon and the sun (Carrington, 2013 [1943], p.169).

During the narrations in *Memories of Below* Leonora talks about the continuous sensation of knowing itself observed. In spite of being in a delirious state, it was strange to him the behavior of the men of that place. Soon in his state of confusion he thought to see that among them they were:

The Prince of Monaco and Pan America, Don Antonio with his box of matches with a bit of excrement inside (Carrington, 2013 [1943], p.182); Don Gonzalo "persecuted and tortured by the Archbishop of Santander" (Carrington, 2013 [1943], p. 182), the Marquis da Silva, a dry and decrepit character because of his addiction to heroin, who had been an intimate friend of Alfonso XIII, and was also friend of Franco. The Marquis had much

influence in Requeté, the Carlist party; He was very nice and (Carrington, 2013 [1943], p.182).

Leonora's delirium was highly persecutory, the characters who pursued him were men and were engaged by their main persecutor Van Ghent. The fact of having been confined and subjected to different types of torture as she called them, reinforced the megalomaniac idea about the power attributed to her, because in that punishment the enemy pointed to him as his equal.

Leonora was continually in a state of anguish, for not only did she feel helpless not to be able to destroy Van Ghent's band, but her body was controlled by him through Don Luis-the psychiatrist who was attending. At first he had suspicion for this figure, although later there would appear a desire to please him and conquer him.

Leonora describes how she feels possessed by Don Luis, describing the way in which he introduces himself into it and is usurping a space that alone should belong to it. Don Luis was the confessor of Leonora, only later became his guide. To achieve some freedom within the sanatorium, Leonora had to comply with scrupulous rules for her food, in this way elaborated a ritual for the meal time, through the food she consumed and the way in which she did it. Leonora believed that with this behavior she could win the support of Don Luis, and symbolically that of a father. Leonora at that moment believed to have a mission that was to find the solution to the cosmic obstacles that prevented her from reaching an absolute knowledge, even she should try to achieve it even if it meant being subjected to purifying tortures (Carrington, 2013 [1943], p. 191). From her delirium, Carrington carried the impurity of an unjust world on her shoulders. For Leonora this whole psychotic process meant a stage of anguish and obscurity as shown by her words:

A new era began with the darkest and most terrible day of my life. How can I speak now of this, when I am afraid to think it? I feel a terrible anguish, although I can not go on living alone with that memory ... I know that once I have written it I will have released. But can I express in mere words the horror of that day? (Carrington, 2013 [1943], p.186).

Leonora was treated with Cardiazol, an injectable chemical that caused an effect similar to that of an electro-shock; An Austrian drug of Jewish origin causing violent spasms, epileptics (Guiral, 2012). Carrington expressed pain, involuntary submission, his fall and defeat before his enemies. The narration of these events shows the violence that they exerted on their body and their psyche. She recounted the impotence, the terror and the uncontrolled movements of her body, which despite all this she was able to obey him. The very violent intervention on his body caused convulsions. A body arrested and observed by its captors: Jose, Santos, Mercedes, Insured, Pious and Dr. Luis Morales.

Don Luis's eyes tore at my brain, and I was sinking into a well ... far away ... The bottom of that well was the arrest of my mind, for all eternity, in the essence of absolute anguish. With a convulsion from my vital center, I came to the surface so quickly that I felt dizzy. I saw again the frightful and fixed eyes, and I howled: "I do not want ... I do not want that impure force! I would like to free you; But I can not do it, because this astronomical force will destroy me if I do not crush you all ... everyone ... everyone. I must destroy you together with the world, because it is increasing ... increasing; And the universe is not large enough for such a need for destruction. I'm growing. I am growing ... and I am afraid; Because nothing will escape destruction. " And again I panicked as if my prayer had been heard. Do you have any idea what the Grand Evil is like? Well, such a thing causes the Cardiazole (Carrington, 2013 [1943], pp.187-188).

Don Luis Morales, in order to justify the application of the drug to Leonora, argued that she was taking a picture of symptomatic schizophrenia, noting that non-channeled art produced diseases and for the artist had been the affectation (Morales in Salmerón Cabañas, 2002, p. .88). On the place of internment inside Santander is inquired in the text The house of the fear. Memories below that Leonora was in the pavilion of dangerous patients, tied a bed and subdued. During this first stage of his stay in the sanatorium Leonora validated the feeling of persecution through his delirium.

I confessed to myself that a being powerful enough to inflict such torture had to be stronger than I; I admitted defeat, mine and the world around me, without hope of liberation ... They could do whatever they wanted with me: I was obedient as an ox (Carrington, 2013 [1943], pp.188- 189).

On Thursday, August 26, 1943 Carrington described a dream she had before being exposed to Cardiazole. In it he described the manifestations of his unconscious. The meanings were intertwined at the end of his story. Leonora tells it this way:

The place looked like the Bois de Boulogne; I was on top of a small hill surrounded by trees; At a distance, beneath me, on the road, was a fence like the ones I had often seen at the horse fair; At my side were two great horses tied to each other; I waited impatiently for them to jump over the fence. After long hesitations, they jumped and down the slope at a gallop. Suddenly a small white horse separated from them; The two large horses disappeared, and nothing remained on the trail except for the foal, which rolled down to the ground where it lay dying on its back. The white colt was me. (Carrington, 2013 [1943], p.189).

This dream could suggest the presence of Leonora represented in the white colt, which when subjected by force was defeated and was unable to fend for itself to walk or move on. Leonora was subjected to the will of the doctors, to the reason of science, in a world that demanded sanity. Through the dream, Carrington had sensed his fall, caused by the attack of the Cardiazol. Lying on her back, Leonora in the hospital in Santander, like the foal of the dream lay in a fearful and imprisoning silence.

A momentous moment that would follow the return to the reality of Leonora was the moment in which Don Luis urged him to make a scheme capable of explaining to him how his journey through madness had been. Leonora could not do it. Don Luis helped him. He began to sketch a plane, placing an 'M' in the center - as a symbol of Madrid. Leonora, upon seeing the letter, reacted, in a flash of lucidity:

The M was referring to Me and not to the world; This matter was for me nothing more, and if I could make the trip again, by the time I reached Madrid I would gain mastery over myself and restore communication between my mind and my Self (Carrington, 2013 [1943], p.196).

From this event, Don Luis considered that Carrington could leave the pavilion of dangerous madmen, Covadonga, and to stay in Amachu, the building that was outside the fence of the garden. Leonora hoped to have been moved to Down, but this still would not be possible. The doctor thought that it would not be necessary to supply more Cardia.

Later, when her recovery process had advanced, Leonora decided to go into the place. "Downstairs," and went to the library. He found a room that caught his attention in a singular way; This room gave to two other pieces that Leonora, in its imagination, designated like the moon - the room of the left that, declared like its room -, and the room that was to the right, became for her in the room of the Sun, androgynous side (Carrington, 2013 [1943]). Together these rooms gave Leonora, a combination of characteristics and feelings of both sexes, masculine and feminine. Thus in his reintegration process he had managed to unite his masculine and feminine aspects giving priority to his femininity, but maintaining masculine traits for the future.

After these facts Leonora was gradually recovering, being able later to be transferred to the pavilion of Down. With that Carrington began an improvement and was granted certain freedoms such as: to visit the library, to take care of its own room and even to have departures accompanied by Dr. Morales (Guiral, 2012). This doctor wanted Leonora to return to her love of reading, believing that at this moment, the artist was already recovering sanity. However, some supervision was still necessary, so she was not allowed to choose her readings, causing in Carrington a new attack and relapse into delirium and aggression, which was why she was again subjected to a dose of Cardiazole.

Leonora would recover more quickly from this intervention. In a cataleptic state she would be transferred to her Downstairs pavilion. When he awoke he found Don Mariano by his bed and listened to him say that he would not return with his parents. This statement was for

Leonora, which led her to regain sanity (Carrington, 2013 [1943], p.196). At this moment all his objects returned to be only objects, devoid of cosmic meanings. The noble people became only some patients of the sanatorium. Her mind became more and more lucid and she was in control again. The statement of Don Mariano closed the psychotic process, separated psychically and definitively the identity and essence of Leonora and her father. Each would live a reality and an independent nature.

Schreber and Leonora

At this point it is convenient to make a parenthesis to retake the history of the case of Daniel Paul Schreber and then compare the psychosis that was presented both in him and in Leonora Carrington, and from the similarities and differences try to understand what was the basis of the Leonora's release, which unlike Schreber could have a later functional life for many years?

It should be noted that the information presented below on Schreber is taken from the case analyzed by Freud (1911) in his work: *Psychoanalytic Punctuations on a Case of Paranoia (Dementia paranoides)* described autobiographically. Daniel Paul Schreber presented a first hypochondriac crisis between 1884 and 1885 in which there was no delirium. In 1893 he presented a second crisis through dreams. The first, recurrent, in which he again suffered hypochondria. In the second hypnopompic dream, she recreates the possibility of being a woman at the time of intercourse. From that dream the psychotic process is unleashed in Daniel. This man had been subjected in his childhood to the authoritarianism of his father; He, unlike Leonora, had complied with such submission, and his will and essence remained in the will of his father.

Dr. Schreber, father of Paul, was a popular physician in Europe known for his contributions to the physical development of an infant. Through his devices and exercises he promoted the good image and gave guidance to improve the corporal functioning in children. The Doctor imposed his vision on Daniel Paul just as Harold Carrington intended to do about Leonora. These are two infants who depended on the particular and taxing vision of an adult. The fact

that an infant is able to abstract himself from fulfilling the will of an authoritarian father is difficult, because it will generate anguish of the child remaining adrift. Faced with such a threat, David Paul took a submissive attitude and thus felt protected, while Leonora revealed himself. However, both continued to depend on the father to exist.

Judge Daniel Paul Schreber perceived his father as persecuting as Leonora perceived his. In adulthood they both came to a time when they had to face a difficult change in their lives. Daniel, bound and subjected to the strength of the father, when he contacted this model to face his change, brought with him the ghost of the persecution. When the persecution anguish was too aggressive, to calm it displaced this persecution in the doctor Flechsig, in charge of attending it. As it turned out, Leonora displaced her in Van Ghent, his father's agent.

In both characters an abuse was presented on the body. In the case of Schreber through the corporal treatments applied to him by the father. In the case of Leonora, the father wants to use his daughter as an instrument to achieve personal social satisfaction without taking into consideration the will and the nature of it.

In the delusions of Schreber, Dr. Flechsig wanted to abuse him sexually. In the case of Leonora, she was raped by officers Requetés in Spain. Schreber's love turned into hatred for his physician was an expression of his physical and mental belonging to his own father whom he needed and hated. The same can be said in the case of Leonora. She was looking for the figure of a father who would hold her and protect her in the figure of men older than her and at the same time declare his hatred of the father. In psychosis, Schreber, in delirium declared that he had the obligation to redeem the world, as did Leonora in her delusions.

It is possible to make an analogy between Schreber's and Leonora's psychotic attitudes and behaviors. In both cases an ideation of extermination can be observed; Thoughts of being dead; An exacerbated increase in sensitivity; Feelings of helplessness and loneliness; Lack of power, extreme difficulty to break the bond with the father and achieve his autonomy; Belief in a superior being who manipulates and damages.

Both Leonora and Schreber had the perception that her body was a booty of war; The minds of the two tended intensely to disintegration; Both present loss of control over themselves and states of alienation; Believe in evil powers and the possibility of affecting the minds of others; Both are eccentric. On the one hand there is a disconnection of the body and on the other an extreme connection at times when hypersexuality is observed; Both try to eroticize the controller to free themselves from oppression; Believe they have extrasensory capacities and converge on universality with a cosmic vision believing that they are the only ones that can save the situation; They experience hallucinations and megalomaniacal manifestations commensurate with their psychotic vision of the world.

It is possible to argue that both Leonora and Schreber had been manipulated by an authoritarian figure who had not allowed them to become aware of their being differentiated from the father, this dyadic fusion being the generating element of their psychosis. The symptoms shown in both are similar. It is possible to suppose that the division to which they arrive constitutes a way of trying to separate from the authoritarian figure that did not allow them to differentiate themselves. The generalized reaction to the separation, brought them as a consequence in the moment of defending its essence, the dissolution of the unit of the subject.

Although both characters were victims of the oppression of an invasive authoritarianism, Leonora had the conscious desire to be herself, which kept it integrated at the last moment, unlike Schreber who, in order to survive, surrendered totally to the fusion, Becoming the wife of God, the Great Father.

Two moments are important in overcoming the psychotic state in Leonora: the first is the moment in which she becomes aware that there is a center in her, which is itself and that differentiates it from everything else. It is the moment in which Dr. Luis Morales places in the center of the leaf an 'M' proposing to him to reconstruct his trip by the madness and she recognizes that letter, like the center of itself. The process of recovery begins from this moment and practically the symptoms are diluted when the father of the doctor Luis Morales

indicates to him that, she will not return to see its parents; This fact marked the dissolution of the dyad.

In the epilogue to the story *Memories of Down* (1992), Leonora writes about her escape from the asylum. During a transfer, taking advantage of a distraction of his caretaker he escaped and went to the Mexican embassy in Portugal in search of Renato Leduc, whom he had met in Paris. Protected by Renato, she spent a few days in Portugal waiting for her departure for America. In order to travel and be outside the influence of the father, he married Renato Leduc. In this way he was able to escape the father, who had already given instructions to be sent to a sanatorium in South Africa. Carrington left Lisbon for New York. Later he traveled to Mexico. In this country he would live the rest of his days.

México

Leonora's psychological analysis is then made, based on some of her works where she projected her inner world in plastic form. In 1942 Leonora arrives in Mexico carrying a great longing for England. In her painting *Green Tea* one can see how she felt bounded and enclosed in a circle, having remained behind her the English fields. His freedom, acquired through the marriage with Renato was a new tie. She did not fit very well with her husband. In this year he met again with Remedios Varo in Mexico City. This Spanish painter would act in her life as a guide for the reunion of herself with her femininity.

Figure 2. Green tea (1942)



In 1943 Leonora perceived herself as a huge woman, in a difficult space to live. In that same year divorces of Renato Leduc. In 1944 in the house of Jose and Katy Horna, Leonora Carrington and Emerico Weisz are known. Leonora's family is now composed of her friends, who are refugees and immigrants: Remedios Varo, Benjamín Peret, Kati and José Horna, Gunther Gerzso, Walter Gruen and Emerico Weisz, who were called "Chiki".

In the year of 1945 Leonora continues working in the consolidation of his femininity. This can be seen in his work *The House Opposite* (Fig. 3). In this painting Leonora makes a journey from her childhood, where she shows her childish desire to have Tartarus - her horse - with her to take her to travel the universe, starting from her fears and uncertainties. From the depths of the universe the female forces prepare a potion to be administered to a character who lies apparently dead. The process allows the child spirit to wake up and leave their sadness and abandonment to a new feminine world, where two women accompanied by a cat invite the artist to penetrate deep into the mysteries of alchemy. That is why in this picture, longing and hope are manifested. Birds are now hens, poultry settle down indicating the pleasure of finding a place to settle and develop. The father is no longer represented in the painting, there is only one empty chair, pointing to a place that no one occupies. It is time for the woman to discover herself under a stellar roof, because it does not exist on it. The growth of Leonora has become a woman.

Figure 3. The House Opposite (1945).



In 1946 Leonora marries Emerico Weisz, in that same year her first son is born who gives the name of Harold Gabriel. Leonora's alchemical dream for which in her youth she sought the transformation of her father has been achieved. A new Harold has been born. In her 1946 painting *L'amor che move il sole e l'altre stelle*, Leonora describes that the light has arrived; Women rejoice over this. The procession is accompanied by the various forms of femininity. They walk through the forest. All characters are witness to fertility. The prohibition of being a mother that one day expressed Leonora, was conjured. The chariot bears the new being which is the sun. The living spirit of the forest, in the shape of a deer, protects the cortege and carries the woman who has greened on its back. Now the love that is born illuminates the earth and the firmament. The feminine merges into a dance for life.

Figure 4. L'amor che move il sole e l'altre stelle (1946).



In 1947 Paul was born, the second of his sons. This year he paints Neighborly Advice; In this painting you see a little girl trying to ascend to another level of consciousness where you will find a boat to contemplate free and full female dance. Curiously, he carries a wrist in his left hand. Leonora, having left her house in London and living with Max Ernst, often built ragdolls. At that time a son did not have the strength and consistency of a real being, he was just a toy. Leonora's denial of being a mother she had declared years earlier, with this creative work of building dolls, began unconsciously to be questioned. Now, when making this painting Leonora prepares for the arrival of Pablo - his second real son - which consolidates his desire to be a mother.

Figure 5. Neighbourly Advice (1947).



The girl who lived in London whose childhood and imagination flew out the window, looking for a dream is shown in the upper left of the picture. On the ground floor Leonora lying down shows her son Pablo coming out of the basket while a neighbor advises her. The clothes of the neighbor shows that it is a woman who has come from a trip, from distant lands. The hat shows birds symbolizing ideas that have produced life. The forms of women in this picture represent maturity, rebirth and alliance between women. Perhaps in relation to that advice could be the fact that the next year Maurie - Leonora's mother - comes to visit her, meet her grandchildren (Poniatowska, 2011, p.390) and finds in her daughter a harmonic image of maternity. Already in 1947 Leonora's thoughts sought to rediscover their roots in England.

In painting Crookhey Hall Carrington shaped his longing and his nostalgia for the family home and stories that inhabited it; The memories and the dreams emerge together with the ghosts that come out of the windows. Maybe Leonora wonders if they will still be there. The picture shows the way home, which marks a return in the reunion with the figures of the past. Now she is accompanied by a man. She has undergone a metamorphosis because she is both a hyena and a woman. From the left hand of the man arises a branch that forks in two; Now mother of two children.

Figure 6. Crookhey Hall (1947).



The encounter in 1948 with his mother goes parallel to the elaboration of the painting Night nursery everything, in him we observed that the Oval Lady appears great like a valuable mother that can be accepted by Leonora. The painter is represented in the woman of three times: a small girl who looks from a hammock the scene; A crowned and thirsty older woman who wisely observes the scene; And a young woman standing with open arms to welcome the representation of the feminine as well as the maternal. In the everyday world she is an artist committed to the growth of her two children. From this moment his deep interest was directed to obtain his approach to the mystical world to find its essence, accompanying of the temporary manifestations of the archetype of the great mother (Jung, 2002).

Figure 7. Night nursery everything (1948).



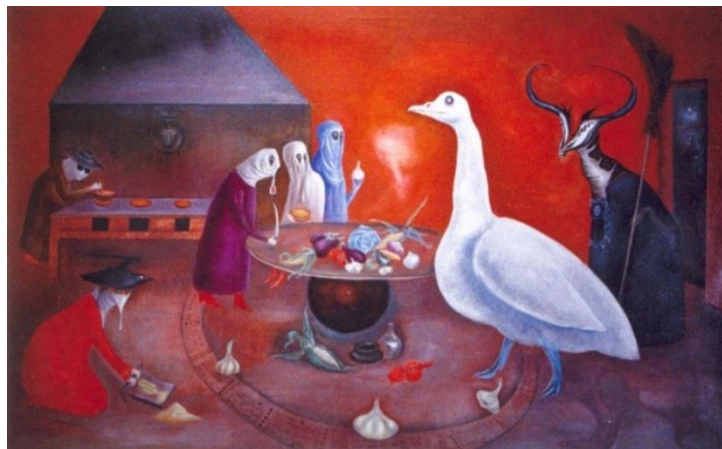
Leonora liked to have pictures of the Queen of England, she longed to return to her country, being able to see in this desire a projection of her longing to travel to the center of herself. This can be seen in his work Peacocks of Chen (Fig. 8) of 1971, where the beauty of creation emanates from the center and the plastic work constitutes a Mandala. The animals are closer to the center, attentive to the call of the god; The men, in later planes, just at the top appear as blurred figures.

Figure 8. Peacocks of Chen (1971).



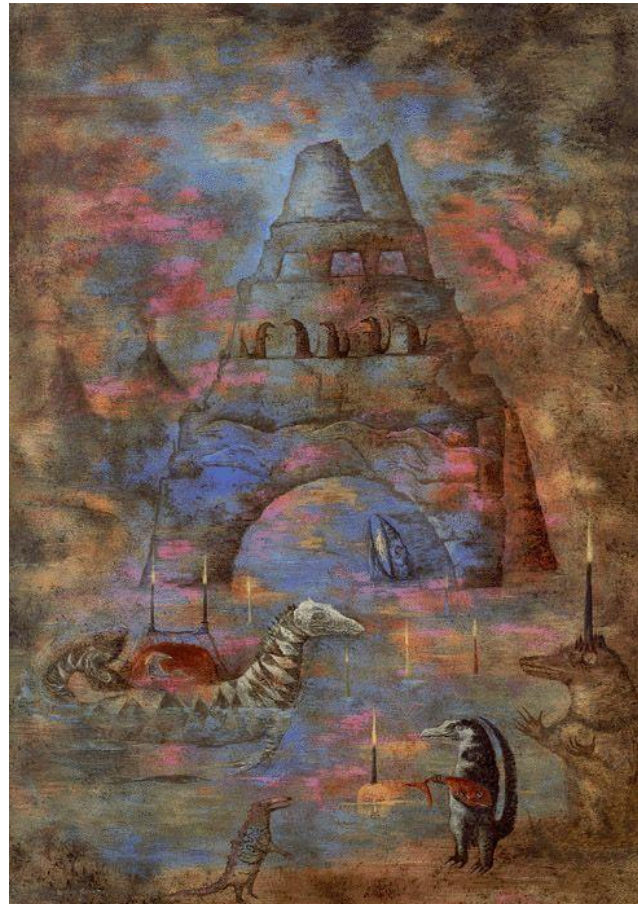
The works of Carrington continue underpinned by the alchemy that transforms the daily elements into psychic foods. In her 1975 painting Grandmother Moorhead's aromatic kitchen is a process of spiritualization within a magic circle.

Figure 9. La cocina aromática de la abuela Moorhead (1975).



The painter's work continued in the investigation of herself expressed in her works. In his work Tower of Nagas of 1991 raises the trip of return towards the origin. In it is shown a mysterious source that emerges in the darkness. The past and the present meet to go into the future. At this stage Leonora learns to sail in a sea illuminated by the forces of nature; Animals that look at her and accompany her hold a light over their heads. The boat is illuminated, in it no longer appears an egg - promises - as in the painting of La Giganta, but a being is born that stays illuminated. Also in the landscape is the strength of the earth with its volcanoes erupting.

Figure 10. Torre de Nagas (1991).



The central figure is a construction that emerges from the waters and is inhabited by semihuman animals that are directed towards the past, while one of them walks towards the future. The boat forms the hollow of the body of a fantastic animal in which another smaller one travels. Both have different animal characteristics that are integrated. The animal-boat has amphibious legs which allows it to be in the water and on the ground. It is the boat that transports its passengers between two worlds. It is the ferryman who comes and goes from the unconscious world of water to the concrete and conscious world of the earth. The journey towards the transcendence of the artist is in progress.

Conclusions. The thread

Through this text the evolution of the psychological process of the artist has been described. Each of the works carried out served as a basis for the elaboration of the following. Analyzing a work represents on the one hand to recognize the psychological and plastic advance that the author had at that time but on the other, this work is showing the synthesis of an earlier process. Although the changes and psychic achievements in the different stages of the life of Leonora have been described through some of her works elaborated in the different years of her life, the analysis of the same leads to the recognition of a style and a sense of lifetime. In order to conclude this analysis, the artist's last work has been resumed since in her the final meaning of all her psychological search can be recognized.

In the year 2000, Leonora Carrington, in a sculptural work of bronze, made the sense of the cosmic journey with her bronze sculpture Crocodile or La Barca of the crocodile, which is eight and a half meters long. This work represents a boat that transports five children accompanied at the end by a boatman. With this work, Leonora metaphorically transforms into the medium so that travelers can travel between two worlds: the concrete world and the abstract world; The everyday world and the mythical world; The temporal world and the transcendent world.

The eyes of the crocodile-boat, are represented with concentric circles and its view is directed of the periphery to the center, showing that its glance knows to recognize the places

by which it was evolving its own force. The sculpture as a whole integrates the archetypes of the mother, the trickster and the hero who makes the mythical journey in search of its origin. Accompanied by the boatman can cross from the world of the living to the world of the dead.

With this piece the artist synthesized the meaning of her life. Let us remember that Leonora Carrington began identifying herself with the horse and the hyena; The first: as the instinct that can carry it from one place to another; The second: the animal capable of destroying and devour what it takes to achieve its goal. Her metamorphosis led her to become a crocodile, king or queen in the earth and in the water, keeping the hyena from voracity. Its bifid serpent tongue gives the word that destroys and purifies, creates or annihilates, could allow the author to show ownership of itself. The crocodile is actually the spiritual force of Leonora, her dragon "Related to aquatic animals such as snakes and lizards" (Huxley, 1989, p.9). It is the strength of your Self that supports each of the spectators to contact their inner strength and climb the boat that leads to the meaning of their own life. In his narrations he indicated that he understood the language of the animals and the word of these accompanied it to its path of realization.

Figure 11. Cocodrilo o La Barca del cocodrilo (2000).



The guiding thread that guided the search for Leonora Carrington and that sustained her in the most difficult moments of her life was her true desire to be. From this essence that managed to recover overcoming the psychic disintegration, could be constituted as a woman, as a couple and as a mother. This gave him fuller recognition. From this transformation the path of the labyrinth that allowed her to find herself was that of alchemy through her magic, rituals and myths. All these steps summarized in one, in the desire to be. Authenticity can transport us to the world of myths, the world of magic and the world of transcendence, knowing that there is always a force in us that pushes the boat forward while it holds us.

Leonora Carrington died on May 25, 2011, at the age of 94.

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